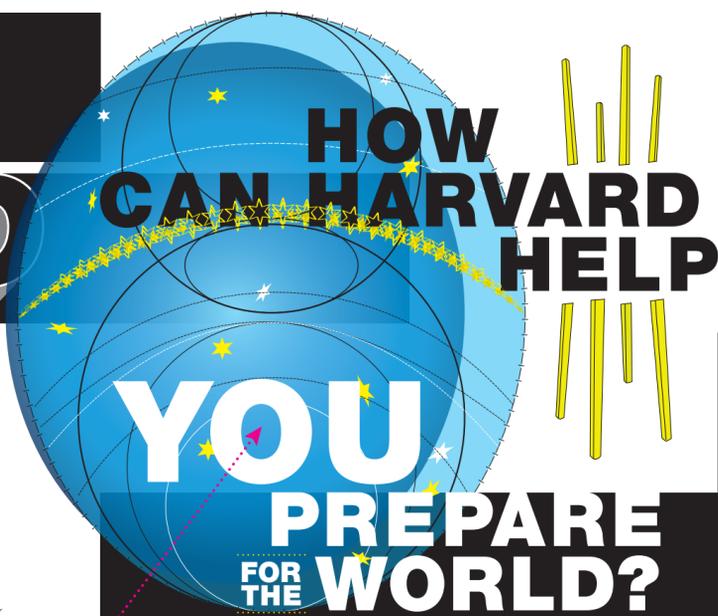


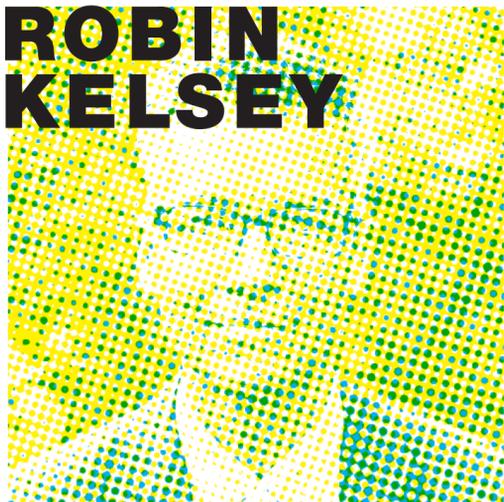
WELCOME TO HARVARD AND TO THE ARTS & HUMANITIES

GUIDE TO THE ARTS & HUMANITIES AT HARVARD



You have interests— maybe climate change, public health, music, robotics, soccer, or poetry. You want to make the world better and also to have a fruitful career. How can you make the most of being at Harvard without losing your way?

LETTER FROM DEAN ROBIN KELSEY



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



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

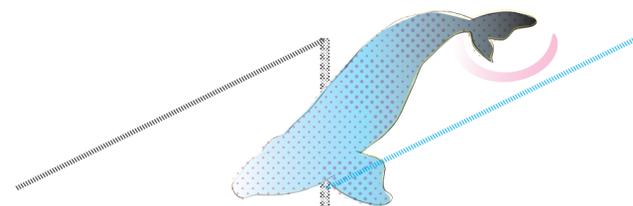
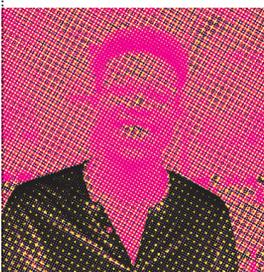
What is Black Art? African American Cultural Production from the Early Republic to Civil Rights, taught by Professor Sarah Lewis, was the introduction to the humanities I needed. The feeling of taking a course about yourself—learning about the cultural contributions of black and brown bodies throughout 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.

As I gear up to write my senior thesis in History & Literature, I remember that seeing Hist & Lit attached to this course is what verified my need to pursue a degree in History & Literature. My thesis, which will discuss and hopefully demystify 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 no one other but myself and the 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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@HarvArtsHum

@HarvardArtsHum

WHAT

IS OUR RESPONSIBILITY TO OTHER SPECIES?

HOW

HAVE PEOPLE USED ART TO PROMOTE JUSTICE?

WHAT

QUESTIONS SHOULD WE ASK OF NEW TECHNOLOGIES BEFORE WE ADOPT THEM?

WHAT

MAKES FOR HUMAN WELLBEING?

HOW

HAVE CERTAIN STORIES SHAPED AND INTERPRETED HUMAN EXPERIENCE?

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.

Tea in Japan / America

EASTD 152 Fall 2019

Melissa McCormick (East Asian Languages & Civilizations)

This course examines the history, culture, and practice of the Japanese tea ceremony (chanoyu) and its reception in the United States. What began as a ritualized preparation of tea had developed into a wide-ranging cultural practice by the medieval period, the study of which opens onto issues of Japanese aesthetics, political history, and philosophy. The course takes advantage of the rich resources in the Boston area that pertain directly to the early phase of "teaism" in America, while exploring later 20th-century and contemporary examples of art and architecture related to tea.

The Professor Says...

"In addition to seminar discussion, we'll meet in Harvard's own tea room to study the discipline of chanoyu practice. Students will learn how to prepare and drink tea, keep a tea diary, and design their own virtual tea room. Even the smallest tea rooms, through their design, materials, dimensions, setting, and curated contents, encapsulate worldviews. We'll study examples from history and consider the space as a vehicle for creative expression today."

Melissa McCormick, Professor of Japanese Art and Culture

WHAT

WE OFFER

Courses and concentrations in the Arts & Humanities at Harvard are designed to help you understand the world and make the most of it. They approach knowledge through a distinctive emphasis on meaning. Whereas many approaches to knowledge focus on mechanical forms of causality or manipulation, the Arts & Humanities never lose sight of the radically perplexing conditions of human existence.

Outside of the Arts & Humanities, problems are often treated as self-evident.

Such matters as inconvenience, uncertainty, restraint, suffering, or delay are deemed by definition 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 how its meanings come to be. They understand the power of stories and images to shape human lives.

Today, some people think that we have no time for arm-chair philosophizing 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.

Some students focus on the offerings of the **General Education Program**, which is launching a new program in Fall 2019,

Students can find many courses taught by Arts & Humanities faculty in the Aesthetics & Culture category.

Other students start with a **Freshman Seminar** and see what new horizons it opens.

to guide their first year (<https://gened.fas.harvard.edu/>). Students particularly interested in the Arts & Humanities might choose to apply for **HUMAN 10: A Humanities Colloquium**, a two-semester course sequence that covers 2,500 years of essential works. The course is co-taught by six professors who lead sections themselves, and includes works by Homer, Plato, Sappho, Murasaki, Rumi, Sor Juana 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 first-year students and the two semesters satisfy the College Writing requirement.

Some students 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.

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 on offer, but can help spark your own thinking about how the courses you choose form a narrative of interconnected and interdisciplinary study in the liberal arts.

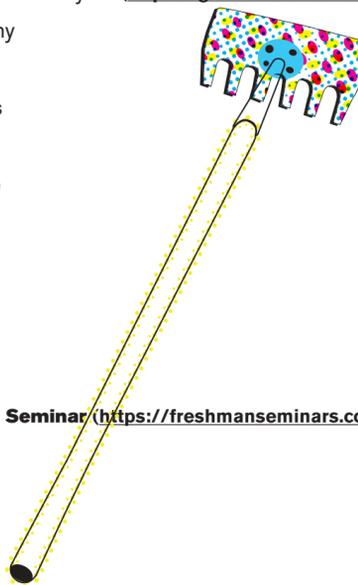
Come to the Humanities Side... We Have Cats!

Meet **Remy the Humanities Cat**, a beloved local character whose family kindly lets him visit and wander around the 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 Sackler building, and even our libraries!

FOLLOW REMY'S ADVENTURES

FACEBOOK @remythehumanitiescat

INSTAGRAM @remy.the.harvard.cat



Literature of Displacement

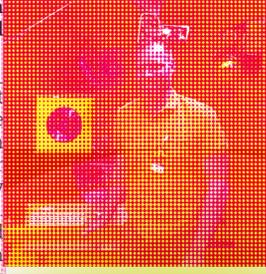
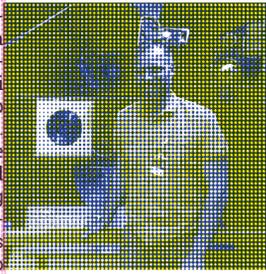
ENG 172LD Fall 2019

Jesse McCarthy
(English/African & African American Studies)

In this seminar we will read novels, essays, and memoirs that contribute to a "literature of displacement," including works by Joseph Conrad, Zora Neale Hurston, Richard Wright, Chimamanda Ngozi Adichie, James Baldwin, Tayeb Salih, Valeria Luiselli, and W.G. Sebald. We will ask how these works respond to the trials and rewards of belonging to, or being alienated from, cultures and communities; how history and loss imprint us with identity but also disrupt it; what we learn from encountering other places and perspectives.

The Professor Says...

"Where are you from, and what does it mean? It seems a simple question and yet the answer, (even if you have never traveled further than the end of the block), is infinitely complicated and often confounding. This class will use literature and film as a prism to shed light on people displaced: by force, as immigrants, through alienation, as vagabonds, outcasts, and wanderers in a diverse range of novels, memoirs, and films from the mid-19th century to the present."



Alexander Rehding,
Fanny Peabody Professor
of Music

Music from Earth

FRSEMR 62W Fall 2019

Alexander Rehding
(Music)

In 1977, NASA shot a mixtape into outer space. The "Golden Record," as it is known, is aboard the Voyager spacecraft, now outside the solar system on its way into the unknown. It contains a selection of music from all over the world, environmental sounds, images, and greetings in 55 human languages. What would happen if someone found the Golden Record at the other end? What does "listening" mean in this vast context? (Do aliens have ears?) How do we represent human culture to other unknown civilizations?

The Professor Says...

"Space. The final frontier. Our mission to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no music lover has gone before."

The Division of Arts & Humanities encompasses 21 unique academic departments and programs. They share a commitment to rigorous inquiry and creative engagement to asking fundamental questions

Introduction to Islamic Philosophy and Theology: The Modern Period (19th and 20th centuries)

ISLAMCIV 145B Fall 2019

Khaled El-Rouayheb
(Near Eastern Languages & Civilizations)

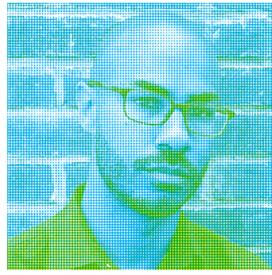
This course explores the thought of some of the major Islamic philosophers and theologians in the 19th and 20th centuries: Muhammad Abduh, Muhammad Iqbal, Said Nursi, Abu l-Ala Maududi, Sayyid Qutb, Ali Shariati, Murtaza Mutahheri, and Abdolkarim Soroush.

Students Say...

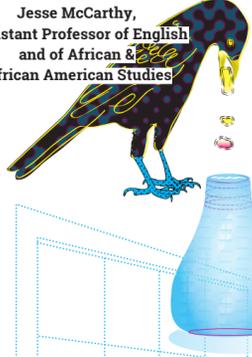
"Prof. R's lectures are the biggest reason to take this course. The effort he puts into organizing his lectures, explaining the readings and then showing us ways to critically think about the text is what INSTRUCTION is all about. Even though Prof. R is a legend, he still takes care to explain things to people completely new to the field."

"I highly recommend that you consider taking this course if you have an interest in 19th and 20th-century intellectual history and/or Islamic thought. Many students take the course to understand the continuation of Islamic medieval philosophy but I think that there is something to gain for students from a whole host of disciplines."

"Professor El-Rouayheb is a truly dedicated intellectual, both to educating his students and to continuously testing his own premises. His love for the materials and humor in his teachings impart him with an inescapable charisma which can enthrall even through the longest of lectures. His classes come alive through discussions with students which he entertains with brio and his openness to a multitude of positions leads him to encourage students in pushing the limits of their thought."



Jesse McCarthy,
Assistant Professor of English
and of African & African American Studies



The Essay: History and Practice

ENG 185E Fall 2019

James Wood
(English)

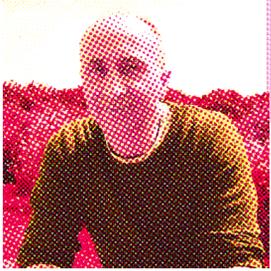
The essay is at present one of the most productive and fertile of literary forms. It is practiced as memoir, reportage, diary, criticism, and sometimes all four at once. This class will study the history of the essay around common themes: death, detail, sentiment, race, gender, photography, the city, witness, and so on. In addition to writing about essays, students will also be encouraged to write their own creative essays: we will study the history of the form, and practice the form itself.

Students Say...

"If you're nervous about taking literature classes due to lack of exposure to the material or lack of familiarity with the modes of thinking required, take this course. Professor Wood is a welcoming and understanding teacher who will help you feel comfortable working with some difficult but marvelous texts."

"The range of authors and subjects we covered was exceptional. It was great to engage texts from Montaigne and Cadogan all in one class. I also really liked the thematic grouping of texts for each week."

"James is an incredible lecturer. He once said in class, 'I don't want to enlighten the text, I want to embroider it.' That's what's amazing about Prof. Wood. He doesn't pretend to seismically shift your perspective on literature; at the end of the day, you are still alone with a book in your hands, likely not a genius. But he shows you where to look so that you can unlock genius!"



James Wood,
Professor of the Practice
of Literary Criticism

The First Americans: Portraits of Indigenous Power and Diplomacy

FRSEMR 63J Fall 2019

Shawon Kinew
(History of Art & Architecture)

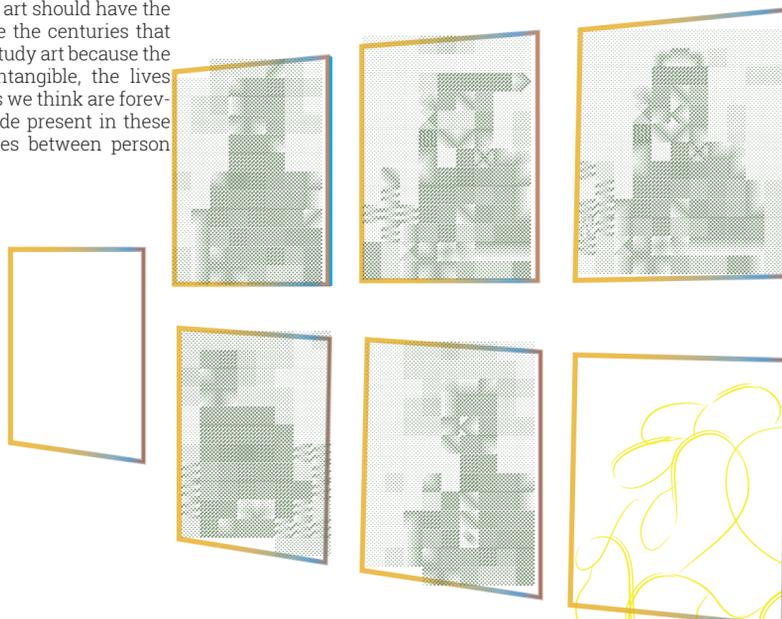
Harvard's Peabody Museum of Archaeology and Ethnology is home to 25 oil portraits of indigenous American leaders painted in the first half of the 19th century by the American artist Henry Inman. They represent some of the most fascinating political leaders of the time—chiefs, spiritual leaders, and diplomats, who all traveled to Washington, D.C. to negotiate with the U.S. government on behalf of their tribal nations. Through the close examination of these artworks in person, this seminar will focus on the stories, histories, and teachings communicated by these portraits and their sitters.

The Professor Says...

"A great work of art should have the force to dissolve the centuries that separate you. I study art because the past and the intangible, the lives and experiences we think are forever gone, are made present in these private audiences between person and artwork."



Shawon Kinew,
Assistant Professor of History
of Art & Architecture



ART, FILM & VISUAL STUDIES

CARPENTER CENTER
<https://afvs.fas.harvard.edu/>
Prof. Matt Saunders
msaunders@fas.harvard.edu

Paula Soares
soares@fas.harvard.edu

CELTIC LANGUAGES & LITERATURES

WARREN HOUSE
<http://celtic.fas.harvard.edu/>
Prof. Catherine McKenna
cmckenna@fas.harvard.edu

THE CLASSICS

BOYLSTON HALL
<https://classics.fas.harvard.edu/>
Prof. David Elmer
delmer@fas.harvard.edu

COMPARATIVE LITERATURE

DANA-PALMER HOUSE
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EAST ASIAN LANGUAGES & CIVILIZATIONS

2 DIVINITY AVE
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Nicole Escolas
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ENGLISH

BARKER CENTER
<http://english.fas.harvard.edu/>
Prof. Stephanie Burt
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Lauren Bimmler
lbimmler@fas.harvard.edu

ETHNICITY, MIGRATION, RIGHTS

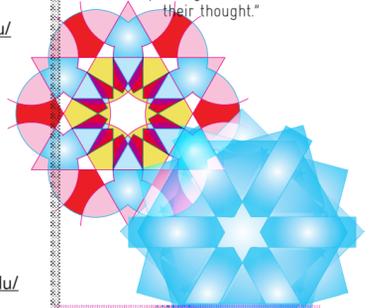
2 ARROW STREET
<https://emr.fas.harvard.edu/>
Dr. Eleanor Craig
eleanor_craig@fas.harvard.edu

FOLKLORE & MYTHOLOGY

WARREN HOUSE
<https://folkmyth.fas.harvard.edu/>
Dr. Lowell Brower
labrower@fas.harvard.edu

GERMANIC LANGUAGES & LITERATURES

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<https://german.fas.harvard.edu/>
Dr. Lisa Parkes
lparkes@fas.harvard.edu



Khaled El-Rouayheb,
James Richard Jewett Professor
of Islamic Intellectual History

continued next page

Self and World: An Introduction to Early Modern Philosophy

PHIL 8 Spring 2020

Alison Simmons
(Philosophy)

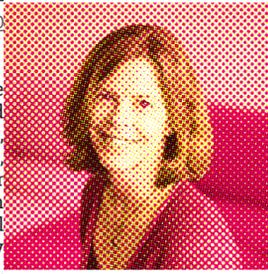
An introduction to some of the major topics and figures of 17th- and 18th-century Western philosophy, and to the skills of close reading, argument construction, and clear writing. The course will focus on such metaphysical and epistemological topics as the natures of mind, body and self, the equality of the sexes, the existence of the external world and God, the nature and limits of human knowledge, and the changing relationship between science and philosophy.

Students Say...

"Personally, Phil 8 has encouraged me to think and discuss philosophy more in my free time, which has enriched my life. Overall, reading philosophers and writing about them can get challenging, but the experience will transform the way you think and the way you view the world."

"This is the best class I've taken at Harvard, and I have no philosophy background. Professor Simmons is truly incredible and at every lecture she says something that makes all of the work worthwhile. The section leaders are incredibly fascinating, engaged, helpful people who will make your writing a LOT stronger. Sometimes I felt like I could physically feel my writing improving. If you are even remotely interested, take the class."

"This is what a Harvard course is supposed to be like. This course made me decide to study philosophy. Everything from the materials to the assignments to the teaching is absolutely top-notch. Difficult, not because it has a heavy workload but because it expects you to think hard and seriously about the materials. This is an A+ course. Expect to have your beliefs shaken."



Alison Simmons,
Samuel H. Wolcott Professor
of Philosophy

Cultural and Political Myth-Making: Eva Perón, Che Guevara, Simón Bolívar and La Malinche

SPANSH 113 Fall 2019

*Taught in Spanish

Diana Sorensen
(Romance Languages & Literatures/
Comparative Literature)

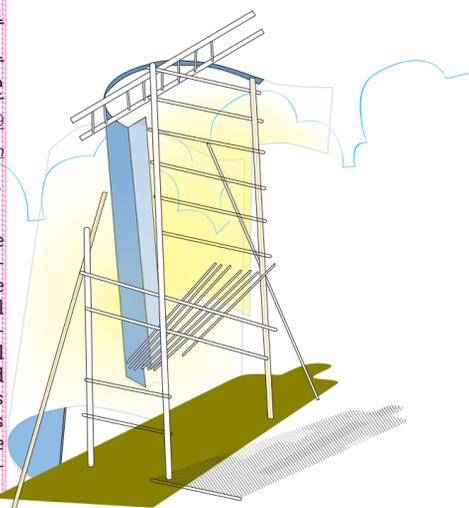
Political power rests on concrete factors involved in the administration of public resources and the implementation of governmental policies. But it cannot be fully understood without examining cultural strategies of self-presentation and the ways in which social groups respond to them. Myth-making is intrinsic to politics, and we will trace its workings in a few Latin American cases.

Students Say...

"This was an absolutely amazing course. The figures we studied, the texts we read, and the films/photographs we analyzed were all incredible."

"Prof. Sorensen has so much enthusiasm for teaching and for the material. She expects a lot of her students, but she is clearly passionate and cares about her students. The reading material was interesting, and discussions were often stimulating. Prof. Sorensen encouraged lots of participation and made the classroom a comfortable environment to practice our Spanish."

"You make progress quickly with languages in a challenging environment, and I learned a lot. Several of my friends who are fluent Spanish speakers said they'd noticed a major improvement in my fluency, and for the first time I feel comfortable having conversations in Spanish with native-speaking strangers."



Diana Sorensen,

James F. Rothenberg Professor of Romance Languages & Literatures and of Comparative Literature

Kant's First Critique

PHIL 129 Fall 2019

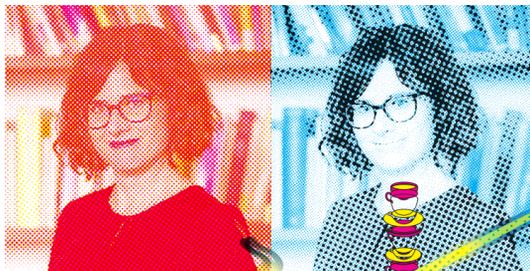
Samantha Matherne
(Philosophy)

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, as well as the foundations of mathematics and natural science.

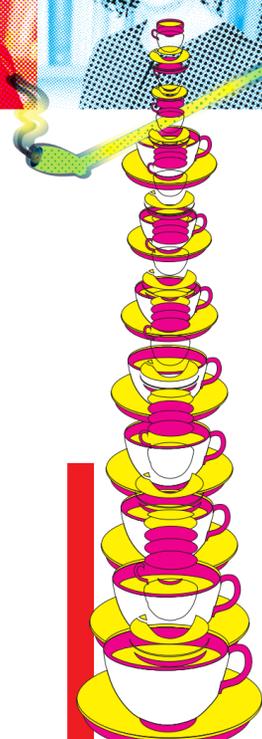
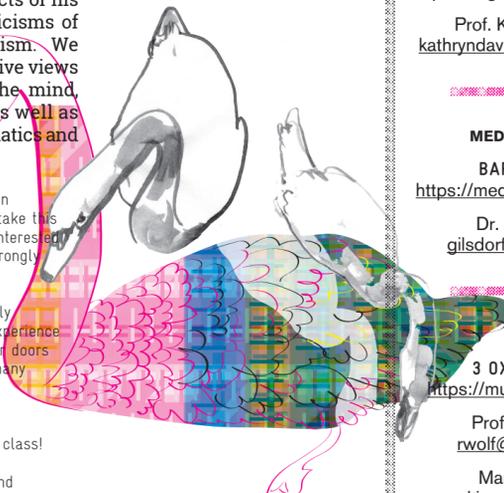
Students Say...

"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 immensely intellectually transformative experience but also opens so many other doors for people interested in many different fields."

"If you are at all interested in Kant, take this class! Professor Matherne is an incredible lecturer and generates unending enthusiasm. Her expertise is unparalleled and she's so well-equipped to answer any question you throw her way, in or outside of lecture. Between Kant's genius and Professor Matherne's incredible teaching, this is a must-take!"



Samantha Matherne,
Assistant Professor of
Philosophy



LANGUAGES EXPAND YOUR MIND

LEARNING A LANGUAGE IS A PORTAL TO A NEW WORLD. LANGUAGES STRUCTURE THOUGHT AND CULTURE, ORGANIZE EXPERIENCE, AND SHAPE SENTIMENT. BY LEARNING A LANGUAGE, ONE DEVELOPS THE CAPACITY FOR DEEP STUDY OF TRADITIONS OF LITERATURE, ART, AND PHILOSOPHY THAT ARE OTHERWISE BEYOND REACH. AT ITS BEST, LEARNING A LANGUAGE IS AN ACT OF GENEROSITY, A WAY OF MEETING OTHERS, FROM THE PAST AS WELL AS THE PRESENT, QUITE LITERALLY ON THEIR OWN TERMS.

HARVARD OFFERS INSTRUCTION IN OVER EIGHTY LANGUAGES, MANY HOUSED IN DEPARTMENTS WITHIN THE DIVISION OF ARTS & HUMANITIES. VISIT [HTTPS://ARTSANDHUMANITIES.FAS.HARVARD.EDU/LANGUAGES-TO-LEARN-MORE](https://artsandhumanities.fas.harvard.edu/languages-to-learn-more).

HISTORY OF ART & ARCHITECTURE

SACKLER BUILDING
<https://haa.fas.harvard.edu/>

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HISTORY & LITERATURE

BARKER CENTER
<https://histlit.fas.harvard.edu/>

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LINGUISTICS

BOYLSTON HALL
<https://linguistics.fas.harvard.edu/>

Prof. Kathryn Davidson
kathryndavidson@g.harvard.edu

MEDIEVAL STUDIES

BARKER CENTER
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Prof. Richard Wolf
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NEAR EASTERN LANGUAGES & CIVILIZATIONS

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Nyasha Bovell
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RELIGION

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lamberth@fas.harvard.edu

ROMANCE LANGUAGES & LITERATURES

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Dr. Kathy Richman
richman@fas.harvard.edu

Katherine Killough (languages)
killough@fas.harvard.edu

SLAVIC LANGUAGES & LITERATURES

BARKER CENTER
<https://slavic.fas.harvard.edu/>

Prof. Aleksandra Kremer
akremer@fas.harvard.edu

Dr. Steven Clancy (languages)
sclancy@fas.harvard.edu

SOUTH ASIAN STUDIES

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<https://sas.fas.harvard.edu/>

Dr. Richard Delacy
rdelacy@fas.harvard.edu

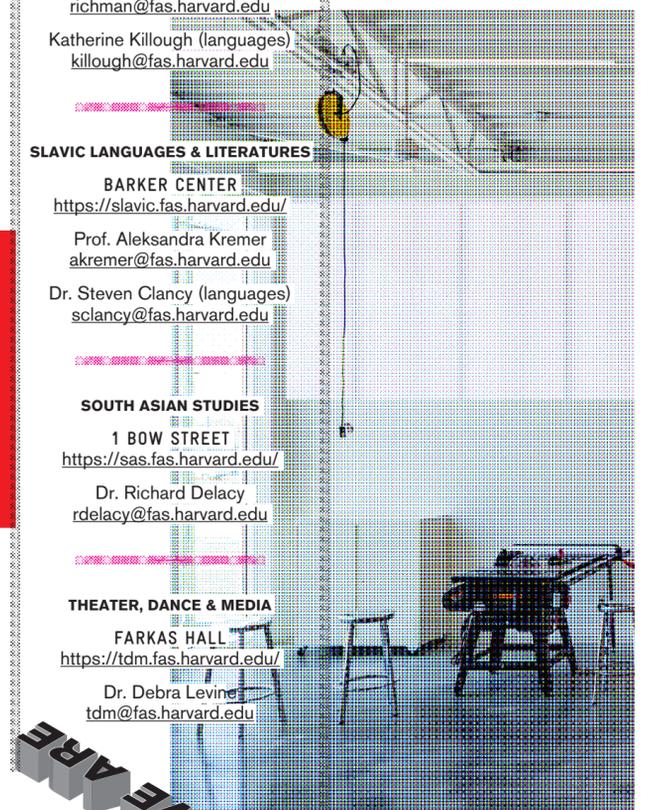
THEATER, DANCE & MEDIA

FARKAS HALL
<https://tdm.fas.harvard.edu/>

Dr. Debra Levine
tdm@fas.harvard.edu



Lorgia García Peña,
Roy G. Clouse Associate
Professor of Romance Languages
& Literatures
and of History & Literature



WHO WE ARE



Tropical Fantasies: The Hispanic Caribbean and Haiti in Contemporary Literature

SPANISH 146 Spring 2020

Lorgia Garcia Peña
(Romance Languages & Literatures/History & Literature)

The Caribbean has long been portrayed as an exotic region of the world. This course proposes an analysis of the different myths and fantasies that have been created about the Caribbean and of the historical and cultural realities surrounding these myths. Through a close reading of literary, artistic, critical, and historical texts we will examine topics such as: race, ethnic, and gender identity constructions; the rise of the plantation economy; and the emergence of modern nations.



Students Say...

"The class will change the way you view the Caribbean and its relation to the U.S. It is a powerful paradigm shifting experience that will impact you even if you are already familiar with the topic and the region."

"This class is spectacular. Professor Garcia-Peña is very well versed in all of the material she teaches. The literature is engaging and the historical overview she offers is very helpful and important.

Most importantly, this class forces you to engage with preconceived notions of what the Caribbean is. The class does a great job of forcing the students to break down popular imaginations of the Caribbean and leads us through discussions that deal with the more unsavory parts of Latin American history.

It's an incredible class, definitely take it!"

"Taking a class with Professor Garcia-Peña is a must. There was never a dull moment in this course. The class discussions always felt so valuable and made me question my own role in perpetuating inequity and the destructive consumption of the Caribbean.

Profe makes the class feel like a family, albeit a family that pushes its members to continually defend and re-evaluate their perspectives.

The texts we read are absolutely groundbreaking and we even get to speak with some of the authors! Take this class - I promise it will be one of the best things you do on this campus."



Play writing: Intersecting Americas

TDM 165H Spring 2020

Phillip Howze
(Theater, Dance & Media)

As Lin-Manuel Miranda reminds us in Hamilton: "History is happening." This playwriting workshop will examine what is happening and what has happened. We'll engage texts and non-texts, theater-making, and live arts through the geographic lens of the Americas and the framework of singular periods in our modern social history (ex. early AIDS-era, the Black Lives Matter movement, and more). Together we'll create and collaborate, distending our understanding of what a personal writing practice might mean in the contemporary world.

Students Say...

"Professor Howze is truly brilliant. He is kind and compassionate and will push you to think critically about theatre, and art in general. This is an amazing class, as is his fall class. Definitely take it!"

"We read a diverse variety of texts and were introduced to really experimental, contemporary modes of theatre.

I've been taught to place a lot of weight on the creative process and what goes into the making of art, which is fantastic. We also watched two shows and had so many cool performers come speak to us in class!"

"Be ready to let go of all of your preconceptions and just explore creatively. Be ready and willing to play and to not know."



Phillip Howze,
Lecturer on Theater,
Dance & Media

Ancient Greek Tragedy for the 21st Century

FRSEMR 63D Fall 2019

Naomi Weiss
(The Classics)

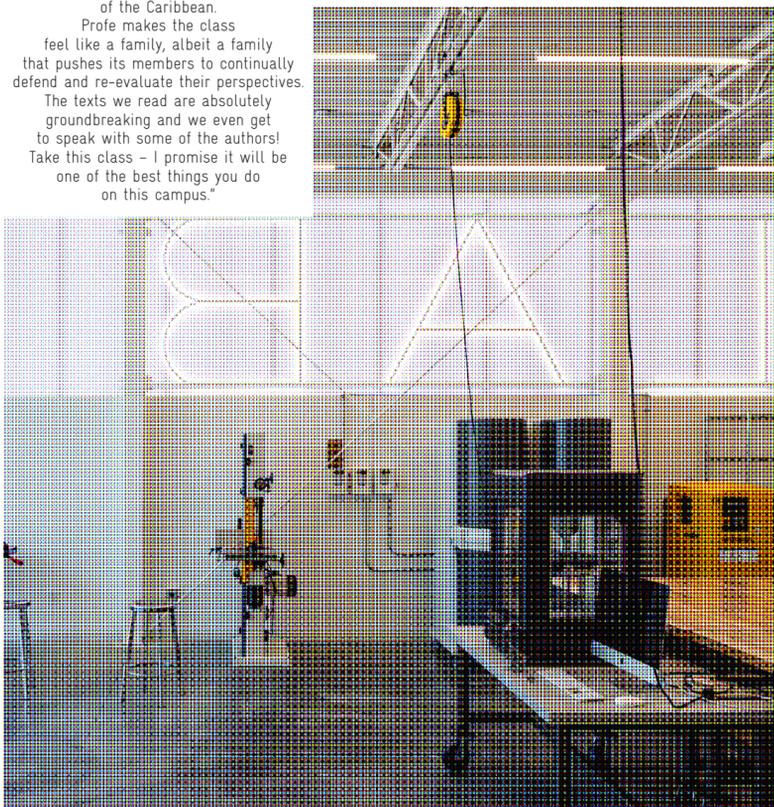
In Athens in the fifth century BCE, thousands would gather at the theater to see the latest plays of Aeschylus, Sophocles, and Euripides, which grappled with pressing issues of the day. In this course we will read and watch a selection of Greek tragedies alongside some of their most recent incarnations, many created by women, people of color, and non-Western artists. We will consider how these ancient plays, produced by and mostly for Athenian men, resonate so powerfully with a diverse range of twenty-first-century audiences.

The Professor Says...

"Why does Game of Thrones refer to Euripides' Iphigenia in Aulis? Why is a play about post-apartheid South Africa based on Aeschylus' Oresteia? Why is Sophocles' Philoctetes used to address PTSD among war veterans? Greek tragedy may be 2500 years old, but it's everywhere in modern culture. We'll try to understand why it's still so popular and why it still affects us so deeply."



Naomi Weiss,
Associate Professor
of The Classics



ARTS & EXPERIENTIAL

The Division of Arts & Humanities boasts an array of outstanding faculty artists and programs, offering students a superb chance to develop their creative capacities in a rigorous and groundbreaking way.

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

<p>● THE CREATIVE WRITING PROGRAM IN THE DEPARTMENT OF ENGLISH OFFERS COURSES IN FICTION AND NON-FICTION, POETRY, PLAYWRITING, AND SCRIPTWRITING FOR FILM AND TELEVISION.</p>	<p>● THE DEPARTMENT OF MUSIC OFFERS COURSES IN COMPOSITION AND PERFORMANCE ACROSS A RANGE OF MUSICAL APPROACHES.</p>	<p>● THE THEATER, DANCE & MEDIA CONCENTRATION ENABLES STUDENTS TO LEARN THE ESSENTIAL ELEMENTS OF THEATER AND DANCE IN A NEW MEDIA ENVIRONMENT.</p>	<p>● THE DEPARTMENT OF ART, FILM & VISUAL STUDIES (FORMERLY VISUAL & ENVIRONMENTAL STUDIES) OFFERS STUDENTS INSTRUCTION IN A RANGE OF ART FORMS, FROM FILM AND PHOTOGRAPHY TO SCULPTURE, ANIMATION, AND MORE.</p>
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One can find student and faculty arts practitioners in a number of arts spaces on campus:

<p>● THE CARPENTER CENTER FOR THE VISUAL ARTS IS THE HOME OF THE DEPARTMENT OF ART, FILM & VISUAL STUDIES AS WELL AS THE HARVARD FILM ARCHIVE. DESIGNED BY LE CORBUSIER, THE BUILDING HOLDS CLASSROOMS, STUDIOS, EXHIBITION SPACES, AND A BOOKSHOP.</p>	<p>● THE ARTHUR M. SACKLER BUILDING HOUSES THE DEPARTMENT OF HISTORY OF ART & ARCHITECTURE, STUDIOS OF THE GRADUATE SCHOOL OF DESIGN, AND THE ANNEX, A COOPERATIVE AND CREATIVE SPACE FOR UNIVERSITY-WIDE INITIATIVES IN THE ARTS.</p>	<p>● THE MUSIC BUILDING IS NOT JUST THE HOME OF THE MUSIC DEPARTMENT, BUT ALSO THE EDA KUHN LOEB MUSIC LIBRARY, THE JOHN KNOWLES PAINE MUSIC HALL, THE HARVARD UNIVERSITY STUDIO FOR ELECTROACOUSTIC COMPOSITION, AN ETHNOMUSICOLOGY LAB, A SOUNDLAB, AND MUSIC PRACTICE SPACES.</p>	<p>● THE ARTLAB IN ALLSTON IS AN INTER-DISCIPLINARY LABORATORY DEVOTED TO CREATIVITY, INNOVATION, COLLABORATION, AND CONNECTION. WITH STUDIO SPACES, SOUND AND RECORDING ROOMS, AN EXHIBITION SPACE, WORKSHOPS, AND AN OPEN-SPACE HUB, THE ARTLAB OFFERS CREATIVE SPACES FOR ARTISTS TO WORK TOGETHER ACROSS ART FORMS AND DISCIPLINES.</p>
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Harvard faculty members are developing hands-on, active learning opportunities for their students. These courses can be found in a number of places in the curriculum, including courses taught by the Harvard College Fellows in Media Practice.

Young Joo Lee (Theater, Dance & Media) finds inspiration in her dreams, personal, and political histories to create moving images, sculptures, drawings, and performative pieces. Her work is a glimpse into how our environments are not only outside of us but how they truly alter our perception as a whole, informing our personal identities. Young will be teaching:

Immersive Storytelling Using Mixed Media
[TDM 169L](#) Fall 2019

This is a studio-based class about storytelling using mixed media: video, performance, drawing, text, sound, and virtual reality. We will examine different ways in which artists used visual language to tell stories. Starting with the history of immersive media, the class will study the relationship between visual language and technological development. Utilizing video, performance, drawing, sound, text, and virtual reality, students will develop projects, reflecting on the discussions in the class.

Digital Media Performance
[TDM 167L](#) Spring 2020

In this studio-based class, students will study the concept of the Gesamtkunst (total art) and its relationship to digital media installation and performance. We will screen examples of relevant art works and analyze the technological aspects and conceptual background of these works. Reflecting on the discussions and prompts provided in the class, students will develop their own digital media performance project.

Algorithmic Performance
[AFVS 161](#) Fall 2019

What can we feel and notice from algorithms? How do algorithms affect artistic creation? This course explores performative practices by using the investigative method of algorithmic construction. Through the programming and mediation of image, objects, and body in time and space, students will develop experimental practices that use or generate algorithms. Strategies from historical and contemporary examples will be introduced, with a special focus on the notions of systems, situations, and errors.

Artistic Research Workshop
[AFVS 251](#) Spring 2020

How can we conduct and present research through the language of art? In this studio-based seminar, students develop practices of artistic investigation and critical visual thinking. Pursuing individual projects, students will learn to use image, objects, body, space, recordings, and other forms of materials for making observations, formulate questions, and convey findings, while critically engaging with the issues around transferring knowledge discovered through art.



Young Joo Lee
College Fellow in Theater, Dance & Media



Sohin Hwang
College Fellow in the Department of Art, Film & Visual Studies

Sohin Hwang (Art, Film & Visual Studies) is an artist and writer working on issues around art, technology, and society. Her recent project involves performance art and cybernetics in the mid-20th century with an attention to materiality, producer-audience relationship, and public formation. Sohin will be teaching:

Thanks to the generous contributions of the Elson family, the Elson Family Arts Initiative has supported many exciting arts-related course 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.

Fall 2019

The Art and Craft of Acting
[Remo Airal di \(Theater, Dance & Media\)](#)
[FRSEMR 35N](#)

Acting is undoubtedly the most popular, most widely experienced of the performing arts and yet, in many ways, it remains a mystery. This seminar will give students an opportunity to demystify the art of acting by introducing them to the basic tools of the trade. Students will explore a range of acting techniques designed to give them greater access to their creativity, imagination, and emotional life. The aim will be to improve skills that are essential to the acting process, like concentration, focus, relaxation, observation, listening, etc. **Arts Integration Component:** Students will attend and critique productions at the Loeb Drama Center and other theaters in the Boston area. Directors and actors from these productions will speak to students about the acting process. Students will participate in class modules based on the productions they attend. Final monologue presentations will be fully staged and designed.

The Secrets of Stradivarius or What Makes the Violin Sound Beautiful?
[Philippe Cluzel \(Molecular and Cellular Biology / Applied Physics, SEAS\)](#)
[FRSEMR 51N](#)

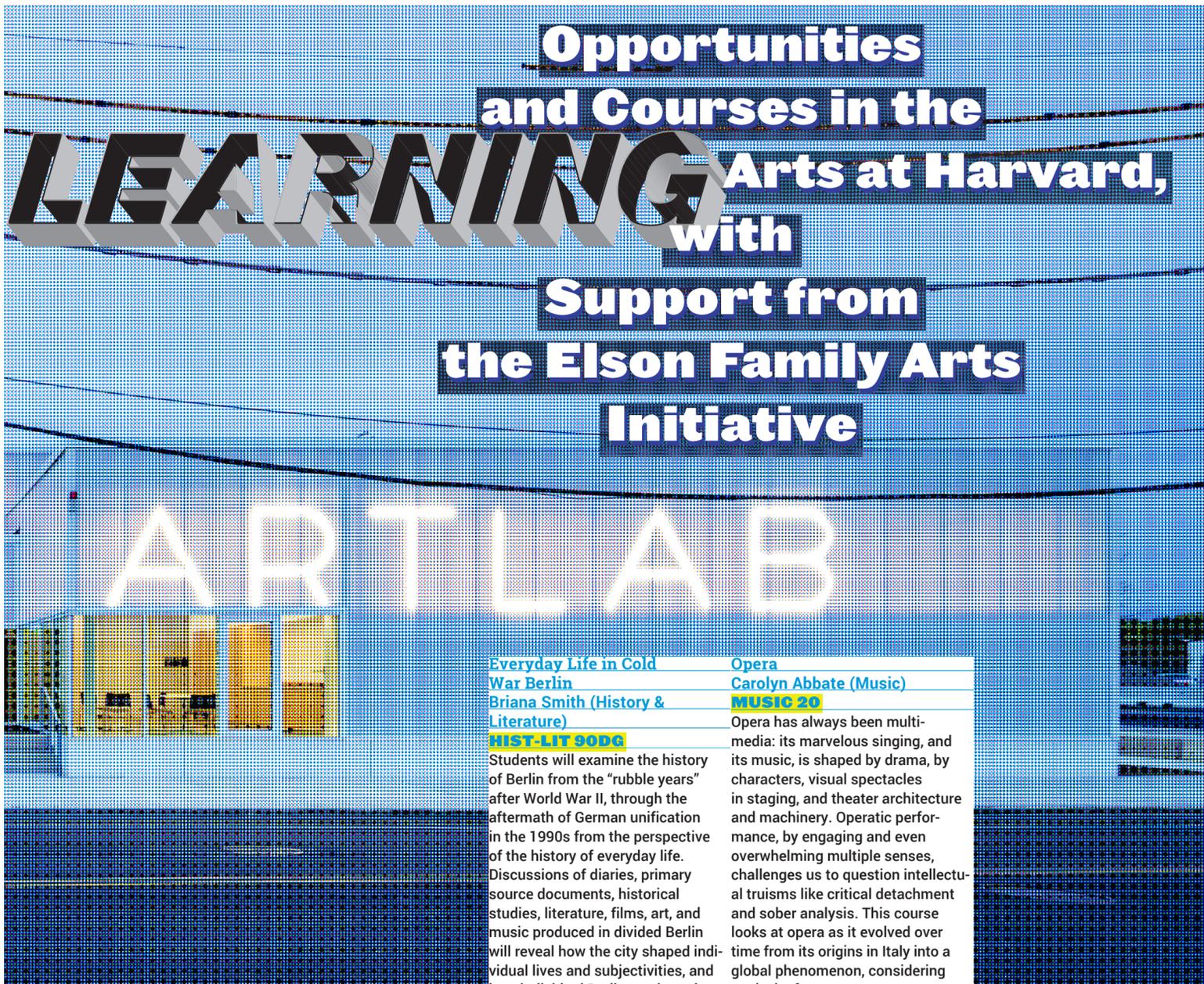
This is an exploratory seminar that draws concepts from many different fields ranging from music to evolution, machine learning, physics, biology, wood carving, and neuro-aesthetics. The goal of the seminar is to discuss the different concepts needed to understand the design of a violin and to propose new methods and technology to improve the quality of the sound it produces. Students will spend most of their time developing hands-on experiments whose final goal will be to transform low-cost violins into beautiful-sounding instruments using the ideas developed through the readings.

Arts Integration Component: Students will take apart and reconstruct mass-produced violins to improve the beauty of their sound by carving new soundboards and by exploring the effect of developing alternative design and using different materials.

How Music Works: Engineering the Acoustical World
[Robert Wood \(Engineering & Applied Sciences, SEAS\)](#)
[GENED1080](#)

How does Shazam know what song is playing? How and why do singers harmonize? Do high-end musical instruments sound better than cheap ones? What processes are common in designing a device and composing a piece of music? How is music stored and manipulated in a digital form? This class explores these and related themes in an accessible way for all concentrators, regardless of technical background. The class uses music and musical instruments as the framework to introduce a broad array of concepts in physics, mathematics, and engineering.

Arts Integration Component: Students will construct instruments (first acoustic, second electronic) and then use their instruments to compose two original pieces that take advantage of the voice of their instruments.



From Byzantium to the British Isles: The Materiality of Late Antiquity
Evriliki Georganteli (History of Art & Architecture)
HAA138M

This course explores the extraordinary cultural transformation Europe, the Mediterranean, and the Middle East underwent from Diocletian's reorganization of the Roman Empire in the late 3rd century to the Islamic conquest of the Iberian Peninsula in the 8th century. Examines monuments and sites, sculpture, mosaics, frescoes and ceramics, icons and relics, 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 close-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.

Everyday Life in Cold War Berlin
Briana Smith (History & Literature)
HIST-LIT 90DC

Students will examine the history of Berlin from the "rubble years" after World War II, through the aftermath of German unification in the 1990s from the perspective of the history of everyday life. Discussions of diaries, primary source documents, historical studies, literature, films, art, and music produced in divided Berlin will reveal how the city shaped individual lives and subjectivities, and how individual Berliners shaped the history of Cold War Berlin.

Arts Integration Component: Students will take part in an art-making module where they will design art projects commemorating the 30th anniversary of the 1989 East German revolution and collapse of the Berlin Wall.

Asian/American Graphic Novels
Catherine Nguyen (History & Literature)
HIST-LIT 90DK

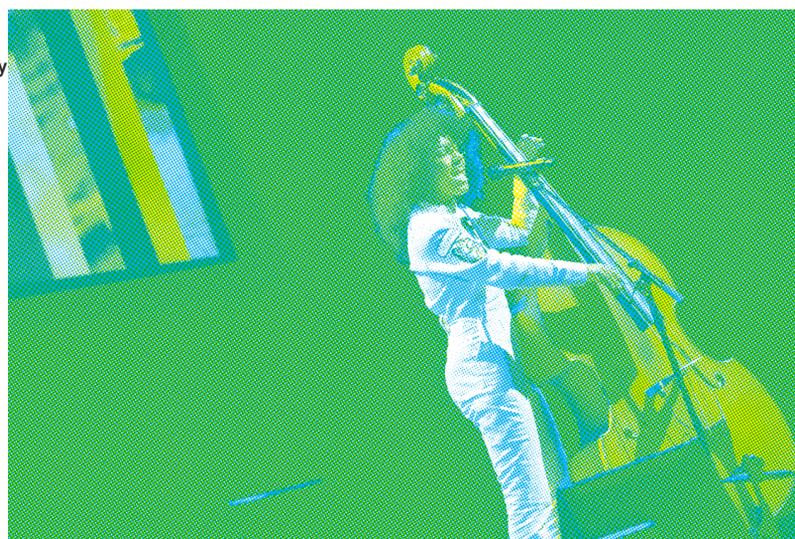
This course focuses on the genre and form of comics and graphic novels in the context of histories of migration and diasporas. Through these illustrative and textual works, we will explore the representation of Asian American identity and the experience of racial difference through varied works. The course seeks to examine literary works and cultural productions in the form of comics and graphic novels that engage with and articulate the Asian American experience as well as the sense of being Asian in the world.

Arts Integration Component: A workshop series will be developed and facilitated by local comic artist/graphic novelist Erica Henderson. The workshops will lead students through the various stages of production of a comic/graphic novel, including storyboarding, character design, penciling, and inking.

Opera
Carolyn Abbate (Music)
MUSIC 20

Opera has always been multi-media: its marvelous singing, and its music, is shaped by drama, by characters, visual spectacles in staging, and theater architecture and machinery. Operatic performance, by engaging and even overwhelming multiple senses, challenges us to question intellectual truisms like critical detachment and sober analysis. This course looks at opera as it evolved over time from its origins in Italy into a global phenomenon, considering works by famous composers (including Mozart, Wagner, and Verdi) as well as obscure corners and byways.

Arts Integration Component: Students will experience live opera performances (in class and on field trips), and opera as technological art in recordings, film, and other media. Students will participate in demonstrations and beginner master classes in collaboration with faculty at the New England Conservatory. Students who have no experience with operatic singing will come to know what it is to produce an operatic voice, and to reflect upon and analyze it.



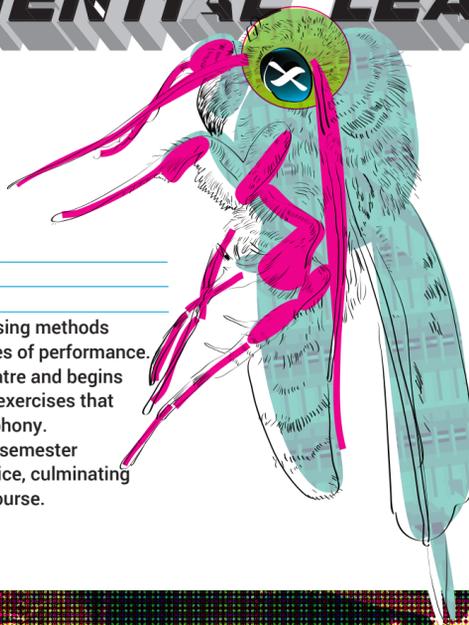
What course at Harvard sparked or confirmed your interest in the arts and humanities?

Greek 10

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 continue it – thinking perhaps as a secondary. Taking Greek 10 revealed two things to me: my own passion for Classics, which I hadn't 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 astounding and inspired me to devote myself to Classics, a decision made easy by the attention and warmth of the department. My advice to first-year students is to take advantage of the focus and care of the Arts & Humanities to explore even a tangential interest and see where it takes them.

Alejandro Quintana '20 Concentration: The Classics Member of the A&H Student Advisory Board, 2018-19

EXPERIENTIAL LEARNING



Fall 2019 continued

Composition: Proseminar

Yvette Jackson (Music)

MUSIC 160

This course focuses on composing theatre by addressing methods of compositional thinking in order to develop new types of performance. This approach differs from merely composing for theatre and begins by examining narrative contour through composition exercises that investigate dramaturgy, form, counterpoint, and polyphony. Workshops with guest artists will allow students mid-semester opportunities to realize compositions for cello and voice, culminating with a group-curated performance at the end of the course.



Arts Integration Component: Students will take part in three workshops with invited guests who will challenge conventional understanding about composition in relation to theatre. Each guest offers a different methodological perspective that builds on compositional etudes assigned in the weeks leading up to the workshop.

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

Julia Smeliansky (Theater, Dance & Media)

TDM 150

Students will study the work of the great 20th- and 21st-century auteur directors and set designers. They will explore a range of artistic movements including Constructivism, Futurism, and Dada, and discuss how the theater became a place to experiment with the concepts and discoveries of these movements.

Arts Integration Component: Students will attend local performances – opera, dance, drama – and connect that experience to in-class conversations.

Old English: Working with Manuscripts

Daniel Donoghue (English)

ENGLISH 103G

The task of translation will be supplemented by consistent attention to the manuscript contexts of Old English literature. The texts will include selections from the Anglo-Saxon Chronicle, Genesis, the Exeter Book Riddles, Beowulf, and others. 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 Quiltmaking

Felicity Lufkin (Folklore & Mythology)

FOLKMYTH 172

Are quilts the great American (folk) art? From intricately stitched whole-cloth quilts to the improvisational patchworks of Gee's Bend; from the graphic simplicity of Amish quilts to the cozy pastels of depression-era quilts; from the Aids Quilt to art quilts; quilts have taken on extraordinary significance in American culture. This class surveys the evolution of quilt-making as a social practice, considering the role of quilts in articulations of gender, ethnic, class, and religious identities, and their positions within discourses of domesticity, technology, consumerism, and cultural hierarchy.

Arts Integration Component: The class includes weekly QuiltLab sessions that introduce students to the basic processes of quiltmaking. Students will produce, by the end of the semester, a class quilt. Students may also undertake individual quilt-making projects as their final project with support from the course.

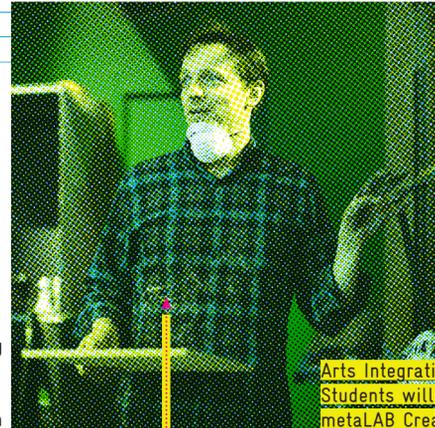
Broadway Musicals: History and Performance

Carol Oja (Music)

FRSEMR 34V

This seminar 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 (2016).

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



Arts Integration Component: Students will participate in a metaLAB Creative Workshop led by Prof. Jeffrey Schnapp (Romance Languages & Literatures/GSD). The workshop utilizes design-thinking methodologies to contend with conceptual and philosophical questions through a series of exercises and artistic production. In an arts space on campus, students will learn ways in which artistic materials can be combined with scholarly humanities work in their future pursuits and study.

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

Matt Saunders (Art, Film & Visual Studies)

GENED 1114

Painting is 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.

Economic Justice

Mathias Risse (Philosophy/ Harvard Kennedy School)

GENED1121

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 McKittrick (Theater, Dance & Media)

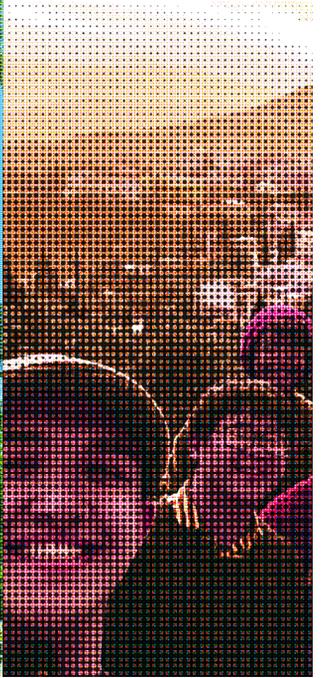
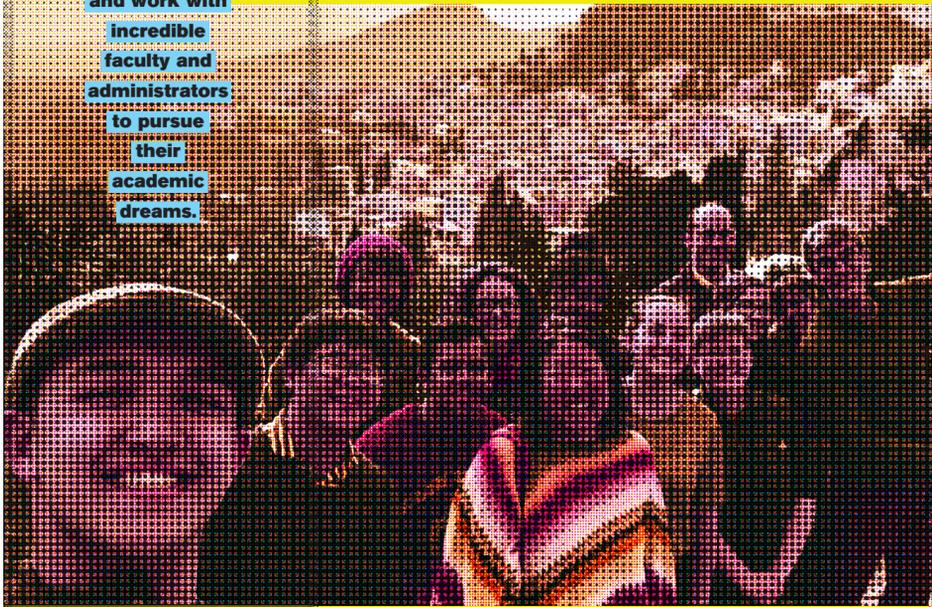
TDM 194

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 a musical, including book and adaptation; music and lyrics; choreography; visual design; and producing.

Arts Integration Component: Students will have travel expenses and ticket prices covered in order to visit New York City to attend a rehearsal of the musical 1776 and attend a production of Jagged Little Pill on Broadway.

WHERE DOES THIS LEAD?

Students who concentrate in our fields love what they do and work with incredible faculty and administrators to pursue their academic dreams.



Students in the Arts & Humanities are among the happiest on campus. According to the 2019 senior exit survey, 85% of graduating seniors in the Arts & Humanities are satisfied with their concentration, more than any other Division.

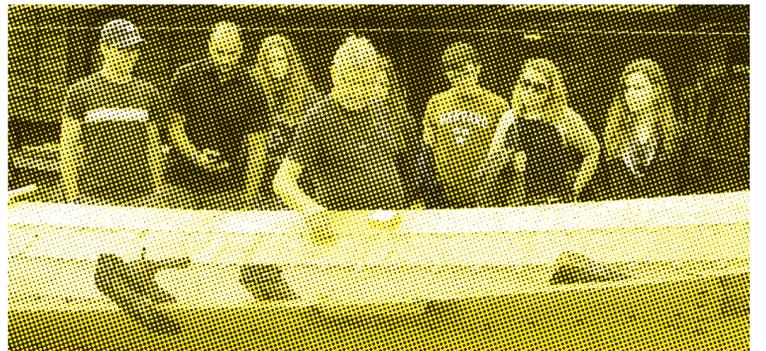
We also scored highest in intellectual excitement (94% satisfied), quality of instruction (94%), and faculty availability and helpfulness (both 94%).

Study Abroad

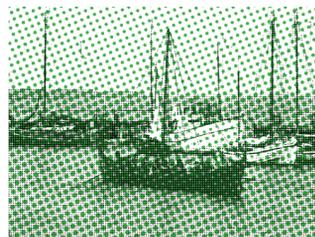
In addition to extensive coursework in languages in our departments, students who study in the Arts & Humanities are offered unparalleled opportunities to experience the works and histories of other cultures through excursions abroad.

For some departments, such as The Classics, an overseas excursion with professors has become a standard element of the concentration.

This past spring, students in **Classical Studies 112: Regional Study: Sicily**, taught by **Professor Kathleen Coleman**, paired an 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.

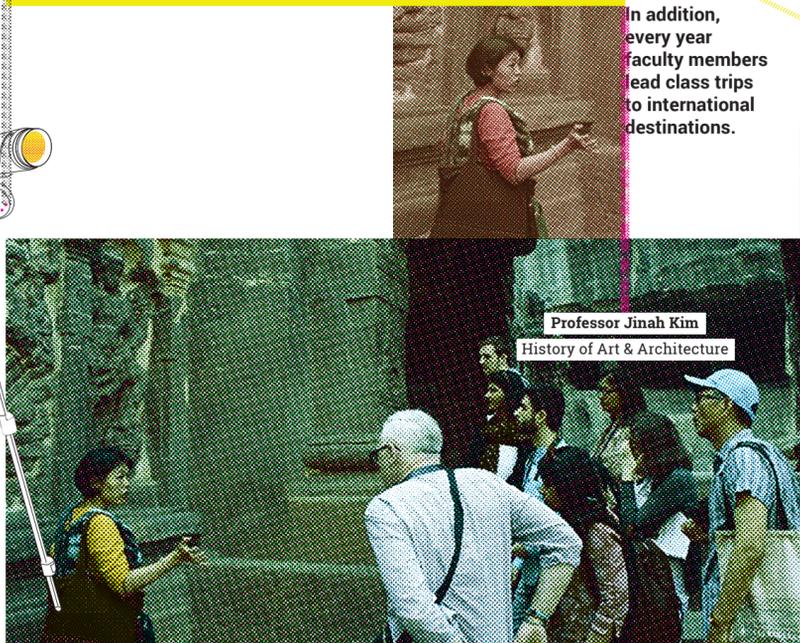


Students in the Viking Studies Program get an authentic Viking ship experience.



Many Arts & Humanities faculty members lead summer programs abroad, including **Stephen Mitchell, Professor of Scandinavian and Folklore**, who leads the **Viking Studies Program in Scandinavia**. 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.

In addition, every year faculty members lead class trips to international destinations.



Professor Jinah Kim
History of Art & Architecture

Students Say...
"Prof. Jinah Kim's HAA trip to India was easily the highlight of my four years at Harvard. I got to explore caves and temples that I had read about but never dreamed of visiting, all in the company of top scholars in the field and students as passionate and curious about the region as I was. As a Chemistry concentrator, this trip (and all of my art history courses) stretched me to see art and architecture with different eyes and taught me to articulate the world around me with confidence."

WHERE DOES THIS LEAD?

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FUTURE PROSPECTS

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.

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."



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.

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, exploring a good piece of writing, whether in the English classroom or on the stage, affords us an opportunity for empathy, to better understand ourselves and others, to see the world as it is and as it could be."



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."



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."





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 to 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."



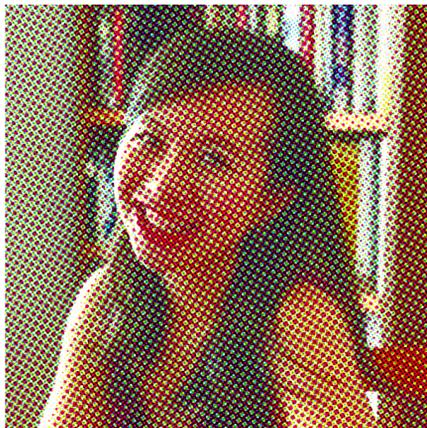
Elizabeth Lim

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."



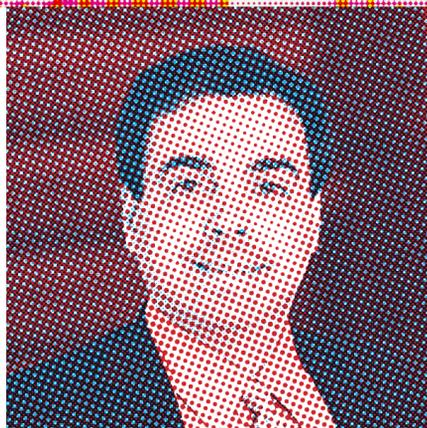
Zachary Podolsky

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 individual attention from world-class scholars and a community of fellow students who shared my passion for the subject matter. But nearly fifteen years later, having spent several years as a financial analyst, attended law school and practiced corporate law, I have come to realize that it was no sacrifice at all. Studying Classics taught me the art of careful reading, precise writing and analysis of disparate and sometimes conflicting primary and secondary source material with the aim of producing cogent and original interpretations. In a world of rapid change, this training and these skills remain universally applicable."



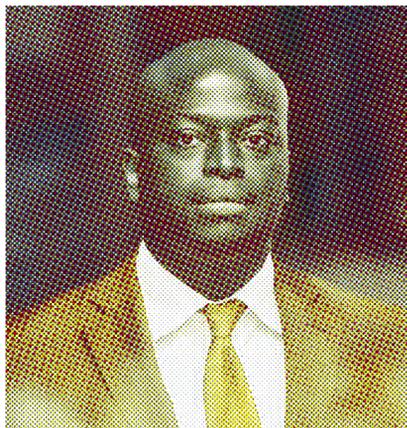
Akili Tommasino

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 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."



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."



WHERE DOES THIS LEAD?

Internships and Funded Research Opportunities
For students in the Arts & Humanities, summers and winter intersessions provide chances to pursue professional development while building on curricular exploration.

SHARP FELLOWSHIPS

RESEARCH FELLOWSHIPS

The Summer Humanities and Arts Research Program (SHARP)

is a 10-week immersive summer program that places students on research projects with Harvard-affiliated faculty and senior library and museum staff.

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

meta LAB: Curricle Lens:

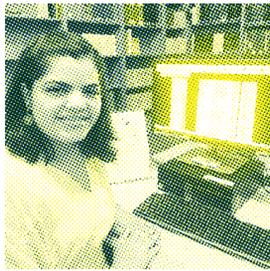
Work with metaLAB director Prof. Jeffrey Schnapp to research, design, and develop a new web-native publication channel to highlight interesting facets of the history of the Harvard curriculum. Explore historical micro-narratives through interviewing notable alumni and conducting archival research into 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 key teaching moments; develop curriculums 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.



"SHARP has been really great. To be able to have this circle of people to talk to who are doing equally humanistic work is really nice. What SHARP has done is given me the liberty to do my own research all the time, which is what I want to do, but it also forces me to step out of that from time to time as I go to other events on subjects that aren't so strictly related to mine."

Serena Shah '21
 Concentration: The Classics/
 African & African American Studies
 Independent SHARP Research Project, 2019

AND WORK EXPERIENCES

Harvard's Office of Career Services (<https://ocs.fas.harvard.edu/>)

is an incomparable resource for discovering opportunities for internships and jobs in varying fields. Through their resources and staff,

the OCS can help you plan a job search, write and edit an effective resume and cover letter, practice interviewing, and advise you on employment options and career pathways.

The Office of Undergraduate Research and Fellowships (<https://uraf.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?

Humanities 10

was the Odyssey that confirmed the Arts & Humanities Division would be my academic home at Harvard.

Reading essential works of literature, philosophy, and history taught me that I could engage with the likes of Homer, Joyce, Nietzsche, Shikibu, and Dante on life's most pressing questions.

Through critical reading and writing, I could have a seat at life's most important table! The interdisciplinary work in Hum10 also made me realize 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 rigorous, out-of-the-box thinking to the work I've done in all three disciplines. Above all, the intellectual community I've found through Hum10 has paid dividends even 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.

Lauren Spohn '20 Concentration: English Member of the A&H Student Advisory Board, 2017-19

