



## GLUCK FELLOWS HANDBOOK 2017-2018

EDUCATION | HEALTH | CULTURE | CREATIVITY

*Introduce | Inspire | Involve | Impact*

### **Gluck Performing Ensembles:**

- *Improvology* Troupe – Fall and Spring Tours
- Contemporary Dance Ensemble – Winter and Spring Performances
- Music Ensembles

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## Gluck Fellows Program of the Arts at UC Riverside Ensemble Fellows Handbook

- *Improvology* Troupe – Fall and Spring Tours
- Contemporary Dance Ensemble – Winter and Spring Performances
- Music Ensembles

### 2017-2018 GLUCK FELLOWSHIP TIMETABLE

Date	Deadline/Event
April 1, 2017	2017-2018 Gluck Fellows Applications available on Gluck website
April 19	Open House for prospective Fellows at Gluck Office – INTN M1016
May 15	<b>Deadline:</b> 2017-2018 Gluck Fellows Applications due to Gluck Office via email
July 1	<b>2017-18 Gluck Program Cycle Begins</b> Department Coordinators begin sending notification emails to successful applicants. Gluck Office sends successful applicants Fellow Handbooks and forms
Beginning July 1	Gluck Office invites experienced Fellows to schedule 'Early Placement' Program Chat and Program Run-through
August 1	<b>Deadline: ALL Fellows</b> submit the following 5 forms: <ol style="list-style-type: none"> <li>1. Liability Waiver Form</li> <li>2. CANRA Child Abuse Mandated Reporter Form</li> <li>3. Media Release Form</li> <li>4. Certificate of Completion for CANRA California Mandated Reporter Online Training</li> <li>5. Gluck Fellow Online Information Form</li> </ol> *Links to forms and instructions are available in the Fellows Handbook
August - September	'Early Placement' program scheduling begins for experienced Fellows
September 26	<b>Museum Education</b> Fellows Orientation at 10am in Gluck Office – INTN M1016
September 26	<b>ARTSblock</b> Fellows Orientation at 1pm in Gluck Office – INTN M1016
September 26	<b>MoveMore</b> Fellows Orientation at 3pm in Gluck Office – INTN M1016
September 27 <b>OR</b> September 30	<b>Classroom</b> Fellows Orientation at 10am-12:00 in INTS 1113
October 1	<b>Deadline: All Classroom Fellows</b> (including ASK Residency Fellows,) submit the following 2 forms: <ol style="list-style-type: none"> <li>1. Program Pack</li> <li>2. Fall Availability Calendar</li> </ol>
October 15	<b>Deadline: All Classroom Fellows</b> (including ASK Residency Fellows) complete the following: <ol style="list-style-type: none"> <li>1. Program Chat</li> </ol>
November 1	<b>Deadline: All Classroom Fellows</b> (including ASK Residency Fellows) complete the following: <ol style="list-style-type: none"> <li>1. Submit CORD file</li> <li>2. Program Run-through</li> </ol>
November 15	Fellows who have not been scheduled or had interest shown in their program notified regarding program jeopardy
December 1	<b>*Deadline: All Classroom Fellows</b> (including ASK Residency Fellows) submit the following form: <ol style="list-style-type: none"> <li>1. Winter Availability Calendar</li> </ol> *This deadline applies only to Fellows who have not completed their full program obligation
January 3, 2018	All Fellowship Programs have begun
March 4	<b>*Deadline: All Classroom Fellows</b> (including ASK Residency Fellows) submit the following form: <ol style="list-style-type: none"> <li>1. Spring Availability Calendar</li> </ol> *This deadline applies only to Fellows who have not completed their full program obligation
April 1	2018-2019 Gluck Fellows Applications available on Gluck website
April 18	Open House for prospective Fellows at Gluck Office – INTN M1016
May 15	<b>Deadline:</b> 2018-2019 Gluck Fellows Applications due to Gluck Office via email
June 1	<b>FINAL Deadline: ALL Fellows</b> submit the following 2 forms by this date for payment: <ol style="list-style-type: none"> <li>1. Final Self-Evaluation</li> <li>2. Final Site Evaluation</li> </ol>
June 30, 2018	2017-2018 Gluck Program Cycle Ends

## I. GLUCK ADMINISTRATION & DEPARTMENT CONTACTS

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Art – Prof. John Divola  
 Creative Writing – Prof. Allison Hedge Coke  
 Dance – Prof. Taisha Paggett  
 History of Art – Prof. Patricia Morton (Fall); Prof. Susan Laxton (Winter and Spring)

Music – Prof. Xóchitl Chávez  
 Theatre – Prof. Robin Russin  
 UCR ARTSblock – Leigh Gleason  
 GluckTV, Gluck Global, Museum Education, Social Media, OPA! – Gluck Office Staff

## II. INTRODUCTION

**The Gluck Fellowship is a Community Service fellowship. Gluck Fellows *introduce* the community to their research, *involve* them with interactive programs and serve as inspirational role models to the participants. Gluck Fellows' programs *impact* lives and *inspire* lifelong learning for the community.**

Being selected as a Gluck Fellow is an honor and responsibility. In order to make your experience as rewarding as possible, here is a list of general information and guidelines designed to answer any questions you may have about the program.

### What Is The Gluck Fellows Program Of The Arts?

Established in 1996, the Gluck Fellows Program of the Arts at UC Riverside is a privately funded arts outreach program that is designed to create the opportunity for graduate and undergraduate students of the Departments of Art, Creative Writing, Dance, History of Art, Music, Theatre and the Sweeney Art Gallery and UCR/California Museum of Photography to extend their creative, performative, and expository talents to local schools, residential homes for elderly care, and community centers that have little or no access to the arts by bringing performances and workshops that address the **educational, health, cultural and creative** needs of the participants.

### Working Together

The Gluck Administrative Staff are here to work with you to help ensure that your program is a success and that your experience as a Gluck Fellow is a rewarding one. The Gluck Office is open Monday through Friday, from 8:30 a.m. to 12:00 p.m. and 1:00 p.m. to 4:30 p.m. Should you have any questions or problems, please do not hesitate to contact us.

### Thanking the Gluck Foundation

The Max H. Gluck Foundation likes to hear from Gluck Fellows; you can email them directly at [GluckFoundation@cox.net](mailto:GluckFoundation@cox.net). Consider sending a brief note to the Gluck Foundation letting the Board members know that you appreciate being selected as a Gluck Fellow at UCR, and how your Fellowship has influenced or supported your educational career.

## III. FELLOWSHIP RESPONSIBILITIES

Gluck Fellows are selected by their Department based on an approved program proposal and interest shown, or by audition. In order to receive their fellowship, Fellows must fulfill the following responsibilities. Failure to comply with these obligations may result in the postponement or termination of a Fellow's program, as well as jeopardize consideration for future fellowship opportunities, or termination of the fellowship. You **MUST** be a **regularly registered** UCR student to be a Gluck Fellow.

Gluck *Improvology* Troupe Fellows are UCR students selected by the Theatre Department based on interest shown, or by audition. Gluck Contemporary Dance Ensemble Fellows are chosen by the Dance Department, and Music Ensemble Fellows have come together in many different ways. In order to receive their fellowship, Fellows must fulfill the following responsibilities. Failure to comply with these obligations may result in the postponement

or termination of a Fellow's project, as well as jeopardize consideration for future fellowship opportunities. All ensemble fellows must tour to each venue with the ensemble – including the Ensemble Leader/Director.

- **UCR Principles of Community**

As a Gluck Fellow, you will meet, interact, and educate constituents from a vastly diverse community of ideas, experiences, and backgrounds. *The UCR Principles of Community* statement (see APPENDIX 5) will help prepare you for acting as a representative and ambassador of UCR ideals.

- **Community Outreach**

Gluck programs require at least 12 hours/visits of contact time with community participants (K-12 schools, residential homes for elderly care, community centers, special events, etc.) Additional time for lesson plan preparation and rehearsals for performance ensembles is assumed. For every hour of community contact, Fellows should allow 5 to 10 hours of preparation time. Generally several sessions are scheduled back-to-back at a single site on the same day. Gluck Ensemble Leaders will also prepare a Classroom Online Resource Document (CORD) that will accompany their project and will be made available on the Gluck website.

\*Please expect each venue to have challenges around heating, lighting, equipment, furniture and cleanliness.

- **GETTING STARTED WITH YOUR FELLOWSHIP**

- **Application Notification – July 1, 2017**

Fellows should be notified by their departments of their fellowship status by July 1, 2017. When a Fellow is notified of their successful application, the Gluck Office will send a Handbook and information pack, including links to the 7 forms necessary for creating a Gluck Fellows folder. You are responsible for downloading and reviewing the Gluck Fellows Handbook.

- **Determine an Ensemble Leader**

The Ensemble Leader acts as a liaison between their ensemble, the Gluck Office, and community sites where the ensemble is scheduled to perform. The Ensemble Leader essentially performs the role of a Tour Manager. Duties include: distributing emails, handbooks, and supplemental forms to ensemble members; coordinating ensemble performance availability calendars; collecting ensemble members' forms and submitting them forms to the Gluck Office in a timely fashion; and confirming performances with sites. Typically, the Leader of an ensemble assumes these duties or appoints a director. However, if an ensemble does not have an appointed leader, the ensemble should select one member to act as Ensemble Leader. This person should be responsible and skilled at logistics management and communication.

- **File Paperwork**

**Gluck Fellows must file the following forms:**

- **5 forms due August 1 for ALL Fellows (Ensemble Leaders AND members):** Liability Waiver, CANRA Acknowledgement, Media Release, Online Fellow Information Form, and online Praesidium Armatus Child Protection Training Certificate of Completion
- **2 forms due October 1 for Ensemble Leaders only:** Program Pack and Availability Calendar

The Liability Waiver, CANRA Acknowledgement, Media Release, Program Pack and Availability Calendar can be found on the Gluck Program website: [http://gluckprogram.ucr.edu/gluck\\_resources/fellow\\_resources.html](http://gluckprogram.ucr.edu/gluck_resources/fellow_resources.html)

The Online Fellow Information Form can be found at this link: [2017-18 Fellow Information Form](#)

Failure to submit the required forms will result in the postponement of your program. Repeated postponement of a program will jeopardize future fellowship opportunities, and may result in the termination of your fellowship.

- **Praesidium Child Protection California Mandated Reporter Training**

All Fellows are required to complete online California "CANRA" Mandated Reporter training for child protection with Praesidium before beginning your fellowship. Email your California Mandated Reporter Course Certificate to the Gluck Office by August 1 as noted above. Praesidium login and course completion information is included at the end of this Handbook; see APPENDIX 2.

- **Program Pack**

**Ensemble Leaders are responsible for submitting the Program Pack to the Gluck Office.** When completing the Program Pack, please be sure to list a complete advertisement of your program proposal, including program title, program goals, and the interactive activities (outcomes) that will be used to achieve those goals. Also, if you have any special requests regarding your program, please make note of them at this time. A guide to filling in the Program Pack is at the end of this packet. (see APPENDIX 1)

- **Availability Calendar**

**Ensemble Leaders: please provide ONE availability calendar that includes all available dates and times for the entire ensemble.**

*Improvology* Tours are arranged during school breaks, and availability is a condition of audition. For other ensembles, finding time when each member is available can be a challenge. Each ensemble member will give the leader an Availability Calendar for the relevant quarter. **The ensemble leader will compile the forms into one Availability Calendar showing the dates and times the entire ensemble is available for performance.** This single Availability Calendar shall be turned into the Gluck Office by the date specified on the form. All ensemble members are required to perform at each Gluck event.

When listing your availability, for each day of the week that you are available, allow **at least a two-hour window of opportunity** for scheduling, to allow for schools' schedules. The longer the window of time, the more likely you will be scheduled for more than one presentation during your visit, reducing the number of trips to schools. Please put the earliest and latest start and finish times on the calendar. You must take into account travel time to and from sites, as well as set-up time. All sites are within twenty minutes drive of UCR. **You are required to have at least 40 hours over one full quarter (10 weeks) available for scheduling.**

If your phone number, mailing address or any other contact information changes during the year, please notify the Gluck Office immediately.

- **Attend Orientation – Mandatory!**

Each Graduate Leader and Ensemble Gluck Fellow must attend an orientation to discuss the program and fellowship responsibilities. Gluck Orientation for Graduate Leaders is during Zero week of Fall Quarter. Plan to attend one session – see Timetable on Page 2 for dates. At Orientation, Fellows get together to talk about their expectations and ask questions. You have the opportunity to visit with other Fellows so that you can get the most out of your fellowship. At this meeting, we will go over the Gluck Fellows obligations. All Fellows are responsible for downloading and reviewing this Handbook.

**Gluck Orientation for ensemble members will be arranged separately with the Gluck Office in coordination with the Graduate Leader, during an ensemble meeting in the first week of rehearsal.**

- **Meet with your Department Coordinator**

Gluck Fellows are chosen by the Department in which they apply. Fellows are encouraged to be in regular contact with their Department Coordinator throughout the course of their program. Once you have been notified that you are a fellowship recipient, please thank and schedule a meeting with your Department Coordinator to discuss the details of your program. Gluck Fellowships are recognized as research opportunities as they have ladder rank faculty mentors.

- **Program Chat with the Gluck Office – For Graduate Leaders**

Graduate Ensemble Leaders are required to meet with Gluck Office staff for a 30-minute chat about their program. This chat takes place before the formal program dress rehearsal and is designed to talk through the program and work out any potential kinks that may require re-planning of the project. After the Program Chat, Ensemble Leaders should notify the Gluck Office of the date and time of the final rehearsal.

- **Program Dress Rehearsal and CORD with the Gluck Office**

Each Ensemble must conduct a dress rehearsal of their project, to ensure that the quality and content of the presentation meets the standards of the Gluck Program. The Graduate Ensemble Leader should inform the Gluck Office of the date and time of the dress rehearsal so that the Gluck Office can make arrangements to attend.

Graduate Ensemble Leaders should submit the ensemble CORD file to the Gluck Office no later than the date of the final dress rehearsal.

○ **LIVESCAN Fingerprinting**

Although not a requirement now, we may require LIVESCAN fingerprinting in the future.

**IMPORTANT NOTE:** Fellows **cannot** be scheduled until they have met with the Gluck Office for the Program Run-through and filed their 7 forms: Online Fellow Information Form, Liability Waiver, Media Release, CANRA Acknowledgement, Praesidium Armatus Child Protection Training Certificate of Completion, Program Pack, Availability Calendar, and the Classroom Online Resource Document (CORD).

○ **Program Scheduling**

Once the Ensemble Leader has met with their Department Coordinator and the Gluck Office to discuss the Ensemble's project, submitted the correct paperwork for all ensemble members and leaders, completed the Program Chat, and submitted the CORD file, the Gluck Program Coordinator will begin contacting sites to schedule your project. Please release your telephone and email information, so scheduled sites can contact you, as well. **You are required to have at least 40 hours over one full quarter (10 weeks) available for scheduling.**

○ **Presentation Schedule**

As soon as your program has been scheduled, the Ensemble Leader and/or Stage Management Team will receive an official presentation schedule via e-mail. This schedule will be updated and sent out with each new addition and will include:

- Presentation dates and times for each presentation at each site
- Site Coordinator contact information (email and phone numbers) for each site
- Site addresses

○ **Confirming your Program**

The Program Coordinator will make the initial contact with sites to schedule your program. Once a schedule has been arranged, you must contact the sites to discuss specific details of your program well as confirm the date(s) and time(s) of the presentation(s), and **email your CORD**. It may take several attempts before you are able to speak directly with your hosts. Therefore, it is essential that you begin contacting them at least **one week before** your presentation.

When you speak with or email your hosts, be sure to:

- Confirm presentation dates and times
- Confirm age group and numbers of students and if there are **any special needs**
- Confirm the type of space in which you will be working (classroom, gym, stage, recreation room, etc.)
- Discuss what supplies/equipment are available at the site to determine what, if anything, you may need to provide
- Discuss any other issues you wish to cover before you start your program
- **Email your CORD – Classroom Online Resource Document**

Should you have on-going problems reaching any of your hosts, please let the Gluck Office know as soon as possible, and we will attempt to contact them as well.

**IMPORTANT NOTE:** In rare instances, Gluck Fellowships have been terminated due to lack of communication on the part of the Fellow. The best way to avoid this situation is for Fellows to stay in close contact with their Department Coordinator, the Gluck Office, and site contacts.

○ **On the Day of the Presentation**

It is recommended that you contact the site before setting out to reconfirm they are expecting you. Occasionally there is a misunderstanding and visits were forgotten or substitutes are present. You can save yourself a trip by quickly re-confirming your visit before leaving. *If you have confirmed your presentation before leaving, and your entire visit is canceled when you arrive, you are not under obligation to reschedule unless you wish to.*

Any last-minute fellow cancellations must be handled directly by the Ensemble Leader. It is the Ensemble Leader's responsibility to call the Site Coordinator and explain the situation as soon as possible. Also, please make sure to notify the Gluck Office of the cancellation. Failure to notify the Gluck Office and/or the site at which the presentation was scheduled will be reported to your Department Coordinator and Program Director, and may result in **your fellowship being cancelled immediately**.

○ **Rescheduling a Presentation**

If there is a conflict with a presentation after the Gluck Office has scheduled dates and/or times with a site, it becomes the responsibility of the Ensemble Leader to rearrange their presentation directly with the site contact. After a new date/time is determined, the Ensemble Leader must notify the Gluck Office immediately.

Any last-minute cancellations must be handled directly by the Ensemble Leader. It is his/her responsibility to call the site contact and explain the situation as soon as possible. Also, please make sure to notify the Gluck Program Office of the cancellation. Failure to notify the Gluck Program Office and/or the site at which the performance was scheduled will be reported to your Department Coordinator and Program Director, and will jeopardize future fellowship opportunities.

○ **Attendance and Punctuality**

It is essential that **each member** of the Ensemble arrive on time and be well prepared for each of their scheduled performances. The entire group should plan to arrive at their host site at **least 30 minutes prior** to the start of a performance. Plan accordingly for additional time needed to load and unload any needed props or equipment for your performance. You will have to **sign in at the site/school office**, please be prepared to show ID. Plan for delays in your travel time. If you find you are going to be late due to some uncontrollable circumstance, immediately contact your host site to notify them of your delay. Fellows who fail to show up for a presentation will jeopardize future fellowship opportunities.

**All Ensemble Leaders are required to attend each ensemble performance.**

○ **Transportation**

Fellows are responsible for providing their own transportation to and from all presentation sites. All sites are within 20 minutes of UCR by car. Bus routes to most of our Gluck sites are upwards of one hour from UCR. UCR has a Zip Car scheme, for those without cars.

○ **Overall Professionalism**

Gluck Fellows are ambassadors of the University of California, Riverside, the College of Humanities, Arts, and Social Sciences, as well as their departments. It is assumed that all Fellows will adhere to the highest standards of professionalism and that they will treat their engagements with the same degree of commitment they would any other professional engagement.

○ **Program Observation and Documentation**

• **Visit from Gluck Program Staff**

The Gluck Office will visit a particular site to observe each Gluck Fellow or Ensemble, to observe the site and audience/students, and to document the presentation by taking photographs. We will give feedback after the session and may interject during the session, if necessary.

• **Program Documentation and Evaluations**

We encourage all Fellows to retain some documentation of their program for their own portfolios. While the degree of program documentation required of Fellows varies from department to department (Fellows should speak with their Department Coordinator to find out exactly how much documentation their department requires), the following **must** be submitted to the Gluck Office:

- **Classroom Online Resource Document (CORD)** (*submitted by the Graduate Leader*)
- **Self Evaluation Form:** ALL Fellows – ensemble leaders and members – submit one evaluation for the entire project, **no later than two weeks** after the completion of the fellowship obligation.
- **Site Evaluation Form:** ALL Fellows – ensemble Leaders and members – submit one evaluation for each site, **no later than two weeks** after the completion of the fellowship obligation.

Ensemble members and Ensemble Leaders will each submit ONE self-evaluation form and ONE site evaluation form at the completion of your Gluck project.

Links to each evaluation form are on the Gluck Program website ([www.gluckprogram.ucr.edu](http://www.gluckprogram.ucr.edu)).

**IMPORTANT NOTE:** Fellows **cannot** receive their fellowship disbursement until they have submitted their online Self and Site Evaluation Forms and **returned all materials checked out from the Gluck Office.**

When you do your evaluations, please give us ‘quotable quotes’ to put on your page in the semi-annual report, and so we can let the Gluck Foundation know about our Fellows’ experiences in the community. Here are the questions that are on the Self-Evaluation Form, to help you think about what we are looking for:

- How has being a Gluck Fellow affected your plans for education, research or career?
- How has being a Gluck Fellow affected you, personally?
- How will you use what you learned from this project in your future?
- Specific feedback or comments you heard about your project from participants or teachers:
- Do you have any anecdotes or particular observations that capture the value of your work with participants?
- The Gluck Foundation is interested in supporting UCR students who have a ‘disadvantaged’ background. If you would like, please let us know about your background.
- Evaluate the Gluck office – what do you wish we would have told you? How can we improve?

Host teachers and Site Coordinators will evaluate your program, as well. The questions they answer in evaluating each Fellow’s program directly relate to program planning outcomes:

- Did the activity begin on time?
- What did they do? How did they learn through active practice, rehearsal, creation or performance?  
CREATIVE EXPRESSION.
- What did they learn? How did the fellow connect and apply what was learned to other art forms, subject areas and to careers? HISTORICAL AND CULTURAL CONTEXT
- What did they enjoy? How did they participate in arts criticism on the basis of observation, knowledge and criteria so they could AESTHETICALLY VALUE the program and express ARTISTIC PERCEPTION?
- How might they use the subject for CONNECTIONS, RELATIONSHIPS and APPLICATIONS?
- Do they have any suggestions for improvement? Explain.
- Did they receive the CORD and find the CORD useful/relevant?

#### IV. FELLOWSHIP DISBURSEMENT

Gluck fellowship disbursement occurs in the quarter that the Ensemble completes their project. All members must submit all required evaluation forms and return any materials checked out from the Gluck Office before disbursement will be requested.

Disbursement of graduate and undergraduate fellowships is arranged through the **Financial Aid Office**. As soon as a student is notified that they have been selected to be a Gluck Fellow, it is **strongly recommended** that they set up an appointment with their Financial Aid Counselor to discuss exactly how their Gluck fellowship will be disbursed and whether it will affect their current financial aid package in any way as assistance in excess of the budget for the costs of school may trigger a revision of the financial aid.

Graduate and undergraduate Fellows must be regularly registered students at UC Riverside. If a Fellow withdraws from UCR prior to the completion of their program, their fellowship will be terminated.

Fellows are required to complete at least 12 hours of contact time with community participants in order to receive their full fellowship. If a Fellow is unable to fulfill this obligation in a timely manner, they may receive a prorated portion of their fellowship.

## International Students

International students must establish a tax rate code in GLACIER. See the following website for more information: <http://accounting.ucr.edu/payroll/glacierinfosheet.html>. Please contact your Financial Aid Officer for more information. See **APPENDIX 7** for Gluck Fellowship Tax Information.

## V. COMPONENTS OF A SUCCESSFUL GLUCK PROGRAM

Gluck Fellows *introduce* their research, *inspire* the participants with whole group activities, *involve* participants in small group and individual activities, and create a lasting *impact* on the lives of program participants through arts enrichment. A successful Gluck Program is less about the specific subject you are teaching and more about the methods you use to engage your audience. Please consider these factors when conceiving your program:

- Gluck programs **must** address the educational, health, cultural and/or creative needs of the underserved and support the participants' natural capabilities to help them realize their full potentials. This supports the mission of the Max H. Gluck Foundation, our Program's sponsor.
- Most Gluck Fellows present to Kindergarten through 6<sup>th</sup> grade students. There is some contact with Middle School classes, but very little with High Schools. Programs that are quickly booked are designed to appeal to children between the ages of 5 through 11. A whole grade level assembly will typically have 100-120 students in the audience.
  - *Improvology* performances are scheduled with 3<sup>rd</sup> and 4<sup>th</sup> grade classes. There will occasionally be a 5<sup>th</sup> grade group.
  - Contemporary Dance Ensemble performances are typically scheduled with 3<sup>rd</sup>-6<sup>th</sup> grade classes. There will usually be some performance for the general public, but the main audience of the CDE is upper elementary school children (ages 8-11).
- Simplify, simplify, simplify – the fewer materials and media you rely upon, the easier you will find creating and delivering your program, as PA systems and LCD projectors can fail; thumb drives and laptops can be incompatible.
- **Be aware of the time commitment.** In order to fill the 12 hours of obligation, the Gluck Office needs reliable blocks of time to accommodate our sites and schools. **We require at a minimum 40 hours available over two complete 10-week quarters – Fall and Winter.**

- **Communication**

Establishing and maintaining open lines of communication is essential to the success of any program.

- **Communicate with the Gluck Office**

Programs in which Fellows actively communicate with the Gluck Office, as well as their Department Coordinator, are far more successful and rewarding to all involved than those in which Fellows do not maintain open lines of communication. We are here to help you make your program a success. If you experience any difficulties or require assistance with any aspect of your program, please let us know as soon as possible. There is no question or concern too small to communicate. The Gluck Office prefers Fellows who regularly check in about their program and schedule.

- **Communicate with your Program Hosts**

Let your hosts know you need their support with classroom management. Ask them for the 'quiet sign' used in class. Will you need any help with equipment? Are there Special Needs in the class? Remember, you are the guest and the teacher knows the class – you must have classroom management skills, but also involve the teacher in managing class behavior. Actively communicating with your hosts will help avoid any awkward situations. Release your telephone and email information so they can contact you, as well. And send them your CORD.

- **Flexibility**

The more rigid a program's requirements, the more difficult it is to schedule. Although the Gluck Office will do its best to accommodate your preferences regarding your program, this may not always be possible. The best way to avoid unnecessary headaches is to be flexible with your program, scheduling availability, and age group with which you wish to work.

- **Timing is Everything**

When giving presentations in a classroom setting, do not expect to get through each of your presentations from start to finish. When you plan your presentations, take into consideration normal school interruptions: in high school out of a 50-minute class period you can expect maybe 40-minutes of teaching time on a good day; elementary can usually accommodate a full hour.

- **Arts Integration**

Schools want arts-based workshops and presentations that relate to 'Learning in Other Art Forms and Subject Areas and to Careers.' As a guest to their school, the students are very interested in you, your program and the job you hope to get at the end of it. Let the schools know how your subject is relevant in today's world. Cover this in your 'statement of learning objectives'.

- **Program Content: Engaging and Inspiring Your Audience**

Successful programs have distinct components that involve an **activity** of some sort that complements any lecture information – a program in which the Fellow presents something similar to a TED talk with a corresponding making or doing component is always desirable. For a one-hour workshop, a 15 to 20-minute presentation of information, followed by a 40 to 45-minute activity that complements the lecture, is an ideal ratio of time division; for a thirty-minute workshop, a 10-minute discussion time with a twenty-minute activity is a successful division of time. You do not have to do the entire discussion portion first, followed by the activity: you may design the workshop so that the discussion portions are interspersed between the activities. But the ratio of **1 part discussion to 2 parts activity** makes for a more successful program.

- **Arts in Education STARTS WITH ART**

When planning your program, remember that **DOING** art is more important than talking about it. First, participants must experience your art through performance or presentation. Second, your participants should experience your art form through interactive, hands-on activities, music or video clips, question and answer sessions, etc.

Keep making, doing, and experiencing your art form both at the center and the circumference of your presentation. If you are teaching about dance, start your presentation with dancing or, even better: **involve your audience in your art form early and often.**

- **Getting your Audience "Hooked"**

Capture the attention of your audience with a "*hook*" — something to get them excited and curious about your performance, such as a question, a brief introduction to the type of music or choreography that your ensemble will be performing, etc.

- **Variety**

Presentations should have an element of variety to them. Break up your performance by asking questions; having students participate in a brief interactive activity, for example, learning how to properly hold a violin or learning a particular dance step; holding a question and answer session at the conclusion of the performance is also a great way to add variety to a performance. A rule of thumb is 40 minutes doing, 20 minutes talking.

- **Question and Answer Component for Ensemble programs**

It is important for ensemble members to keep in mind that the question and answer component of the Ensemble performance is as important as the performance itself. It is a chance for the Fellows to interact with their audience and answer any questions they may have about the production, UCR departments of Theatre, Music and Dance, or even the ensemble members themselves. It is also a chance to inspire and encourage future actors, dancers and musicians and potential students who are considering attending UCR. Realize that this portion of the presentation is still a part of the performance and as such it requires your full commitment.

## Preparing for the Q&A

At the final rehearsal, select one ensemble member to act as the moderator for the Q&A session.

Each member should introduce him or herself (name, character/instrument, major at UCR, etc.) at the beginning of the Q&A. – assume there will be audience members who could not follow the action and briefly run through the storyline or choreography.

With some audiences, it may be difficult to get them to start asking questions. Be patient and have a few “leading” questions prepared ahead of time for the moderator to ask the audience to get the ball rolling. Typically, once a question or two is asked, students will begin to feel more comfortable and start asking their own questions.

When asking a question of the ensemble, some students may be fairly shy and quiet. **The moderator should repeat students’ questions to ensure that the whole audience and cast know what has just been asked.**

The number and kinds of questions that the actors may receive will vary from site to site. While there is no way to know exactly what questions the students will ask, here are some possible questions you might expect:

- What was the play/dance/piece about? What was going on?
- Who made the costumes? Do you do your own makeup?
- Why do the costumes look the way they do?
- How long did it take the cast to rehearse the play/concert?
- Was it difficult to memorize lines/learn your instrument/do the trick?
- How long has each studied acting/music/dance?
- What do the fellows want to do when they graduate?
- Are you married? Do you like each other? Is that your real hair?

The key is to be prepared to answer many different kinds of questions and to be engaged in and respectful of each question asked.

Depending on the site, the Fellows may have anywhere from 5 to 15 minutes for questions and answers. Stage Management/Ensemble Leaders should keep an eye on the time and signal to the ensemble when it’s time to wrap up.

Take some time during the tour rehearsal to practice the Q&A segment – have Fellows practice their introductions. The Ensemble Leader and/or Stage Management can throw out some practice questions to the group, and have the moderator run the proceedings.

### • **Age Appropriateness**

The sites you will be sent to give your workshops/presentations are not like your graduate seminars or rehearsals on campus. When working in community settings such as schools and elder care centers, keep in mind that their curricular requirements or artistic tastes may be more conservative than those you are used to. And more importantly, the audiences there might not be as fully immersed in the advanced nature of your mediums as you, your colleagues, and professors are. Be aware of this when preparing your lesson plans or performance repertoire

When working with elementary and secondary schools, keep in mind that elementary, middle and high school students have different developmental needs. Be aware of this when preparing your lesson plans or performance repertoire. If you are uncertain about the age appropriateness of some of your presentation material, schedule a Gluck talk through where we will address the issue. Later, ask your host teacher. They will be able to tell you if the material is appropriate for their class.

### • **Dress**

Curriculum is more conservative in elementary and secondary schools, and dress codes tend to be as well. Most schools have very specific regulations regarding appropriate attire. It is always a good idea to dress professionally, and to avoid wearing clothing that is too informal or revealing, unless such attire is necessary to the program. However, if you have UCR gear – t-shirts, etc, we encourage you to wear it!

- **Classroom Management**

When working with students, treat them like young adults. Expect that they behave appropriately and they will not disappoint you. Generally, a short silence on your part is a sufficient reminder. However, if a discipline problem continues, discuss constructive ways of handling it with your host teacher. “Mrs. Smith, please help me re-focus them,” is an easy way to involve the teacher. When you arrive and introduce yourself to the teacher, it is helpful to ask if there are any classroom ‘quiet signs’ or other management strategies that all students are familiar with. You are there to offer enrichment for the class or group, not to give the teacher a coffee break or discipline the class. We make it clear to the hosts that the teacher is to remain in the class and engaged in the program. If you find yourself alone in the classroom or need teacher support, please do speak up to the teacher and do let us know.

- **Patience with the Elderly and those with Special Needs**

Providing presentations to local residential homes for elderly care is an important part of the Gluck Program, as is providing services for the SDC or Special Day Classes at our Gluck Schools. Due to the nature of these sites, please be aware that disruptions may occur during your presentation. If this happens, please be patient. Residential home staff or teachers should be on hand to attend to the situation. Since many of these patients are unable to leave their facilities, the fact that you are bringing your art to them is that much more important. Although presentations at residential homes or Special Day Classes can sometimes prove challenging, they also can be the most rewarding for Fellows.

**Please note:** Schools are not obligated to inform us if a class scheduled is SDC (Special Day Class). Our policy is to serve all classes in a grade level, as that is how we can book your fellowship more quickly. While we ask teachers to let us know if the classes scheduled have special needs, they don’t always tell us, or you. While it does not happen often, expect that you may be visiting an SDC when you arrive at a school.

## VI. FORMS AND DOCUMENTS

All Fellows are responsible for completing and returning the following forms. Forms are Google Forms or can be downloaded from the [Gluck Program website](#) as Word Documents. Please return all Word Documents as Word Documents. **Please do not use Google Drive or return Word Documents as PDFs.**

**Due August 1: 5 forms from ALL Fellows (leaders and members)**

- Fellow Information Form – [2017-18 Fellow Information Form](#)
- Waiver Form – [http://gluckprogram.ucr.edu/gluck\\_resources/fellow\\_resources.html](http://gluckprogram.ucr.edu/gluck_resources/fellow_resources.html)
- CANRA Form – as above
- Media Release – as above
- Praesidium Armatus California Mandated Reporter Certification – see APPENDIX 2

**Due October 1: 2 forms (from Ensemble leaders only)**

- Program Pack – see **APPENDIX 1** for guidelines
- Fall Availability Calendar – as above
- Submit CORD no later than date of dress rehearsal

**Due before payment**

- **All Ensemble leaders and members submit the following evaluations:**
  - Self Evaluation Form – [2017-18 Classroom Fellow Self-Evaluation Form](#)
  - Site Evaluation Form – [2017-18 Classroom Fellow Site Evaluation Form](#)

- **ALL Fellows: Return all materials checked out from Gluck Office**

We look forward to working with you!

## APPENDIX 1

**The Program Pack** (Ensemble Leaders submit via email to [Gluckprogram.ucr@gmail.com](mailto:Gluckprogram.ucr@gmail.com))

○ **APPENDIX 1.1 – Program Pack Information: Tips and Tricks**

The information below will guide you in filling out your Program Pack. The Program Pack is similar to, but not identical to, the information contained in your Fellowship Application. The information you submit in your Program Pack will be copied into the Program Offering Master Document, which will be advertised directly to teachers. Use your Program Pack to sell your program to your audience!

• **Fellow Information:**

Please fill this section in completely. Your information may have changed since your application, and this is the form to which we will refer. Pay attention to the top of the page, so we can get your Stage Name correct, and please give us your official name.

• **Program Title:** Include your title here

• **Advertising Blurb:**

The teachers who read the list of Gluck Programs are looking for curricular enrichment for their classes that also sounds fun and interesting for the participants. This is your advertising pitch to the *teachers who will request your program* – write directly to them!

Can you summarize your program in a very short, clear paragraph that says:

1. What the students will learn about
2. What they will DO while learning?

If not, your program will be slower to schedule. Teachers read through dozens of single-paragraph blurbs to determine which Fellows they want to invite and give up class time for. A punchy title and short, clear, and exciting description of what will happen in the classroom is a sign to them that your program is a good fit for their students. If you cannot summarize it in one paragraph, it might not be a good fit for their classrooms and be more difficult to schedule. See the [Gluck website](#) for examples.

• **Content Area Keywords/Searchable Terms**

Create a list of 6-10 searchable terms that a teacher could use in a Google search to learn more about your program content and subject matter.

Examples for different disciplines:

- Woodwind instruments, 19<sup>th</sup> Century British composers, military band music, sea shanty, oboe, piccolo, clarinet, foghorn, slide whistle
- Chinese poetry, hand scroll, ink stone, brush painting, calligraphy, brush script, pictorial language

• **Learning Objectives/Outcomes: (what you want students to learn from your program)**

“By the end of the lesson all participants will...” Teachers want to know what the final pedagogic product will look like. Write a single sentence description that lists what the students will receive by engaging with your program.

Examples for different disciplines:

Students will...

- Identify the three styles of rhythm used in Western music, and use percussion instruments to make rhythms.
- Learn to identify the four different types of sculptural modes in contemporary art, and make sculptures.
- Describe the materials and artistic vision used in collaged art works, and make collages.
- Participate in active dance choreography to express their unique personality to the class.
- Engage performers in using improvisational theater games to learn the importance of having goals and life ambitions.
- Explain how metaphor in writing allows for more concrete expression of complex ideas, and write examples of metaphor.

Outlining the learning objectives will help you shape your planning and articulation of the Common Core Learning Objectives below.

• **Common Core Learning Objectives: (what you will do with students during your program)**

When creating your program, have set goals in mind. By the end of your presentations, what do you want your audience to have gained from their time with you (objectives/outcomes)? You should state this in one, concise sentence. Programs must adhere to VAPA standards and the Common Core Curriculum and provide opportunities for:

- Speaking and Listening,
- Learning through active practice, rehearsal, and creation or performance of works in the arts,
- Participating in arts criticism on the basis of observation, knowledge, and criteria, and
- Connecting and applying what is learned in the arts to other art forms and subject areas and to careers.

Why is your subject important in today's world? How will your subject enhance the participant's lives? The Common Core Standards take the VAPA Standards and make them current. The Common Core list tells how you will achieve your Learning Outcomes. Your program must offer three types of **interactive** activities based around the following: knowledge, execution, and reflection. List one interactive activity for your program based around each of the following:

1. Knowledge

Common Core says students will "Connect and apply what is learned to other art forms, subject areas and to careers"

**Use words like 'Identify,' 'discuss,' 'describe'** for your interactive activity based around knowledge.

2. Execution

Common Core says students will "Learn through active practice, rehearsal creation or performance" **Use words like 'create,' 'design,' 'use'** for your interactive activity based around execution.

3. Reflection

Common Core says students will "Participate in arts criticism on the basis of observation, knowledge and criteria" **Use words like 'evaluate,' 'decide,' 'enjoy'** for your interactive activity based around reflection.

- Connect and apply what is learned to **other** art forms, subject areas and to **careers (Identify, discuss, describe...)**
- Participate in arts criticism on the basis of observation, knowledge and criteria (**evaluate, decide, enjoy...)**
- Learn through active practice, rehearsal creation or performance (**create, design, use...)**

**Example:**

1. Knowledge - **Identify** how YOUR SUBJECT influenced SOME AREA and is used in SOME CAREER
2. Reflection - Students will **evaluate/analyze/show** their enjoyment/opinion of their experience of YOUR SUBJECT by WRITING/SPEAKING ...
3. Execution - Students will **make/play/try/create a** YOUR SUBJECT.

**Standards for the Visual and Performing Arts (VAPA) for students in K-12**

All programs must satisfy the five component strands making up the VAPA standards:

1. ARTISTIC PERCEPTION  
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to (your subject)
2. CREATIVE EXPRESSION  
Creating, Performing, and Participating in (your subject)
3. HISTORICAL AND CULTURAL CONTEXT  
Understanding the Historical Contributions and Cultural Dimensions of (your subject)
4. AESTHETIC VALUING  
Responding to, Analyzing, and Making Judgments About Works of (your subject)
5. CONNECTIONS, RELATIONSHIPS, APPLICATIONS  
Connecting and Applying What Is Learned in (your subject) to Learning in Other Art Forms and Subject Areas and to Careers

We have a [Top Tips for Workshop Planning](#) sheet on the website based upon Bloom's Taxonomy, as well as other resources for planning.

- **Outcome Assessment Strategies: (how you will know if you are achieving what you plan)**

Do not try and do this all by yourself. Not only is it impossible to hold the attention of 5-11 year olds for 55 minutes straight by talking at them, it is also the least efficient way to ensure memory and experience retention for the subject you are teaching. Use the students themselves as participants, collaborators, and aides.

So, how will you know the class is with you and understands your concepts? Using call and response to trigger repetition and memory is a very popular device, and kids love it! Asking your audience questions, using their answers to embellish your own is another useful way to check knowledge. Having students demonstrate a task or show and talk about their work will also demonstrate to you and their teachers their knowledge, comprehension and application. See the [Gluck website for more ideas on assessment](#).

Successful programs have activities that promote memory retention for salient points of the stated goals and learning objectives, and use assessment to show knowledge, comprehension and understanding.

**Example:**

1. We will use call and response to imbed THESE key terms.
2. We will discuss YOUR SUBJECT so participants can speak and listen to each other's opinions.
3. When we DO THE ACTIVITY, participants will have the opportunity to show examples of how they interpreted the key terms.)

- **Classroom Online Resource Document (CORD):**

Each program requires a Classroom Online Resource Document (CORD) that you will send to the host teacher or Site Coordinator with whom you correspond prior to your visit: a poster, study guide, or power point etc. (examples can be found on the Gluck website)

The CORD should satisfy the VAPA and Common Core Curriculum standards by offering information, key words and activities for:

- Reading about arts or artists.
- Researching, writing and communicating about the arts.
- Making connections between concepts in all of the arts and across subject areas
- Reflecting on the arts in thoughtful essay or journal writing one's observations, feeling and ideas

This CORD should clearly summarize the purpose of your subject and give clear directions for activities or research so that any teacher, anywhere could use it in the classroom without your direct guidance. The CORD is a 'stand alone' document and should not depend upon the reader knowing the subject. The CORD should contain all the necessary information for using it, in it. These will also be available on our Gluck website as freely downloadable Classroom Online Resource Documents. Please refer to the [Style Guide for the CORD](#) on the website or **APPENDIX 3** at the end of this Handbook.

- **Brief Biography:**

Write in the 3<sup>rd</sup> person and include your educational background, awards, etc. **Please provide a brief biography for each ensemble leader and member.**

- **Site requirements:**

List any and all necessary conditions for your workshop/performance. (e.g. **room size, audience size, hardwood floor, audio/visual equipment, sink**, etc. Please be as specific as possible.)

- **Equipment & Supplies**

The following equipment and supplies are available for Fellows' use in their programs. These items are loaned on a first-come, first-serve basis. If you are interested in reserving equipment and/or supplies for your presentations, please contact the Gluck Office. Fellows must reserve equipment and supplies at least 48 hours prior to their presentations. All equipment must be returned to the Gluck Office before payment will be disbursed.

- 2 Mackie portable PA systems with microphones
- 4 LCD Projectors (Mac users need own VGA adapter)

- A selection of Art and Art History Activity and Program Books
- A selection of coloring books on famous composers and musicians
- A selection of musical instruments, including shakers, tambourines, finger cymbals, and recorders
- Paint brushes, pastels, colored pencils, and other art supplies

**IMPORTANT NOTE:** If your program will require the use of images, we strongly suggest that you research and utilize the images available at the Visual Resources Collection, including ArtStor, maintained by the History of Art Department. The staff of the VRC will be happy to assist you in identifying and accessing these images.

- **Materials list and budget:**

Please include a comprehensive materials list and budget for your program – include materials, photocopying, etc. Planning your budget carefully, and including all expenses in your proposal, will avoid misunderstandings later. Anticipate 400 participants total for your program.

- **Self-introduction and statement of learning objectives:**

When you set foot into the classroom, you are a rock star to those art-starved students! You may be overwhelmed by their admiration, so please write out your self-introduction and statement of learning objectives as a way to practice how you will introduce yourself to each group of students you present to. A suggested format is below:

1. Introduce yourself, and let your audience know how to address you
2. Tell your audience a little about your program of study at UCR and your educational/ career plans
3. Summarize your learning objectives for the lesson

**The Ensemble Leader or designated ensemble member MUST introduce the ensemble before the performance begins.**

- **APPENDIX 1.2 – Sample Program Pack**

Please see below for a sample Program Pack, as it should look when you are ready to submit to the Gluck Office.

**Program Title:** Why Pie?

**Advertising Blurb:** Have you ever heard the saying ‘As American As Apple Pie?’ Pie is one of the most important foods in American culture; it brings nostalgic memories of country kitchens or family picnics. But did you know that ‘pie’ is a worldwide phenomenon? In England, pies are usually made of pork and ‘Shepard’s Pie’ bears no resemblance to a fluffy lemon meringue. In this presentation, students will learn a brief history of pie, with examples going back to prehistoric times right up to Marie Callender’s. They will compare ingredients in sweet and savory pies, and the lesson will culminate in the creation of a no bake pie, which the class will then sample.

**Content Area Keywords/Searchable Terms:**

American traditional foods; European traditional pies; ancient Greek, Roman, and Egyptian foods; medieval foods; invention of pastry; invention of baked foods; sweet and savory pies; crust; filling

**Learning Objectives/Outcomes:** Following this lesson, participants will learn the history of pie, discuss ingredients in pies, and make and eat a pie.

**Common Core Learning Objectives:**

1. Knowledge - Students will identify the ingredients in the pie and discuss steps in making a pie. Students will describe early pie-making and challenges of original bakers, and current careers in baking. Key terms: crust, filling, texture, and flavor
2. Execution - Students will make a pie using the ingredients and recipe.
3. Reflection - Students will evaluate ingredients based upon their familiarity with the ingredients and their exposure to new ingredients and results. Students will reflect upon the ease/difficulty of making a pie.

**Outcome Assessment Strategies:**

1. We will use call and response to imbed key terms: Crust, Filling, Taste, and Texture.

2. We will discuss the differences between fruit and cream fillings so participants can speak and listen to each other's opinions.
3. When make the pies, participants will have the opportunity to demonstrate how they interpreted the key terms.

**Classroom Online Resource Document (CORD):** The resource accompanying this program will consist of a short web quest on 'Pies of the World' and the recipe for the easy no bake pie made in class.

**Biography:** Scotty Bear graduated with a BA in Anthropology Summa Cum Laude class of '59 from UCR, and is currently in pursuit of a PhD in Anthropology. His accomplishments include a long tradition of representing the Highlanders at various athletic, cultural, and social events throughout the University of California system. Mr. Bear has received several fellowships and research grants to pursue his study of pie.

**Site requirements:** Classroom will need a sink for washing up. Students will need to sit in table groups of 6. All other materials provided.

**Budget:**

12 classes of 36 per class = 432 participants, 6 table groups per class = 72 pies  
 72 packs of graham crackers - \$72  
 24 cans whipping cream - \$50  
 12 boxes raisins - \$12  
 72 plastic bags - \$10  
 6 plastic mixing bowls, 6 serving spoons - \$12  
 500 paper plates, 500 plastic spoons - \$10  
 1 roll plastic wrap - \$3  
 Photocopies - \$30  
 \$200 Total

**Self-introduction and statement of learning objectives:** Good morning! My name is Scotty Bear and I am working on my Master's degree in Anthropology at UC Riverside. I am planning to reorganize the food industry by refocusing the public's energy away from calories and toward micronutrients. Does anyone know where UCR is? Anyone been over there? It's a good school. I like it. You can learn all kinds of things when you study in college, and today we are going to learn about my favorite thing to study – pie! Does anyone here like pie? What kind? We are going to talk about the history of pies, learn about some different types of pies, and then we are going to make and eat our own pies!

## APPENDIX 2

### CANRA Child Protection California Mandated Reporter Online Training for Gluck Fellows

**TO ENROLL FOR TRAINING**

1. Go to <http://website.PraesidiumInc.com/EnrollNow> OR <http://armatus2.praesidiuminc.com/Armatus/security/anonymous/selfRegistration>
2. Enter UCR's Registration Code - **ucredu** - and click "**Submit.**"
3. Complete the form and click "Click here to enroll." Select our campus **Gluck Fellowship Academic Year - UCR** from the Organization drop down list.
  - a. You are a Part-Time employee for these purposes
  - b. Choose a 4-digit password. They suggest your phone number – they will add 'ca' to the end. (eg. 1234ca)
4. Write down your login and password or print the page for your records.

5. You can begin training immediately after enrollment or can choose to login later. When you login later, please use **Armatus 2.0 - Praesidium**. <http://armatus2.praesidiuminc.com/armatusUser/login>

#### TO LOGIN FOR TRAINING

1. Go to **Armatus 2.0 - Praesidium**. <http://armatus2.praesidiuminc.com/armatusUser/login>
2. Enter your user login and password. (The login and password you created during self-enrollment.)
3. Click on the title of the course you want to begin. **California Mandated Reporter**
4. Once the course starts, click the orange buttons or arrows to advance the frames.
5. **Gluck Academic Year Fellows** are required to complete:
  - a. **California Mandated Reporter** (should take about 20 minutes)

#### AFTER TRAINING

Send us the pdf of your Armatus California Mandated Reporter Certificate. Choose PRINT CERTIFICATE, save as .PDF and email to [Gluckprogram.ucr@gmail.com](mailto:Gluckprogram.ucr@gmail.com)

If you have previously training with another UCR department, or as a prior Gluck Fellow, please email your certificate of completion to us.

### APPENDIX 3

#### **Style Guide for the Gluck Fellow Classroom Online Resource Document (CORD)**

As part of your Fellowship, each Ensemble Leader will produce a Classroom Online Resource Document that you will **email to each class** you visit, as well as being made available for download on the Gluck website. This document will be part of the Public Domain, so please follow all relevant copyright and documentation standards.

The idea behind the Classroom Online Resource Document is to produce a simple and clear description of an activity that any teacher, anywhere, at any time could use in their classroom to engage their students in an activity related to the theme of your Fellowship workshop. It should be a self-contained description with no prior knowledge necessary, or all terms defined, all references noted, all links checked, all materials listed.

**This is not just a supplement** to your specific workshop. Although you may use this resource in the classroom, it must also be a simple, stand-alone resource and activity that a teacher could incorporate into their lesson plan for a day. **All information for using the CORD must be contained in the CORD – links, key words, materials lists, vocabulary, etc.** You can find examples on the Gluck website under [Gluck Resources / Classroom Online Resource Documents](#)

Notes on CORD format:

- Keep it simple and straightforward. A couple of pages with clear descriptive text and complementary photos, illustrations, or musical notations will do. A poster format is always very successful. The teachers need to know what to do and how they can get their students involved in the learning activity.
- The most efficient way to disseminate the Resource to the sites is to have it as a PDF or PowerPoint that you can email to the Site Coordinator in advance.
- Think locally (the classroom itself) and not globally (the curriculum). Teachers will look for CORDs to complement a single module or lesson in their schedule. So they want something clearly defined and compact enough to slip in for one session in relation to their regular lessons. Something too broadly defined or ambitious will never find a place in their plans.

- It should be both information and activity. Your CORD is not a transcript of a lecture or a lesson plan. It is a primer to give necessary context for the learning activity. Activities can be wide-ranging, so long as they engage the students in an interactive way. Writing exercises, research, sing-alongs, clapping exercises, choreographed movements. You should list all materials and space requirements.
- The CORD should satisfy the VAPA and Common Core Curriculum standards by offering information, key words and activities related to:
  - Reading about arts or artists.
  - Researching, writing and communicating about the arts.
  - Making connections between concepts in all of the arts and across subject areas and to careers
  - Reflecting on the arts in thoughtful essay or journal writing one's observations, feeling and ideas.

Please brand your resource by using the Gluck UCR logo, available for download in the Fellows Resources section on the [Gluck website](#).

## APPENDIX 4

### Department Peculiarities

#### • **APPENDIX 4.1 – Dance: Contemporary Dance Ensemble Coordinator Responsibilities**

MFA graduate students are eligible for the Gluck Contemporary Dance Ensemble Graduate Coordinator Fellowship. In the fall quarter the Graduate Coordinator Fellow attends Dance 168 – Touring Ensemble, schedule permitting, assisting the faculty/guest artist choreographer as directed in choreographing the program for the 12 required K-12 and community performances. During the winter quarter the Graduate Coordinator Fellow attends, supervises and serves as MC for the performances, rehearses dancers, handles communications with the Gluck staff, logistics and production elements such as costumes.

The CDE Graduate Fellow Ensemble Leader will be chief liaison with the Gluck office. The Graduate Ensemble Leader will attend Gluck Orientation (September 27 or September 30, 2017), and arrange Gluck Orientation for the ensemble members **during the first week of Dance 168** class meetings.

The Graduate Fellow is responsible for presenting the CDE CORD file and Program Pack to the Gluck Office. Suggested CORD consists of directions for playing dance games that may be used during the interactive portion of the CDE performances. The CDE Leader will also supply to the Gluck Office the title and description of the dance being presented by Week 8 of fall quarter.

Contemporary Dance Ensemble performances are typically scheduled with 3<sup>rd</sup>-6<sup>th</sup> grade classes. There will usually be some performance for the general public, but the main audience of the CDE is upper elementary school children (grades 3-6/ages 8-11). A whole grade level assembly will typically have 100-120 students in the audience. **The Ensemble Leader or designated ensemble member MUST introduce the ensemble before the performance begins.**

The ensemble members provide their own shoes, and support underwear including bras and belts. Because we cannot guarantee the type or condition of flooring in performance spaces, shoes are recommended as an option.

The Gluck office has two Mackie PA speakers each with a stand and microphone available to check out for performances. Speakers should be requested 48 hours in advance.

The Ensemble Leader is responsible for confirming each performance with the Site Coordinator, and emailing the CDE CORD file in advance of the visit.

Please speak with the Gluck Office for details regarding the budget for costume and prop purchases, and procedures for purchasing and reimbursement.

Contemporary Dance Ensemble performances typically take place on **Fridays during Winter quarter** for school sites. There has traditionally been the opportunity to perform at the Riverside Art Museum during First Thursday Arts Walk events and First Sunday family day events during the Winter quarter as well.

• **APPENDIX 4.2 – Music**

The music department has a number of fellowships for individuals, but there have been exceptions made for enthusiastic ensembles. Please contact the Gluck Music Department Coordinator for more information.

• **APPENDIX 4.3 – Theatre, Film and Digital Production: *Improvology* Fall and Spring touring troupe**  
*Improvology* tours local schools during the week before Zero Week in September, and during Spring break week in March. Each tour has 8 members (6 cast members, a stage manager, and an assistant stage manager) and a Graduate Fellow Ensemble Leader. Auditions for cast positions are organized through TFDP and all majors are eligible.

The Graduate Leader will be chief liaison with the Gluck office. The Graduate Leader will attend Gluck Orientation, scheduled independently with the Gluck Office, and arrange Gluck Orientation for the ensemble members during the first or second cast rehearsal.

The Graduate Leader is responsible for presenting the *Improvology* Program Pack and CORD file to the Gluck Office. Suggested CORD consists of directions for playing theatre games that may be used during the troupe performances.

*Improvology* performances are scheduled with 3<sup>rd</sup> and 4<sup>th</sup> grade classes. There will occasionally be a 5<sup>th</sup> grade group. A whole grade level assembly will typically have 100-120 students in the audience. **The Ensemble Leader or designated ensemble member MUST introduce the ensemble before the performance begins.**

The Stage Manager is responsible for securing and transporting the prop trunk for auditions, rehearsals, performances, etc. The prop trunk and any other Gluck Office equipment that is checked out must be returned before fellowship stipends will be disbursed to any ensemble member.

The Stage Manager is also responsible for confirming each performance with the Site Coordinator, and emailing the *Improvology* CORD file in advance of the visit.

The Stage Manager will receive a copy of the [UCR Fleet Services](#) confirmation from the Gluck Office, regarding the rental of a 9-passenger vehicle (Chevrolet Suburban or similar) during the week of the tour. The driver of the vehicle will need to have their own personal auto insurance, and provide proof of insurance and ID when the vehicle is picked up. Vehicle pickup is generally scheduled for the Monday morning of tour week, and return is scheduled for Friday afternoon of tour week.

Please speak with the Gluck Office for details regarding the budget for costume and prop purchases, and procedures for purchasing and reimbursement.

• **APPENDIX 4.4 – Gluck Special Events and Programs: Like to try something different?**

- ASK Residency Do all 12 hours at one site, often on Winter Break or Spring Break
- Gluck Music Library Get credit for one hour's obligation by giving permission to use your original music file in GluckTV films Minimum 10 minutes of music.
- GluckTV Do you have filmmaking skills? Give a film to GluckTV and receive credit for one hour's obligation
- Arts Walk: Performances and presentations First Thursday 6-9pm of each month in downtown Riverside
- First Sundays: Performances and presentations First Sunday 1-4pm of each month in downtown Riverside – Family friendly, family learning
- November Homecoming
- March: Watkins Society performances
- April National Poetry Month sessions with Inlandia Institute
- Memorial Day: SaturationFest – Gluck Fellows Perform at downtown Riverside DIY events

## APPENDIX 5

### UCR PRINCIPLES OF COMMUNITY

The University of California Riverside is committed to equitable treatment of all students, faculty, and staff. UCR's faculty, staff, and students are committed to creating an environment in which each person has the opportunity to grow and develop, and is recognized for their contribution.

There are three objectives that our campus must strive toward in order to achieve these goals.

- First, we must ensure that we have an environment that nurtures the intellectual and personal growth of our students, faculty and staff.
- Second, we must ensure that our campus sets an example of respect for all people.
- Third, we must ensure that our campus is a safe and welcoming environment for everyone.

We take pride in the diversity of the campus community and in ourselves by using the campus environment as a place, committed to academic integrity, where all members are encouraged to use their unique talents to enrich the daily life of the community in which they live, work, teach and learn. Respect for differences and civil discourse must become the hallmark of how we live and work together to build our community of learners at UCR.

We as members of the University of California Riverside affirm our responsibility and commitment to creating and fostering a respectful, cooperative, professional and courteous campus environment. Implicit in this mutual respect is the right of each of us to live, study, teach, and work free from harassment or denigration on the basis of race/ethnicity, age, religious or political preference, gender, transgender, sexual orientation, nation of origin, or physical abilities. Any violation of this right by verbal or written abuse, threats, harassment, intimidation, or violence against person or property will be considered a violation of the principles of community that are an integral part of the University of California's focus, goals and mission. (and subject to sanction according to University policies and procedures)

We recognize that we will all need to continually work together to make our campus community a place where reason and mutual respect among individuals and groups prevail in all forms of expression and interaction.

## APPENDIX 6

### IMPORTANT NOTE for fellows regarding your property

Please be advised of the following:

The University **does not** cover any personal property belonging to a student while it is stored on campus or being used for campus activities or university activities carried out elsewhere.

This means that storing your instruments in your locker, in your dorm room, or in a rehearsal room or faculty office is **at your own risk**. It also means that if your instrument is for some reason damaged while you are playing a Gluck concert, you will have to absorb the repair cost.

While some of you may have coverage through yours or your parents' homeowners or rental policy, please be aware that the instrument, bow, and case have to be "scheduled," that is: listed by name and appraised value. Also be aware that any "paid work" that you do with the instrument could be interpreted by the insurance carrier as invalidating ordinary property coverage.

The best coverage for someone no longer living at their parents' address and earning money through performances is an **ALL RISKS** policy. This is usually worldwide coverage for any situation, although many policies will not cover an instrument left in a car, whether locked or unlocked.

One way to get this type of policy at an affordable rate is to join certain professional organizations and take advantage of their group rate policies. You can often join as a student member at reduced membership dues. You must have your instrument, bows, and cases appraised every five to seven years. American Strings Teachers Association, Chamber Music America, Early Music America are among the groups to investigate.

The decision about paying for coverage versus assuming the risk is, of course, a personal decision. But it is recommended that you at least take stock of your own situation, and, most of all, be aware of the fact that your instruments and equipment are not covered by any University coverage, even while you are participating in University activities.

\*For additional information on instrument insurance, please speak with the Music Department Coordinator.

## APPENDIX 7

### **Gluck Fellowship Tax Information**

Dear Gluck Fellow,

According to our records, you are the recipient of a scholarship or fellowship awarded in connection with your enrollment at the University of California, Riverside. The term 'scholarship or fellowship' includes grants, waivers, and other forms of 'gift aid,' which typically do not need to be repaid. The purpose of this letter is to inform you about the general treatment of your scholarship or fellowship for tax purposes as well as your reporting and recordkeeping responsibilities. The information provided, below, applies regardless of whether the scholarship or fellowship is from the University of California or from a third-party source.

In some cases, the scholarship or fellowship funds are paid directly to you, while in other cases they are credited directly to your University student account. For example, a scholarship from a third-party source that is intended to pay your fees and tuition may be paid directly to you. Conversely, the third party may pay the University directly on your behalf and the University, in turn, would credit your University student account. Whether the scholarship or fellowship payment is paid to you directly or to the University on your behalf, for tax purposes that payment is treated as made to you and is subject to the tax rules discussed below.

Under Internal Revenue Service (IRS) regulations, you do not have to pay taxes on a scholarship or fellowship to the extent the funds are used for required tuition, fees, books, supplies, equipment, or for the mandatory fees for classes or enrollment. The amount of health insurance premiums you pay to the University in order to be enrolled is also considered a required fee. To the extent you use scholarship or fellowship funds to pay for these types of required fees and expenses, the funds should be excluded from your taxable income.

Regardless of the manner in which the scholarship and fellowship funds are paid to you (i.e., either directly or on your behalf), you are required to maintain records and documentation showing that you used all or a portion of your scholarship or fellowship funds for these required purposes.

Any portion of a scholarship or fellowship used to pay for other expenses (e.g., room and board, travel, and other living expenses) should be included in your taxable income for the year. Again, this would be the case regardless of how the funds were paid. Therefore, you may have to pay income taxes on the portion of your scholarship or fellowship used for such expenses. For more information of the tax treatment of scholarships and fellowships, see IRS Publication 970 (Tax Benefits for Education), which can be found on the IRS website at <http://www.irs.gov/formspubs/>.

IRS regulations do not permit the University to withhold income taxes on the taxable portion of scholarship or fellowship payments. Therefore, depending upon the taxable amount of your award, you may need to make estimated income tax payments prior to filing your tax return. For more information on the rules pertaining to estimated tax payments, see IRS publication 505 Tax Withholding and Estimated Taxes, which can be found at the same IRS website address shown above.

You should make the determination regarding whether your scholarship or fellowship is taxable based upon your individual facts, irrespective of how the University may have applied your award funds to the amounts you owed the University. To the extent that you determine that a portion or all of your scholarship or fellowship funds are not subject to tax, you should retain receipts and other documents that show the total amount of your qualifying (i.e., non taxable) expenses.

Pursuant to the Taxpayer Relief Act of 1997, the University is required to file a Form **1098-T** (Tuition statement) information return to IRS for most students. If a return is filed, the University must also provide a copy of the return to the student showing the information reported. Depending on the UC campus you attend, either the amount of qualified tuition and related expenses paid or the amount billed is reported (in either Box 1 or Box 2 of the 1098-T). Among other information, the University also is required to report the amount of all scholarships and fellowships (Referred to by the IRS as ‘scholarships or grants’) from all known sources that the University processed on your behalf. The aggregated amount reported for these types of awards is without regard to whether any portion may be taxable. The amounts reported on the 1098-T represent a summary of the qualified tuition and related expenses, as well as any scholarships and fellowships you received, based on the information on file at the UC campus you attended. This information may be of use to you in calculating the amount of the higher education tax credit or deduction you may be eligible to claim, but your personal financial records serve as the official supporting documentation for your federal income tax return. For more information about the education tax credit or deduction, see IRS publication 970, which is available on their website shown above.

Please note that this letter is intended only to introduce you to the tax rules applicable to recipients of scholarships and fellowships. The University of California does not provide tax advice; you should contact your personal tax advisor with any questions or concerns.

Christine Leapman  
 Gluck Program Assistant Director

**How does a fellowship affect financial aid?**

A fellowship that is given to a student to assist with academic or living costs is considered financial aid. If a student has already received federal or UCR financial aid based upon the Free Application for Federal Student Aid (FAFSA), the fellowship must fit into the aid package, which may result in other aid being reduced or removed.

Most fellowships are granted to assist with the same costs that are covered by financial aid, such as tuition and fees, books and materials, and living expenses. Since a student may not receive assistance in excess of the budget for these costs, a fellowship may trigger a revision of the financial aid.

A student who receives an award late in the processing cycle may already have a full financial aid award. The award will be reduced and the student **may be required to repay some aid already received.**