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Programs Available: Art

Richard Corral, Graduate Fellow

Drawing the Figure: Moving Beyond the Stick Figure

In this highly interactive one-hour workshop, students learn to develop more complex ideas on how to draw the figure. We discuss both “realist” approaches and “cartoon” approaches to drawing the figure. Moving from simple shapes like the “bean” into a fully developed human being, students get a chance to draw from fully articulated small scale prop models to learn about basic anatomy. Students move from quick “gesture” sketches to longer drawings that incorporate shading. The goal is to loosen up and draw – *fast!*

Content Area Keywords/Searchable Terms:

Gesture drawing, line, contour, cross contour

Shading terms: value, grey scale, core shadow, cast shadow, highlight

Proportion concepts: sighting, measuring, measuring through triangulation

Anatomy terms: major body landmarks such as the pit of the neck, and thoracic arch

Learning Objectives/Outcomes:

By the end of the lesson students will have a basic understanding of major landmarks of the body, know the difference between landmarks that are anchored to the body vs. ones that float on the surface, know how to construct a figure drawing using basic shapes, and be able to create a sense of 3D volume using cross contour and shading concepts.

Common Core Learning Objectives:

1. Knowledge – we will utilize quick drawing techniques such as one-minute gesture drawings, and longer, to get a understanding of whole figure drawing. With additional instruction of face drawing with an emphasis on proportion and 3D volume.
2. Reflection – students will get to discuss the different outcomes and different ways other students create volume and form and utilize line and shading to achieve their results.
3. Execution – students will create several drawings of the figure from prop model figures as well as drawing from looking at each other.

Outcome Assessment Strategies:

1. We will use call and response to imbed terms such as proportion, cross contour, balance, and shading terms.
2. We will discuss the different outcomes; since not all will be the same we will discuss the different approaches the students utilized to share with everyone.
3. When we draw students will be given in the beginning time limitations to follow, they will have to asses the whole pose of the model to draw a single line head to toe to summarize the pose with one line. As we progress we will draw longer poses from 1 minute to 5 minutes. As we increase time they will be given more to consider such as landmarks, how to make cross-references, how to create a sense of 3D volume, etc.

Richard Corral is a visual artist, designer and educator. Richard went to Art Center College of Design for his BFA and is currently working on his M.F.A. in the Visual Art dept. at UCR. Richard has shown work in Los Angeles and New York. Richard works in many mediums including painting, computer 3D modeling, photography, and music.

Kellie Flint, Graduate Fellow

The Science of Color!

Color is everywhere! Ever wonder how it *works*? Do colors look *different* next to other colors? Why do some things look *far away* and some look *nearer* to us? Can colors make you *feel* certain things? Color theory analyzes the *science of color*. Using layering techniques with colored acetate, tissue paper, and construction paper students learn the vocabulary and application involved in color theory and use what they have learned to create unique pieces in the style of Josef Albers’ *Homage to the Square* paintings from the 1950s, 1960s and 1970s.

Content Area Keywords/Searchable Terms:

Color theory, Josef Albers, *Homage to the Square*, primary colors, secondary colors, complementary colors, warm vs. cool colors, chromatic interactions

Learning Objectives/Outcomes:

By the end of this program, students will identify some color theory terms and relationships via the color wheel and physical practice, decipher how they want to implement this understanding individually, and create works of art in the style of Josef Albers' *Homage to the Square*.

Common Core Learning Objectives:

1. Knowledge – Students will gain an understanding that color theory has a significant role in the arts and sciences. They will identify color theory vocabulary and some science based application. Students will see how color is applied in the specific practice of a painter as well as day-to-day life in general.
2. Execution – Students will learn through creating Josef Albers' color interactions expressing individual color choices and connect what they have learned through this direct and creative application.
3. Reflection – Students will consider and analyze how they interact with color in their own lives.

Outcome Assessment Strategies:

1. I will define terms for color vocabulary and then ask for examples of each term using call and response (e.g. Where are two complementary colors on the color wheel?).
2. While the students are producing their own *Homage to the Square* pieces, I will ask why they chose the colors they chose in terms of both formal qualities and emotional qualities so students can express their individual opinions.
3. When the students are finished with their own *Homage to the Square* pieces, I will ask how colors they chose relate to one another by way of the vocabulary presented in the workshop.

Kellie Flint holds a B.F.A. in Painting (magna cum laude) from the San Francisco Art Institute as well as a B.A. in Philosophy (cum laude) from Santa Clara University. Flint has exhibited in the San Francisco Bay Area, Atlanta, Georgia and the Inland Empire. Most recently she was awarded an Artist Fellowship at Gallery Route One in Point Reyes, California and a position in the 2017 Land Arts of the American West Program. Flint has received Deans List honors at both the San Francisco Art Institute and Santa Clara University as well as academic scholarships at each institution. Flint is currently a second-year M.F.A. Candidate at the University of California, Riverside under the Chancellor's Fellowship.

Merideth Hillbrand, Graduate Fellow***Be Your Thing! An Exploration in Form From a 2D Shape to a 3D Object***

Imagine inflating flat shapes with air. What do you get? Form! Forms are shapes in three dimensions, whether geometric or biomorphic, and are a major element in sculptural art. This workshop explores and distinguishes geometric and biomorphic forms through the artwork of Alexander Calder and other contemporary examples. Then, students are led through a hands-on workshop exploring the transformation of form by producing drawings and sculptures. Students look at printed images and learn to trace these forms in the air as we begin our journey from 2D to 3D exploration. Next, students learn how to draw a continuous line drawing, which is a form of drawing that is achieved through one continuous line, and then move into translating the line drawings into a three-dimensional shape with colorful and fuzzy pipe cleaners. Students then have the opportunity to produce their own unique drawing and pipe cleaner sculpture. At the end of class we present the wire works in comparison to the drawings and see what new insights can be learned about a shape through different media and dimensions!

Content Area Keywords/Searchable Terms:

Alexander Calder, Alexander Calder drawings, Alexander Calder mobiles, wire sculpture, geometric shapes, biomorphic shapes, continuous line drawing, 2D shapes and 3D objects, spatial reasoning, sculpture-in-the-round

Learning Objectives/Outcomes:

By the end of the lesson students will learn how to distinguish geometric shapes from biomorphic shapes, reflect on how a 2D drawing differs from a 3D object through perspective and spatial reasoning, and make drawings and sculptures. Learning to better process how and what we see gets us to think more critically about the elements in our environments. This leads to a better focus, higher rate of connectivity to ourselves and our world. Students

will learn about how this relates to pursuing a career in the arts, humanities, or sciences, which all relate to this mode of visual exploration.

Common Core Learning Objectives:

1. Knowledge – Students will learn about different types of sculptural form and then practice developing their own forms through drawing and sculpting wire.
2. Reflection – Students will learn how to better utilize their own observations of their surroundings to produce art. They will also reflect upon how a work of art can differ when interpreted in different media.
3. Execution – Students will learn through active practice how to draw and sculpt a line based on their observations from the environment.

Outcome Assessment Strategies:

1. We will use call and response to imbed the difference between geometric and biomorphic forms, and 2-D and 3-D as key terms.
2. We will discuss Alexander Calder's art and how he utilized the key terms in his own work through a series of guided questions.
3. When we make the drawings and wire sculptures, participants will be able to explore these techniques of Calder's on their own and show how they've interpreted the key terms.

Merideth Hillbrand is currently an M.F.A. candidate in Visual Art at The University of California, Riverside. She received her B.F.A. from Tufts University in partnership with The School of the Museum of Fine Arts, Boston in 2010. She received the Edward Cinotti Prize in Video, 1st Place in Photography from Yosuf Karsh Prize, the Deans Discretionary Fund Travel Grant, and four years standing of the SMFA Merit Based Scholarship all from SMFA. Merideth lives and works between Los Angeles and Riverside where she focuses on her own sculpture and video based practice exploring how objects inform and influence our relationships to physical and psychological spaces.

Julie Sadowski, Graduate Fellow
Surrealist Dream Landscape Collages

This one-hour, hands-on workshop introduces students to the art of Surrealism using examples of photography, collage, and photomontage. Students view works of art by Surrealists including Salvador Dali, Rene Magritte, and Laszlo Moholy-Nagy to learn basic principles of Surrealism and collage. Using scissors, students cut out elements from magazines and photographs to create a unique imaginary landscape, perhaps a landscape of a dream place. This experience not only introduces students to Surrealism as one of the most important visual arts movements in history, but also teaches them basic principles of geometry, visual language, and allows them to use their imagination in unconventional ways. (When you make Surrealist art you can make rocks into clouds and have trees hang from the sky!) At the end of the day each student will have a collage to bring home with them.

Content Area Keywords/Searchable Terms:

Surrealism, Salvador Dali, Rene Magritte, Laszlo Moholy-Nagy, collage, photomontage, landscape, geometry, visual language

Learning Objectives/Outcomes:

By the end of this program students will be able to recognize basic principles of Surrealism and collage in visual arts, and will be able to think more imaginatively about images they encounter in everyday life.

Common Core Learning Objectives:

1. Knowledge – Ability to recognize principles of surrealism in visual arts.
2. Execution – Learning about materials and form through use of images, geometry, paper, scissors and glue.
3. Reflection – Broader understanding of visual language and use of imagination.

Outcome Assessment Strategies:

1. Students will be introduced to the key concepts of the project in the beginning of the workshop
2. Students will be guided and monitored by the fellow during the workshops

3. Students will do a gallery walk at the end of the workshop to see a variety of approaches and decisions made by their classmates

Julie Sadowski was born in 1987 in Boston, MA. She was raised in Poland where she attended The Artur Grottger High School of The Arts, focusing on drawing, printmaking and photography. After completing High School she relocated San Francisco to attend college at San Francisco Art Institute. While at SFAI she received Dean's Scholarship, Still Photographer Award, John Collier Photography Award, Photo Alliance Service Award, and Paul Sack's Photo Award. After graduating from SFAI Julie moved to Los Angeles where she worked as a photographic master printer before entering Graduate Program in Visual Arts at University of California, Riverside where she received Distinguished Chancellor Fellowship, and M.F.A. Fellowship.

Programs Available: Creative Writing

Nanda Dyssou, Graduate Fellow

Writing Better Fiction with the 5,5,5 Rule: A Hands-On Flash Fiction Writing Workshop

Do you enjoy reading and writing short stories? Do you want to write better fiction? Then you need to know the 5,5,5 rule! All great fiction has five basic elements (character, setting, plot, conflict, resolution), is based on some concrete details (who, what, when, where, why), and engages all the senses (sight, sound, smell, touch, and taste). You won't forget any of these crucial elements if you use the handouts and story templates presented in this fun and engaging flash fiction writing workshop.

Content Area Keywords/Searchable Terms:

Flash fiction, fiction writing template, short story basics, elements of fiction, 5,5,5 rule

Learning Objectives/Outcomes:

By the end of the lesson students will learn about the basic elements of a fiction story (character, setting, plot, conflict, resolution), the most important questions to ask when plotting a story (who, what, when, where, why), and the importance of engaging all the senses (sight, sound, smell, touch and taste).

Common Core Learning Objectives:

1. Knowledge – Students will understand the elements of fiction and the steps of the short story writing process using the 5,5,5 method. This method and these elements can be used in all forms of writing, including personal essays, journalism, playwriting, and more. Students will be able to apply the principles learned to subjects and careers outside of writing as well, since adept storytelling is a highly valued skill in most fields.
2. Reflection – Students will have the opportunity to share their writing with their classmates by reading their stories out loud. We will discuss what techniques were used successfully to create a compelling story.
3. Execution – Students will learn through writing short fictional stories collaboratively, as well as individually.

Outcome Assessment Strategies:

1. Students will participate in critical analysis of professionally written work through call and response after the reading.
2. Students will practice using the techniques learned during the activity of writing stories collaboratively and individually.
3. Students will discuss their experience with writing the stories, pinpointing their favorite parts of the process.

Nanda Dyssou is a Congolese-Hungarian writer with a passion for fiction, creative nonfiction, and theatre plays. She holds a Bachelor degree in Creative Writing from UC Riverside, which she earned with Summa Cum Laude distinction and while on the Dean's Honor List. She is currently an M.F.A. candidate in Fiction at UCR, supported by the Chancellor's Distinguished Fellowship Award in finishing her novel and a short story collection. Nanda has worked as a freelance technical writer, ghostwriter, certified ESL teacher, Hungarian language teacher, and translator. For three years she taught Sunday School at the First Hungarian Reformed Church of Los Angeles in Hawthorne, CA, as well as volunteered with youth of varying age groups and backgrounds. She is looking forward to helping to inspire a love of reading and writing in children of the Inland Empire region through the Gluck Fellowship.

Alicia Mosley, Graduate Fellow

Be Creative! Be You! : Using Adjectives and Self-Portrait to Build Self-Esteem and Develop Creative Expression

Be creative, be you! What better time than the present to develop positive self-expression using the power of words? Using body language and movement, students deepen their understanding of adjectives. As students stretch from their tip-toes to the finger tips, or drop their heads and shoulders to slouch, we connect movement to describing words. Students think and talk about what words make them feel good about themselves and they walk away with a self-portrait surrounded by positive words that remind them of how wonderful they are!

Content Area Keywords/Searchable Terms:

Adjectives, portrait, self-esteem, creativity, expression

Learning Objectives/Outcomes:

By the end of the program, students will understand that adjectives are used to describe and can be used in their own writing, will engage in talk and movement to show understanding of words, and will create a list of words and a self-portrait that positively describes them.

Common Core Learning Objectives

1. Knowledge – Identify adjectives and explain how they help create mental images and emotions.
2. Reflection – Students will evaluate their work and the experience by talking to their neighbor about their favorite part of their work.
3. Execution – Write several words around their self-portrait that reflect and reinforce a positive self-esteem.

Outcome Assessment Strategies:

1. Call and response (I will make gesture (i.e. slouch) and students will call out adjective (sad))
2. Turn to your neighbor (Students will turn to a neighbor and make movement and neighbor will name adjective)
3. Share (Students will read/share the words on their self-portrait with peers and/or whole group)

Alicia Mosley is a longtime resident of Riverside and a student of local RUSD schools. After earning her undergraduate degree and teaching credential at UCR, Alicia returned to RUSD as an elementary school teacher where she earned the Teacher of The Year award in 2010. She taught elementary school for 10 years before answering the call to return to fiction writing. She is currently working on a collection of short stories and a novel set in Riverside. She has work published in *The Sun Magazine* and *LARB*. Alicia continues to work with elementary age children as a support teacher, an art instructor, and a yoga instructor. What she loves most about teaching is facilitating creativity. She hopes to continue to merge her work in teaching, writing, visual art, and yoga to support and encourage the healthy and essential act of creative expression in children and adults. Alicia, currently, lives and works in Riverside with her four children.

Jasmine Smith, Graduate Fellow

Poetic Espionage

Good writers show and don't tell. They use the five senses and concrete details to develop an idea. Calling all students for i-Detective! In this interactive poetry workshop, students help Ms. Smith find her missing hamster, Mr. Fluffy! Students make observations about clues related to Mr. Fluffy's whereabouts. Students make notes of their observations in their "i-Detective: Detective Notes". Using their notes, they create a poem with details from their observations of clues to solve the case of the missing hamster.

Content Area Keywords/Searchable Terms:

Poetry, concrete details, observation, inferences, mystery, detective, language arts

Learning Objectives/Outcomes:

By the end of this workshop, students will be able to make observations of objects using specific concrete details in their writing, and create a poem of their findings.

Common Core Learning Objectives:

1. Knowledge – Students will use observations to support their inferences about the whereabouts of Mr. Fluffy in this workshop. Students will see how the skills of observations and inferences are regularly used in other fields besides writing such as detective work, law enforcement, etc.
2. Reflection – Students will show their enjoyment of this activity by creating a poem based upon their detective work to solve the case of the missing Mr. Fluffy.
3. Execution – Students will create a poem using their observations of various clues related to the mystery of the missing Mr. Fluffy.

Outcome Assessment Strategies:

1. When we do the activity, students will have the opportunity to write their own observations in the “detective note handout or graphic organizer.”
2. Students will have the opportunity to share their observations of the objects in evidence bags via whole class discussion.
3. Students will share their poems aloud to the class.

Jasmine Elizabeth Smith recently moved to the low desert of Southern California from Oklahoma City, Oklahoma. She graduated from the University of Central Oklahoma with a B.A. in English Education and a minor in Creative Studies in 2012. She previously worked as a 9th and 10th grade English teacher for the Oklahoma City Public School District. On her summers off, she pursues her passion for language and education by working in Creative Writing classes such as the Oklahoma Summer Arts Institute. She currently teaches 6th and 7th grade English and Creative Writing at the Highland Academy Charter School. In the Fall of 2017, she will be pursuing her M.F.A. in Poetry at the University of California in Riverside.

Mosaic Undergraduate Art and Literary Journal

Mosaic is an undergraduate art and literary journal that annually publishes creative writing and art from people all around the world. Poetry, fiction, creative non-fiction, ten-minute plays, and visual art are all accepted from late October to January 31st. Works are then selected from a board of editors and compiled in a paperback book in which all published contributors receive a free copy. Check our [Facebook](#) page for Open Mic nights, Submission Workshops, Readings, and the Launch Party.

Becca Calloway is a fourth year Creative Writing major at UC Riverside. She graduated from Analy High School in Sebastopol, California, and is a returning Gluck Fellow.

Halle Homel is a second year Creative Writing major and a prose editor for the Mosaic Art and Literary Journal. She grew up in Los Angeles and currently lives in Riverside, California, and her hobbies, other than writing, include visual art and photography, ukulele, and travel. She hopes to be a writer full time in the future.

Sabrina Finke is a third year creative writing major. This is her second year as an editor at Mosaic, UC Riverside's undergraduate art and literary magazine.

Jan Rodil is an undergraduate 4th year attending the University of California, Riverside, majoring in English and minoring in Creative Writing. Jan graduated from Summit High School in 2014 and is hoping to pursue PhD studies in literature after college. He is a new Gluck Fellow.

Stephanie Shatkin is a writer a poet with a lot of hair and a bad habit of not sleeping. She is currently a fourth year creative writing major at UCR and has been working with the Gluck Program for the past two and a half years.

Rema Shbaita is a 3rd year Creative Writing major and an education minor, but is looking to double major in education. She is a returning Gluck Fellow, having had prior experience with Mosaic as a poetry editor. Now she is the Co-Editor in Chief and is working to make Mosaic a larger presence on campus as well as more accessible to non-creative writing students.

Kini Sosa is currently a third-year undergraduate student at the University of California, Riverside who is pursuing a degree in Creative Writing. An alumni of both the Young Writer's Workshop of the University of Virginia and the California State Summer School for the Arts, she is an individual who actively pursues to spread the influence of the Southern California arts scene into the daily lives of others. When not actively polishing her craft, she can also be found as a member of the Senryu Taiko collegiate, which attempts to celebrate the Japanese American

community in addition to providing entertainment. Otherwise, Kini is also a high-standing student who works studiously to maintain her position on UCR's Dean's List.

Kaitlin Rose Williams is a 4th year Creative Writing major. She aspires to create and produce content that reflects her cultural background.

Programs Available: Dance

Xiomara Forbez, Graduate Fellow

We're Going to a Hukilau! Dance and Learn About Hawaiian Culture

This workshop introduces students to Hawaiian culture by teaching them how to dance hula, including foot movements as well as various hand gestures. Students learn the song and dance "Hukilau" which is about friends and family coming together to fish as a community! Students learn movements and choreography as well as some cool Hawaiian words like the state fish, "humuhumunukunukuapua'a."

Content Area Keywords/Searchable Terms:

Hula, hukilau, dance, song, fishing

Learning Objectives/Outcomes:

By the end of the lesson students will: learn about hula and Hawaiian culture, practice saying Hawaiian words, and they will sing and dance the hula, Hukilau.

Common Core Learning Objectives:

1. Knowledge – Students will learn about hula and Hawaiian culture encouraging cultural awareness for future jobs that involve interacting with diverse populations.
2. Reflection – Students will analyze how the movements are connected to each word and share their favorite movements.
3. Execution – Students will perform the hula, Hukilau, by singing and dancing.

Outcome Assessment Strategies:

1. Call and Response – I will prompt the students with questions like "How do we dance the word "hukilau"? "What is the gesture for fish?"
2. While learning the hula, I will ask students for suggestions on how they would dance words like "pig" or how they would make up gestures for actions like "throwing" or "fishing."
3. At the end of workshop, I will ask students to share their favorite gesture or word that they learned.

Xiomara Forbez is a fourth-year Ph.D. student in Critical Dance Studies at the University of California, Riverside and recipient of the Chancellor's Distinguished Fellowship as well as two Gluck Program for the Arts Fellowships. She completed her B.A. in Linguistics and French Language and Literature at Boston University and then proceeded to work in Research Administration for four and a half years. Currently, her research interests include the intersections of dance and identity with particular focus on transmission of dance forms to nonprofessional dancers. She is interested in hula, taiko drumming, social dancing, Graham and Horton modern techniques, and ballet.

Dava Hernandez, Graduate Fellow

¡Vamos a Bailar! / Let's Dance! : Son Jarocho Dance and Music for Kids

"¡Vamos a Bailar!/Let's Dance!: Son Jarocho Dance and Music for Kids" is a workshop that expands students' knowledge of dance and culture through an introduction to the dance and music of son jarocho fandango. Son jarocho is an Afro Mexican dance and musical tradition that originates in the state of Veracruz. In this workshop, students learn the dance form called zapateado which is common to many parts of Mexico. They are also introduced to the fandango, the community creation of the son jarocho tradition which encourages collaboration in a social dance setting. In this workshop students learn and practice café con pan, a basic dance step and rhythm in the son jarocho style, as well as learn a part of a traditional song through call and response. In addition, they get to see and listen to several instruments used in son jarocho music that will be played live in class! Students

then participate in a mini fandango setting, where they have the opportunity to “show off” their newly acquired skills.

Content Area Keywords/Searchable Terms:

Son jarocho, Zapateado, Fandango, Tarima, Jarana, Veracruz

Learning Objectives/Outcomes:

By the end of the lesson all participants will learn how to use their feet as percussive instruments and identify the core elements of and participate in a son jarocho fandango, where they learn the importance of collaboration in a social dance setting.

Common Core Learning Objectives:

1. Knowledge – Students will get to know the son jarocho culture of Veracruz – the language, its geographic location, its instruments, and the importance of dance.
2. Reflection – Students will show their knowledge of the café con pan rhythm by clapping it out on their hands and then dancing it to the best of their ability.
3. Execution – Students will create a mini fandango where they participate in its core elements: dancing, singing, and music.

Outcome Assessment Strategies:

1. We will use call and response to clap out rhythms on our hands and on our feet, and to learn basic vocabulary words associated with the son jarocho culture.
2. We will identify and discuss the core elements of a son jarocho fandango.
3. Students will independently demonstrate the dance steps and fandango protocol without me.

Dava D. Hernández is a Ph.D. student at the University of California, Riverside and a recipient of the prestigious Eugene Cota Robles Award. She holds an M.A. in Dance and a graduate certificate in Women’s Studies from Texas Woman’s University, where she earned the 2015 award for Outstanding Graduate Student from the Former Student’s Association and the department of Dance. Hernández also holds a B.A. in Mexican American Studies with a concentration in Literary Studies and a minor in Bicultural/Bilingual studies from the University of Texas at San Antonio. Hernández was a long-time member of the Guadalupe Dance Company, one of the nation’s leading professional folklórico and flamenco dance companies, and has been involved in various dance-theater productions throughout the U.S. Southwest. Hernández has also worked as a teaching dance artist through organizations such as the Carver Cultural Center and the Guadalupe Cultural Arts Center in San Antonio, Texas where she taught Mexican folklórico dance through various after-school programs throughout the city for over 10 years. Her artistic and scholarly work is based in Mexican Folklórico, Flamenco and the dance expressions of the US-Mexico borderlands.

Hyoin Jun, Graduate Fellow

Dancing Ballet with Animals of Korea

Did you know that there are many animals that can only be found in certain parts of the world? This workshop teaches students about the characteristics, habitat, and behavior of five animals that are unique to the Korean peninsula. By learning about five animals of Korea: Goldcrest, Water Deer, Asiatic Black Bear, Finless Porpoise, and Jindo Dog, students can learn about Korean nature’s features. Students also learn how to move like each of the animals, through balletic expression. Students not only learn the fundamental elements of ballet, but also how to express each animal’s characteristics through movement. Additionally, the workshop helps students to grow their physical ability and experience group movements.

Content Area Keywords/Searchable Terms:

Animals of Korea, Goldcrest, Water Deer, Asiatic Black Bear, Finless Porpoise, Jindo Dog, ballet, ballet gesture

Learning Objectives/Outcomes:

By the end of the lesson students will:

- Be able to understand Korean culture more than before.
- Be able to understand and perform the movements of ballet.
- Be able to understand and perform teamwork, ensemble, and balance between other bodies.

Common Core Learning Objectives:

1. Knowledge – The program’s subject is related both with the field of dance and field of nature since the program is structured to connect ballet and animals.
2. Reflection – Students will speak out loud about how they felt after they experience dancing ballet on the animals of Korea.
3. Execution – Students will perform dancing ballet on animals of Korea.

Outcome Assessment Strategies:

1. Through questions about what they’ve learned on the unexpected timing. (So what does this ballet movement mean? (by showing the movement))
2. Ask students to show the ballet movements that they just learned. (Please show me the ballet movement that has the meaning of ‘hello’)
3. Ask students to tell me how they felt after they experienced expressing the animals through dancing ballet.

Hyoin Jun is an M.F.A. candidate in the Experimental Choreography program at UC Riverside where he was awarded the Dean’s Distinguished Fellowship Award. Before coming to UCR, Jun received an M.A. in Physical Education and a B.A. in Dance from the Chung-Ang University, Korea. His awards at international dance competitions include: the Jury Award, Sibiu International Dance Competition, Romania (2011); the Bronze Medal, Novosibirsk International Dance Competition, Russia (2010); and the Gold Medal, Berlin International Dance Competition TANZOLYMP, Germany (2010). He performed at the 2014 Winter Olympic Closing Ceremony in Sochi, Russia, on behalf of Korea National Contemporary Dance Company and choreographed and performed *B.C. (Before Christ)* in Korea.

Maïko Le Lay, Graduate Fellow***Create Your Own Moves! Improvisation, Language, and Movement***

What does it look like when a Ballerina walks, eats or sleeps? What about a break dancer? Enter a playful environment existing only thanks to time travel. Imagine that you grow up in the French court in Versailles in the 18th century. How would you perform your everyday movement such as walking, eating, or sleeping in such context? Then, let’s time travel again to the 20th century, in the 70s and 80s when hip-hop becomes one of the most popular youth cultures of all time in New York City. What would it look like to perform your everyday movement such as walking, eating, or sleeping in this way?

This workshop, designed around time travel, aims to raise awareness about different cultural environments such as ballet and hip-hop performances, generations, and distinctions of styles and dances coming from different parts of the world, allowing participants to experience with their bodies and movements various rhythms and dynamics, and reflect on popular cultures and cultural diversity.

This workshop constitutes a real cultural exchange between French and Japanese Maïko Le Lay and the participants. Participants will have the opportunity to share their dance knowledge with Maïko, and she will facilitate games and ballet and hip hop rhythmical exercises. This workshop is designed to be a fun laboratory where participants also engage and reflect about cultural diversity, and develop creativity during freestyling and choreography-making moments.

Content Area Keywords/Searchable Terms:

Hip-hop dance, hip-hop culture, breakdance, freestyle, ballet, Louis XIV, Versailles, Paris, French Court

Learning Objectives/Outcomes:

By the end of the workshop, students will:

- Experience a multicultural exchange, and be in conversation with the cultural diversity of the class through dance
- Work individually and in groups, and reflect how their identity and background can inform their dance and their creativity
- Interact with class members in a unique way through international artistic dance forms and vocabulary
- Have a basic understanding of the history of Ballet, and Hip Hop and learn a few French words that connect with the dancing they learned

Common Core Learning Objectives:

1. Knowledge – Acquire basic knowledge of the history of Ballet, and Hip Hop, and some French words.
2. Reflection – Engage in cultural diversity with motion, reflect how dances can give information about cultural practices and traditions; team building
3. Execution – Use body language and memory; actively transforming and moving in the classroom space (multi direction, multi rhythm, using the entire body) with movements created in France, and the US. Engage with both improvisation and movement discipline.

Outcome Assessment Strategies:

1. Short questions throughout the workshop (ex. Where does Ballet come from? Why is it important to name and be proud of your movement?)
2. Short observations and reflection sessions throughout the workshop? (ex. Did you notice any difference between the two songs? How does the rhythm of the music inspired your movements)
3. Group Circle short discussion at the end of the workshop reflecting on the activity; remembering some key cultural information about hip hop, ballet, recalling the French words we learned. If they are going to remember their moves they created and show them off to friends and family.

Maïko Le Lay is a French and Japanese Ph.D. student in Critical Dance Studies at the University of California, Riverside. Le Lay holds a M.A. in Cultural Studies from the University Paris III Sorbonne Nouvelle (France) and a M.A in Political Sciences from the University Catholic of Louvain (Belgium). She currently acts as the Graduate Student Association Executive Vice President. She is the recipient of the Gluck and the Carbon Neutral Initiative Fellowships. She is the founder of Collab' Home Street Home, a multidisciplinary collaborative that works on sustainability and art activism. Her research focuses on the impact of hip hop dance and culture in education. In Europe, she was Maurice Bejart's conservatory and museum's general coordinator, she was involved in the Hip-Hop Dance community, and she served as the co-founder of Crystal'Art association that denounced social injustices through dance, music and video.

Rosalia Lerner, Graduate Fellow***Finding Joy: An Improvisational Dance Class***

How do we find joy in moving our bodies? The objective of this class is to build pathways for students to express their individuality through movement in a lively learning environment. With upbeat music, each class plays collaborative improvisational movement games, with themes such as playing with time and tempo, visual imagery, and movement textures, generating a space for creativity and fun. The collaborative nature of the improvisational games facilitates teamwork and positive problem solving techniques. It also promotes mindfulness and concentration, a lovely supplement to traditional learning environments. Each class ends with a "dance party" where students can free dance or use some of the improvisational techniques to upbeat music. This workshop aims to help participants find joy in movement and cultivate mind body connection.

Content Area Keywords/Searchable Terms:

Dance, improvisation, mindfulness, practice, movement, create, fun

Learning Objectives/Outcomes:

By the end of this program, students will engage in improvisational dance games to learn how to channel their creativity into generating movement and mindfulness, while learning how to perform and work together.

Common Core Learning Objectives:

1. Knowledge – Identify how improvisational tactics are used in team work to build a sense of community and ability to work collaboratively
2. Execution – Working with the facilitator, students will engage in improvisational movement games to generate dance and showcase their own creativity.
3. Reflection – Students will showcase what they learned, through improvisational and collaborative dance games through a "free dance" at the end of the session.

Outcome Assessment Strategies:

1. We will use call and response with short sentences to learn the key terms: improvisation, generate, and focus.

2. We will discuss improvisational dance so participants can ask questions and also listen to each other's opinions.
3. When we play collaborative improvisational games, participants will have the opportunity to show examples of how they interpreted improvisational dance through their movements.

Rosalia Lerner is a first year Ph.D. student in Critical Dance Studies at UCR. She knew early on that her drive to dance could not be stopped. She credits movement as an integral part of her survival, something which has sustained her throughout her life. At 18, she trained at the National Moravian-Silesian Theatre Ballet in Europe and then spent two years dancing in New York City. She received her B.A. in Dance and Performance Studies at UC Berkeley and received the prestigious Florence Schwimley Memorial Scholarship and the Mark Goodson Prize. After college, she presented choreography in San Francisco, such as at The Feedback and The LEVYdance Salon, ultimately founding her own company, Unfinished People, a movement based performance group. She received her Master's Degree at New York University in 2017 and was awarded the Performance Studies Award for academic excellence.

Sophia Levine, Graduate Fellow

Superhero Stretching and Strengthening in Space

Sometimes it is hard to sit still! But yoga poses (asana) and breathing (pranayama) help to make it easier. In this workshop, desks and chairs are used as props for a sequence of seated and standing yoga-based exercises. As students embody the exercises, they imagine themselves as superheroes on a journey through outer space. With prior notice, *Superhero Stretching and Strengthening in Space* can be adjusted for your non-elementary school group. Regardless of age or ability, participants will be exposed to exercises that they can do on their own or with teacher instruction.

Content Area Keywords/Searchable Terms:

Yoga, breathing, stretching, strengthening, spatial awareness

Learning Objectives/Outcomes:

By the end of the lesson students will have participated in yoga-based exercises that explore how even their desk spaces can be used in new and imaginative ways.

Common Core Learning Objectives:

1. Knowledge – Students will move their bodies, developing their spatial understanding and confidence.
2. Execution – Students will practice yoga-based stretching, strengthening and breathing exercises.
3. Reflection – Students will discuss how moving at their desks makes them feel and its physical, emotional applications/benefits in a group discussion at the end of the session.

Outcome Assessment Strategies:

1. We will use call and response to imbed key words and storied sequences selected for each session.
2. We will repeat our favorite exercises and practice them as a class.
3. We will discuss how the exercises practiced make us feel and when we might use those exercises in our everyday lives.

Sophia Levine is a second-year Ph.D. student in Critical Dance Studies at the University of California, Riverside, where she is a Chancellor's Distinguished Fellow. As a dance artist trained in yoga, compositional improvisation and various Modern and Post-Modern forms, Levine has taught and performed in Pittsburgh, New York, Illinois, Vermont, the Dominican Republic, Switzerland and Italy. Levine was granted a B.A. in Dance with High Honors at Middlebury College (2010) and received a three-year teaching assistantship and multiple awards during her M.F.A. in Dance at the University of Illinois Urbana-Champaign (2015). She has presented three times with the Choreography Lab of the Conney Conference on Jewish Arts (2013, 2015, 2017) and has participated in the Mnemonics Network for Memory Studies conferences as a presenter (2015) and graduate student organizer (2016). Her current research concerns historic dance and dance-like practices in Southern Italian churches.

Christina Leyva, Graduate Fellow

Pollination and Communication: The Honeybee Waggle Dance

Did you know honeybees dance to communicate? This workshop finds the common ground between dance and science as we learn about pollinators, how they move, and their importance to food ecosystems. We'll swarm, forage, and waggle as we learn to dance like the honeybees, culminating in a mini performance as we share what we've found. This class is adaptable to various age, development and mobility ranges, and is supplemented with study guide information on how students can take action to help pollinators.

Content Area Keywords/Searchable Terms:

Dance: improv, improvisation, creative dance, animal dance, performance, modern, intercultural, group activity, dance language, body language, waggle dance, exercise, fitness, dance

Science: honeybees, bees, pollinators, environment, environmental, conservation, civic engagement, activism, hands on, interdisciplinary, cultural history, plants, gardening, food, pesticides, animal behavior, flocking, swarming, biology, science, botany, zoology, entomology, beekeeping, agriculture, farming, outdoors, biomimicry

Learning Objectives/Outcomes:

By the end of this workshop, students will understand honeybees as pollinators, learn three ways honeybees gather and share information through movement, and participate in a collaborative group movement exercise.

Common Core Learning Objectives:

1. Knowledge – Connect the importance of pollinators to human food sources, and the role of insect behavior in successful agriculture. Identify three types of honeybee behavior patterns.
2. Reflection – Imagine the perspective of the honeybee in the world, consider our role in relationships with pollinators, explore new ways to communicate information through movement.
3. Execution – Interpret animal movement into human movement, lead and follow nonverbal improvisation cues as a group. Create and perform a dance composed from workshop material.

Outcome Assessment Strategies:

1. We will ask questions to survey participant's knowledge of and relationship to honeybees.
2. We will rotate following and leading roles.
3. When we perform the Honeybee Waggle Dance for each other, students can demonstrate their knowledge & creativity in a solo or group.

Christina Leyva is pursuing her M.F.A. in Experimental Choreography at UC Riverside as a Chancellor's Fellow, and is director of *The Bee Dance Project*, a performance installation about pollinators and pesticides. Leyva was named Dancing Earth's Ecological Dance Artist of 2016, and guest directed their Bay Area performances. Previously she co-directed anthrocollagik sound + movement co., an environmental dance film company presenting at festivals in Los Angeles and Mexico City. Leyva earned her B.A. in World Arts & Cultures: Dance from UCLA (2008), and was recipient of the Emma B. Keller Award for Excellence in Dance (2007). She has been a company member of Lan Sattha Thai Dance since 2007, and previously trained at Cornish College of the Arts (Seattle), The Ailey School (New York), the American Dance Festival (Durham), and the Çudamani Summer Institute (Bali).

Denise Machin, Graduate Fellow

The Dancing Alphabet

Students bring their alphabet books to life while dancing in this fun half hour program! Going one letter at a time, students embody letters by moving their bodies to look like animals and objects. After making through all 26 letters, participants review the alphabet while quickly going from one shape to the next!

Content Area Keywords/Searchable Terms:

Alphabet, dance, animals, embodied learning, repetition, memorization

Learning Objectives/Outcomes:

Students will learn and review the alphabet. Performing actions associated with each letter will help student recall the alphabet, while also getting them moving. Questions will be asked including, "Can you think of another animal that begins with the letter 'L'?" to encourage students to make connections between what they are learning in their class and the Gluck activity. Students will then be challenged to recall the alphabet quickly, but working as a class together, while repeating the all actions in secession.

Common Core Learning Objectives:

1. Knowledge – By the end of the exercise students will be more familiar with the alphabet.
2. Reflection – At the end of the exercise students will be given the opportunity to evaluate and share what letter they enjoyed dancing the most and why.
3. Execution – Students will use their bodies to learn and remember the alphabet.

Outcome Assessment Strategies:

1. I will use "repeat after me" for students to say the letter we are dancing, reinforcing the alphabet.
2. I will ask follow-up questions ("What else can you think of begins with the letter "A"?") so student have the opportunity to share their prior knowledge with their class and make connections to outside information.
3. I will lead by example to give students ideas for how to embody the different letters, but students will be participating the whole time. This is not designed to be a performance.

Denise Machin is a Ph.D. Candidate at the University of California, Riverside. She is a Chancellors Distinguished Fellow, the recipient of the Graduate Research Mentoring Program Award 2016, and a Charles Redd Center for Western Studies Scholar. Machin graduated from Columbia University with a B.A. in dance. In August of 2016 Machin became the first woman to serve as the Director of the Claremont Colleges Ballroom Dance Company.

Lindsay Rapport, Graduate Fellow***Express Yourself! : Exploring Self-Expression Through Hip-Hop Dance***

Get up so we can get down! Students get up out of their seats and learn through active participation! In this workshop, students learn about hip-hop culture, and they put this knowledge into practice as they learn choreography. Students are then guided through activities that allow them to create their own movement and show off their own styles. This is a high-energy workshop that gets students excited (and maybe a little sweaty)!

Content Area Keywords/Searchable Terms:

Hip-hop culture, DJ, emcee, cipher, "breaking," freestyling

Learning Objectives/Outcomes:

By the end of the lesson students will: participate in active choreography and dancing, create their own movement, and express themselves through dance.

Common Core Learning Objectives:

1. Knowledge – Students will connect and apply what is learned to other art forms, subject areas, careers, and popular culture they experience in their daily lives.
2. Reflection – Students will participate in arts criticism by observing and comparing their own artistic choices with those of their classmates.
3. Execution – Students will learn through active participation in learning choreography as well as through creating their own movement.

Outcome Assessment Strategies:

1. We will use call and response to imbed understanding of hip-hop culture's foundational elements and the concepts of freestyling, self-expression, and style.
2. Students will discuss how style and self-expression is embedded within hip-hop culture so participants can speak and listen to each other's ideas and opinions.
3. Students will create their own movement, demonstrating understanding of choreographic and freestyling practices.

Lindsay Rapport is a third-year Ph.D. student in Critical Dance Studies at the University of California, Riverside, where she is a four-time Gluck Fellow of the Arts as well as a recipient of the Chancellor's Distinguished Fellowship. Her research interests surround the relationships between Hip Hop dance practices and Black liberation movements, considering the importance of bodily innovation as well as the solidarity formed through communal sociality. She presented her work "Innovative Im/mobilities of Resistance: African American Contexts and the Hip Hop Dancing Body" at Show & Prove Hip Hop Studies Conference 2016, where she also had the pleasure of serving as Graduate Assistant. Rapport received her B.A. with Honors from Pitzer College, majoring in Spanish Language and Latin American Cultural Studies and minoring in Dance. She is a founding member of ENVY Dance Company and has served as Assistant to the Founder and Artistic Director, Brandon J, since the Company's inception in 2007. She has been teaching Hip Hop in the Los Angeles area since 2008, and is Associate Faculty in the dance departments at both Riverside City College and Mt. San Jacinto College.

Gluck Contemporary Dance Ensemble Winter Tour

Book, Ball, Bag

Dance can be so many things! *Book, Ball, Bag*, choreographed by Luis Lara Malvacias in collaboration with Contemporary Dance Ensemble performers, is a playful examination of dance and how it is organized choreographically. Performers introduce and demonstrate select elements of dance composition opening the door for the audience to learn about how movement transforms from idea to realization.

Content Area Keywords/Searchable Terms:

Contemporary dance, choreography, dance improvisation, dance-making, composition

Learning Objectives/Outcomes:

By the end of this program, audience members will have viewed a contemporary dance piece and have used their bodies to explore select compositional concepts expressed therein.

Common Core Learning Objectives:

1. Knowledge – Audience will learn the names and ideas behind select elements of dance composition.
2. Execution – Audience will practice select elements of dance composition with their bodies.
3. Reflection – Audience will engage in a guided question and answer session with the dancers about elements of dance composition.

Outcome Assessment Strategies:

1. We will do compositional activities with the audience members to allow them to use their bodies to express select elements of dance composition.
2. We will imbed key words using call and response during the introduction of the show.
3. We will ask and answer questions about select elements of dance composition during the question and answer portion of the show.

Luis Lara Malvacias (Choreographer) is a Venezuelan choreographer and trans-disciplinary artist. He has danced in the work of Jeremy Nelson, David Zambrano, Mark Tompkins, John Jasperse, Yoshiko Chuma, among others. His own choreography has been presented in New York since 1995, including NYLA, PS122, Danspace Project, the Kitchen and Joyce SoHo to name a few. He has taught, created and presented work in several colleges and institutions in the USA well as in many countries in Europe, South America, North America and Asia. He was a 1998/1999 and 2002/2003 Movement Research Artist-in Residence and a 2006 DNA Artist in Residence. He is the recipient of a 2006 **NYFA Fellowship** for choreography. He has received support for the creation of his work from, among others the **MAP Rockefeller Funds**, 3 years grant support from **The Jerome Foundation**, Arts International, Puffin Foundation and was the recipient of a 2006 **NYFA Fellowship** for choreography. He holds a Master of Fine Arts (M.F.A.) in New Media. He has created several touring performances –installations projects that involve his interest in collaborative multi cultural and multi-disciplinary projects and since 2003 he has been creating and presenting his conceptual artistic object entitled **NOT FESTIVAL**. His choreographic work is presented now under **Luis Lara Malvacias/3RD CLASS CITIZEN**.

Sophia Levine (Lead Graduate Fellow) is a second-year Ph.D. student in Critical Dance Studies at the University of California, Riverside, where she is a Chancellor's Distinguished Fellow. As a dance artist trained in yoga, compositional improvisation and various Modern and Post-Modern forms, Levine has taught and performed

in Pittsburgh, New York, Illinois, Vermont, the Dominican Republic, Switzerland and Italy. Levine was granted a B.A. in Dance with High Honors at Middlebury College (2010) and received a three-year teaching assistantship and multiple awards during her M.F.A. in Dance at the University of Illinois Urbana-Champaign (2015). She has presented three times with the Choreography Lab of the Conney Conference on Jewish Arts (2013, 2015, 2017) and has participated in the Mnemonics Network for Memory Studies conferences as a presenter (2015) and graduate student organizer (2016). Her current research concerns historic dance and dance-like practices in Southern Italian churches.

Nikki Altidor is a 4th year transfer, Dance major, from Boston Massachusetts. She has her Associates degree in Theatre arts, and is proud to be a 1st time Gluck Fellow!

Samuel Briseno-Jimenez is currently pursuing two degrees at the University of California, Riverside, one in Business Administration and the other in Dance. He hopes to combine both degrees in order to help heal people through dance. Sam is very excited to be a part of the Gluck Fellowship program, and is looking forward to creating work with the ensemble.

Selina Cheng is an international student that is studying abroad at UCR as a dance major. She was training in ballet, modern and different cultural dances when she came to the US. Therefore, she can adapt in different dance genre easily. She is looking for opportunities to perform also very interested in experimental dance as well.

Twenty-four year old Riverside-native, **Rebekah Guerra**, is currently a member of Intersect Dance Theatre and Ballet Carreras. Guerra began her dance training at Riverside City College and is currently a senior at UC Riverside. Presently, she teaches dance and Pilates at local studios. This will be her first year as a Gluck Fellow and she looks forward to sharing her passion for dance with her community.

Mykhail Lazo is a 3rd year Dance Major at UCR, and this is his first time as a Gluck Fellow.

Stephanie Retana is a third-year student from Pasadena, CA attending UC Riverside. She is double-majoring in Business Administration and Dance. She began dancing in elementary and was on her high school hip-hop dance team for four years, and choreographed for the team for two. After graduating high school, she became the assistant coach of her high school dance team until she moved to Riverside for school. Since attending UC Riverside, she has taken classes in various styles including ballet, modern, and Latin dance. She is also a part of ENVY Dance Company and will tour with them this year.

Imani Ma'at Taylor is a native from Norfolk, Virginia. She first commenced her dance career at the age of thirteen where she developed the love and passion for dance. Due to her efforts and her rapid progression in dance she has had the opportunity of dancing in the professional company V2W directed by Valerie Anderson Winborne a former Urban Bush Women original cast member. Straight out of high school Imani attended Hampton University for 3 years where she directed and choreographed for the praise dance Ministry Palms 149. In 2014 Imani branched out into doing her own choreographic work where she started her own dance school Imani Taylor's School of Dance that partnered with local community venues including the Historical Attucks Theater & the Salvation Army Kroc Center. She has done many things for the youth in the City of Norfolk, Virginia Beach, and now the Inland Empire working with both disable and children at risk. Imani is currently a forth year at the University of California, Riverside pursuing her ambitions in dance and movement studies.

Monica Wicks is a Dance major. Her educational background includes 4 years of high school at Mid Pacific Institute and currently in her second year at University of California, Riverside. She is a new Gluck Fellow.

Kevin Wong, from San Francisco, California, is a full-time student and dancer at the University of California, Riverside. He has been dancing for sixteen-years in Chinese Folk with the Flying Angels Chinese Dance Company. In high school, he was introduced to modern, ballet, jazz, and hip-hop by Wendy Jones, founder of the Lowell Dance Company. Kevin is currently a fourth year Dance major, Education Minor and supports the commUNITY as the Artistic and Executive Director of Collective Faction, a competitive hip-hop dance team at UCR. He is a returning Gluck Fellow, completing his third season with the Contemporary Dance Ensemble.

Programs Available: History of Art

Hanna Lee, Graduate Fellow

Art of Korea: 18th Century Genre Painting

What do you know about South Korea? One might think, 'Oh, I've heard of China and Japan but I don't know much about Korea?' Then this is a great chance for you to learn a little about it! Figures in most conventional East Asian paintings may seem stoic or detached but 18th century genre paintings of Korea pay closer attention to

each individual. These enchanting paintings take students beyond time and space and make them feel as if they are part of the image. Korean genre paintings not only offer interesting narratives that allow some room for students' imagination, but also encourage them to feel emotion and sympathy through the true and candid expressions that reflect real life. In this interactive workshop, students have a chance to freely explore, make observations, and successfully present and support their opinions through an exercise called Visual Thinking Strategies (VTS), which allows them to construct their own learning. They are also able to actively engage in a hands-on activity and go home with an art piece of their own! This workshop is a perfect place not only for coequal integration but also for a deeper understanding of art in different contexts and diverse cultural backgrounds!

Content Area Keywords/Searchable Terms:

Korean Art, Joseon Dynasty, genre painting, *Pungsokhwa* (genre painting in Korean), social status, *Yangban* (literati; ruling elite), court painters, Confucian themes, moral messages in art, images of Korean women.

Learning Objectives/Outcomes:

By the end of this program, students will:

- Observe 18th century Korean genre paintings from their own perspectives and share their thoughts/interpretations through Visual Thinking Strategies (VTS) exercise.
- Understand that art has intent/purpose and 18th century court artists of Korea used the genre paintings to send moral messages to corrupt *Yangban* (literati; ruling elite).
- Create their own genre paintings connecting the concept of genre painting and apply it in their own lives of the 21st century in America.

Common Core Learning Objectives:

1. Knowledge – Understand the historical contributions of professional court painters Korea for depicting Joseon society and cultural dimensions of 18 century genre painting of Korea in the history of art.
2. Reflection – Observe 18th century genre paintings of Korea and describe images in one's own perspective through Visual Thinking Strategies (VTS) by making an argument and supporting their own argument.
3. Execution – Imagine yourself as a court painter of 18th century Korea and create your own genre painting and creatively express your daily life using traditional Asian art supplies.

Outcome Assessment Strategies:

1. Thumbs up or down: Ask the class if they understand a concept. If they think they get it, thumbs up. If they are not sure, thumbs middle, if they don't get it, thumbs down.
2. Create something: Have students imagine themselves as a court painter of 18th century Korea and paint their daily life using ink on rice paper, applying what they learned. Check for transfer.
3. Exit Ticket (Two Roses and a Thorn): Ask students to write two things that they liked about 18th century genre paintings of Korea and one thing you did not like or you still have a question about. Use it as an exit ticket.

Hanna Yoonwoo Lee moved to California from Seoul, Korea. Hanna recently graduated from Colorado College and accepted her admission as a graduate student at UC Riverside to study Korean art history. Passionate about art history, she continues to have a number of academic, research and work experiences that strengthens her interest. She also loves working with children and has countless experiences of working with them. Her involvement at the Fine Arts Center, experience as a tutor at Children's Literacy Center, and her project with Eureka and 3rd Grade students at Taylor Elementary School (Colorado Springs School District 11) broadened and enriched passion and knowledge of art, culture and education. Utilizing her talents for organizing and leadership skills, Hanna hopes to serve as a bridge between Korean culture and arts education and make a culturally diverse contribution to the Riverside community.

Camilla Querin, Graduate Fellow

What is Your Parangole? Color, Body, and Movement

In the 1960s the Brazilian artist Hélio Oiticica invented the *Parangolés*: capes that had to be worn, preferably while dancing to the rhythm of *samba*, one of the most popular music genres in Brazil. Oiticica took inspiration from the *favelas* (shantytowns) in Rio de Janeiro, where, despite the difficult circumstances, the inhabitants are

able to build houses with simple, recycled materials. *Parangolés* are also built with layers of different found materials such as jute and plastic bags, sometimes including text and drawings. In this workshop, students learn what *Parangolés* are, and how they work. They use their creativity and problem solving abilities to build a *Parangolé* with a given set of materials provided by the Fellow. They personalize their own *Parangolé* with decorations, messages, and drawings, and transform it into a work of art by wearing it while dancing some easy *samba* steps. Students learn that art is more than paintings and sculptures, and can be born out of very simple, inexpensive materials.

Content Area Keywords/Searchable Terms:

Parangolé, Brazil, samba music, samba dance, color, body movement, improvisation, inexpensive materials, world culture.

Learning Objectives/Outcomes:

By the end of this program, students will learn about non-traditional art, they will reflect upon how *Parangolés* function, and build their own *Parangolé* that will be activated through simple samba steps.

Common Core Learning Objectives:

1. Knowledge – Participants will learn what *Parangolés* are and how they function. They will recognize that art does not consist solely of painting, sculpture, and precious materials, and that creativity can be expressed in infinite ways. Thinking outside the box and being able to find solutions based on the resources available can be helpful lessons for every aspect of life.
2. Execution – Participants will create their own *Parangolé* from a given set of materials. They will be briefly introduced to the rich world of samba and use simple steps to bring their *Parangolé* into life through movement.
3. Reflection – Participants will be asked whether *Parangolés* are works of art, and how they function differently from traditional art forms. They will reflect on the fact that with creativity it is possible to find solutions and create artworks also when employing inexpensive and discarded materials.

Outcome Assessment Strategies:

1. We will show images and videos and use call and response to help students understand how *Parangolés* work and how they are different from painting and sculpture.
2. Participants will be provided with a given set of materials, such as colorful pieces of paper and cutouts. They will have to piece them together to create mantles and decorate them with texts and drawings.
3. The *Parangolés* will be displayed first as sculptures/paintings. Students then will be asked to wear them and move at the rhythm of samba to activate the *Parangolés*. They will be asked to observe the difference between a still and a moving *Parangolé*.

Camilla Querin is a Ph.D. student in the Art History Department at UCR and holds a M.A. in Museum Studies and Latin American Studies from New York University. Camilla is currently working as Research Assistant at the Getty Research Institute. In the past she has worked with the curatorial teams of the International Center of Photography (ICP) and El Museo del Barrio in New York, and she has collaborated on the preparation of the photographer Tseng Kwong Chi's major solo exhibition (Grey Art Gallery, NY). She co-curated the photographic exhibition *Stories of El Salvador: The Civil War and Its Aftermath* (Stovall Gallery, NY) and curated the solo show *U-SAVED-ME* on the work of the South-African artist Cameron Platter (DEPART Foundation, LA). Her current curatorial project, *Exile: The Territory of Non-Belonging*, is being reviewed by galleries in the US and Europe.

Programs Available: Music

Hannah Balcomb, Graduate Fellow

The Importance of Folk Songs, Stories, and Games in Latin American Culture: An Interactive Workshop with Voice and Percussion

Do you like storytelling and music? Would you like to learn more about Mexican, Guatemalan, and Argentine culture? Then this workshop is for you! Come join us in this dynamic workshop where you will: learn to sing a selection of folk songs from various countries in Latin America, learn how to clap along or play percussion with

traditional rhythms, and listen to accompanying folk tales and myths. Some examples of song selections include “De Colores,” “La Bruja,” and “La Llorona.” The workshop is taught by a graduate student and experienced Gluck Fellow who has spent significant time in Mexico, Argentina, and other parts of Latin America and wants to share her love of these cultures with you!

Content Area Keywords/Searchable Terms:

Latin America, music, folk songs, folk tales, cultural transmission, Spanish language

Learning Objectives/Outcomes:

By the end of this program, students will have learned how to sing (in Spanish) and/or play percussion to a few specific songs. Additionally, they will have strengthened their Spanish vocabulary through lyrical analysis. Overall, students will have gained an appreciation for the important role that music and stories play in transmitting culture and perpetuating traditions and beliefs. This will continue to broaden their horizons and foster inter-cultural understanding.

Common Core Learning Objectives:

1. Knowledge – Students will learn about the cultures, music, and folk tales of Mexican, Argentine and other Latin American countries.
2. Execution – Students will demonstrate their learning through participating in music activities.
3. Reflection – Students will show their enjoyment by engaging in musical activities and asking questions.

Outcome Assessment Strategies:

1. We will use call and response of musical rhythms to imbed key concepts.
2. We will have students demonstrate their grasp of lyrics and vocabularies through participating in a group sing along.
3. We will discuss the folk songs and folk tales we learned about at the end so students can share their opinions and ask questions.

Hannah Balcomb is an ABD graduate student at the University of California, Riverside (UCR). A specialist in Latin American music, she has lived and studied in many countries including Mexico, Ecuador—and most recently—Argentina, where she conducted dissertation research. Her M.A. focuses on *son jarocho* musical practices in Los Angeles and her Ph.D. dissertation centers on indigenous identity and musical practices in Argentina. She is the recipient of the Teacher of the Year Award and the Graduate Research Mentorship Program Award from UCR as well as a Fulbright IIE Grant.

Matthew Buchan, Graduate Fellow

All About the Violin

The violin is a special instrument that very few children get to see, or hear. In this exciting half-hour workshop, students are introduced to the instrument’s fascinating history and features. Students hear fun musical excerpts that highlight aspects of the instrument and its story. Building on what they have heard, students discuss: what emotions, images or ideas are conjured by a given passage? Why? What are the various styles of music that the violin is capable of producing? How does rhythm influence our understanding of music?

Content Area Keywords/Searchable Terms:

Violin, string instruments, classical composers, classical music, popular music, violin parts: bow, bridge, frog, nut, neck, scroll, tailpiece

Learning Objectives/Outcomes:

By the end of the class, students will have been introduced to a relatively rare and unique instrument, and will have been given the opportunity to think about and discuss music in new and powerful ways.

Common Core Learning Objectives:

1. Knowledge – Teach students to identify the various parts of the violin
2. Reflection – Connection to history and to life through information and discussion regarding: where does the violin come from, when was it perfected, why do we play violin, what is the purpose and value of music, and of challenging ourselves?

3. Execution – Asking them to interpret what they hear: what emotions does a certain musical passage raise? What images and feelings does it invoke? What sentiments do different rhythms conjure? How does the timbre of the instrument influence the listener?

Outcome Assessment Strategies:

1. I will use call and response to identify the following parts of the violin: the bow, the frog, the bridge, the nut, the neck, the chinrest, the pegs, the scroll, the tailpiece.
2. In addition to a brief history of the violin, I will discuss with the students: why do people play the violin, what is the value of music in our lives, and what is the value of doing something that is very challenging and difficult?
3. I will play musical excerpt for students for their enjoyment, as well as for discussion: what emotions thoughts or images does a passage conjure? Why? How are do various passages differ stylistically? What unique characteristics does the sound of the violin bring to a certain melody? Etc. etc.

Matthew Buchan is a longtime Riverside resident, holds a Masters degree in Music from UCR, and is currently pursuing his Ph.D. in musicology at the same institution. In addition to working with the guitar, he has been playing the violin 25 years, and has recently enjoyed collaborating with the Gluck program to share the joys of the violin with the Riverside community through performances at the Riverside Art Museum, the Culver Center, and various UCR events. Matthew won the Outstanding Teaching Award for his work with the UCR Media and Cultural Studies department for the 2015-2016 year.

Daniel Castro Pantoja, Graduate Fellow

Clap, Clap, Tap! : A Body Percussion Workshop

Inspired by the hit show “Stomp,” this one-hour workshop introduces the concept of “body percussion” to students. The workshop focuses on developing “deep” listening practices (not only of music but of the sounds that surround us as well as the sounds that come from within). Through a series of short rhythmic-based routines, students (1) engage with listening-based activities directed at highlighting the importance of listening in our daily lives; (2) develop fundamental music skills, especially rhythmic ones, and (3) learn the importance of communal music-making in which each student plays a vital part in the final musical result. Ultimately, students understand how music and society are deeply connected to each other. No previous music experience is required!

Content Area Keywords/Searchable Terms:

Body percussion, Stomp, Latin America, Cumbia, clave

Learning Objectives/Outcomes:

By the end of the lesson students will:

- Reflect on the importance of the sounds that surround us.
- Participate in active music-making by using their own bodies as musical instruments.
- Participate in communal music-making and reflect on the ways music and community are interconnected.

Common Core Learning Objectives:

1. Knowledge – Identify how sound is categorized (timbre, pitch, articulation, dynamics, rhythm, etc.) and understand the cultural importance of cumbia in Latin American traditions.
2. Execution – Students will experience the importance of listening and communal music-making.
3. Reflection – Students will play music based on the idea of “body percussion.”

Outcome Assessment Strategies:

1. We will use call and response to teach basic rhythmic patterns using our own bodies as instruments.
2. When we perform the rhythmic patterns, participants will have the opportunity to show that they can indeed play music as well as improvise.
3. We will discuss the importance of listening and communal music-making

Daniel Castro Pantoja is a Ph.D. candidate in musicology at the University of California, Riverside. His research interests revolve around Latin American art music and its imbrication with nationalism, Colombian modernism, indigenism, folklore, and popular music. His current research deals with the life and work of Colombian composer Guillermo Uribe Holguín (1880-1971) and his role in the formation of a national music identity in Colombia. Daniel, a native of Colombia, has published in *Trans-Revista Transcultural de Música* and was also part of the

Smithsonian Institution's Latino Museum Studies Program (LMSP), where he worked for both the Latino Center and the Center for Folklife and Cultural Heritage. While conducting his dissertation research, he taught in the graduate music program at the Pontificia Universidad Javeriana in Bogotá, and is currently finishing his degree with the support of a grant provided by the Colombian Ministry of Culture.

Stella Chan, Graduate Fellow

From the Sanxian to the Music of China

Have you ever heard about the sanxian? The sanxian is a unique Chinese plucked-string instrument with over 2,000 years of history. It has a distinctive tone, color, and an attractive appearance. The sanxian is especially well-known for its accompanying role in traditional narrative singing performances. This sanxian workshop comprises performance, demonstration, and trial session. Students receive an interactive introduction to the Chinese history, culture, and the playing techniques of the sanxian. They also get to hear and learn Cantonese vocabulary, Cantonese children's songs, and Chinese festival music.

Content Area Keywords/Searchable Terms:

Sanxian, Chinese narrative singing, The Great Wall, Chinese plucked-string instruments, Song of the Black Earth

Learning Objectives/Outcomes:

By the end of the workshop, students will:

- Get to know the origin and the history of the sanxian
- Familiar with the music of China
- Participate in learning the two basic plucking techniques of the instrument
- Engage performer in learning Cantonese vocabulary/Cantonese children song/Chinese festival music

Common Core Learning Objectives:

1. Knowledge – Students can get to know Chinese history and music culture through the sanxian.
2. Execution – Students will learn through active participation like learning Cantonese vocabulary/singing Cantonese Children song.
3. Reflection – Students can express their opinion/feeling towards the music and the sanxian anytime throughout the workshop.

Outcome Assessment Strategies:

1. I will use call and response/demonstration to imbed the two basic plucking techniques of the sanxian.
2. I will use the sanxian to introduce Chinese festive music.
3. Students will have opportunity to learn some Cantonese vocabulary, and showing their understanding of the sanxian/plucking techniques/Chinese culture by asking questions.

Hei-tung (Stella) Chan is a first year doctoral student in Ethnomusicology at the University of California, Riverside. Born in Hong Kong, Hei-tung earned her Bachelor of Arts in Music and Master of Philosophy in Musicology from the University of Hong Kong. As an active sanxian performer in Hong Kong, Hei-tung has been involved in various Chinese orchestras and mixed ensembles in the past ten years. Besides performing traditional Chinese music, she also works with young composers and joins different innovative programs like story-telling for kids, sound-painting, music and documentary film, and music and multi-media.

Jaclyn and Rachel Howerton, Graduate Ensemble

The STEAM in Music: An Introduction to French Horn, Oboe, and English Horn and Their Role in Classical and Popular Music

This program is an informative, fun, and interactive performance and lecture/demonstration that incorporates all of the elements of STEAM in order to expose students to the French horn, oboe, and English horn and their roles in classical and popular music. Students are introduced to the basic musical terms used by professional musicians today and are shown the proper audience etiquette for live classical music concerts as well as common performance practices found in different music venues today. Students are encouraged to participate throughout the presentation by singing or clapping along to the music. A sampling of the diverse repertoire that will be performed includes: popular songs from Disney and Pixar films, *Star Wars*, *the Entertainer*, *Harry Potter*, historical folk songs, *Jurassic Park*, Beatles, Queen and other pop favorites, and more. Students also receive a brief history

lesson on the development of the horn and oboe and their evolving role in the concert hall and Hollywood recording studios today. Students are exposed to a variety of historical instruments including: the Scottish cow horn, the conch shell, the natural “post” horn, the trench whistle, and a traditional naval fog horn to demonstrate how sound and music was historically used to measure how far away ships were from land in dense fog at sea.

The science elements of the presentation introduce students to the diverse sound effects created by the different instruments in the brass and woodwind families and the different equipment and mutes that these instruments utilize. This includes a brief buzzing demonstration on the horn in which the students will be taught the basic principles of buzzing with their lips. This technique is required on brass instruments to produce a physical sound wave that is then transformed by the instrument into a musical note. In addition to learning the physical science of music, students are exposed to the engineering and technology of how the horn and oboe are made by showing students how common household objects such as garden hoses can be used to create musical instruments. Through tactile interaction with the garden hose (“hose horn”), students learn the physical science of how music and sound waves are created by the physical vibrations of buzzing. In addition, students are exposed to the different effects that blowing hot air can have on various materials including wood, plastic, and metal. Finally, students are shown how mathematics play a crucial role in music performance by forcing the musician to keep track of the beat, measures, and time during each piece by constantly counting multiple configurations in their head while performing on stage.

Content Area Keywords/Searchable Terms:

Brass Instruments, French Horn, Conch Shell, Cow Horn, Film Music, Rock Music featuring the Horn, Band, Orchestra, Musical Overtones, Hose Horn, Popular Movie themes featuring the Horn, Woodwind Instruments, Oboe, English horn, 20th Century British Composers, Film Music, Bagpipes, Double Reed Instruments, Boatswain’s Whistle, Trench Whistle, Military bands, Orchestra.

Learning Objectives/Outcomes:

By the end of the lesson students will gain a basic understanding of the French Horn and Oboe and their role in popular and classical music. They will also be introduced to the historical development of the horn and oboe through demonstrations of different historical instruments such as cow horns, conch shells, and fog horns. Additionally, students will gain a brief understanding of each instrument’s role in different musical genres today from live performances to recorded soundtracks and videos. Through this understanding, students will gain an appreciation for classical and popular music as well as the many health and cultural benefits for learning and actively participating in music such as: increased wind/air capacity, well developed hand-eye coordination skills, and listening and ear training skills. Students will also gain a brief exposure to the physical science of sound production through the hose horn and basic buzzing exercises. These two techniques will also incorporate the student’s participation in order to facilitate the learning and appreciation of music in a fun, hands-on environment.

Common Core Learning Objectives:

1. Knowledge – Students will gain the background knowledge and insight into the world of classical and popular music and wind performance through the demonstration of the horn and oboe. They will learn about the way the horn is used in various musical genres including rock, popular, film, and classical music, the sounds it creates, and its historical development. They will also learn the physical science behind sound production and how to create a pitch through sound vibrations and buzzing.
2. Execution – In addition to physically feeling how the sound is made through the vibrations of the hose horn, students are also given the opportunity to sing and clap along to recognizable songs and melodies in order to also participate in the musical performance through songs that are easily recognizable to learn and perform. In addition, students will also be given the opportunity to practice buzzing with their lips and physically experience what the sensation feels like while they try to create a musical sound. This is in essence a physical execution of what a typical wind instrument student would do in their first lesson on their instrument with a private instructor.
3. Reflection – Students will be able to reflect on this new knowledge by physically experiencing how vibrations work through the tactile feeling and seeing of how the vibrations flow through the garden hose. They will also be able to reflect upon the physical sensation of performing music by singing and clapping along with popular songs that are being performed on the horn, oboe, and English horn. This will additionally help to develop their ear training recognition and hand-eye coordination. Students will also be asked to apply their knowledge

and associate it through other songs that they have heard before that they can then request to be performed on the horn as well.

Outcome Assessment Strategies:

1. Students will gain a new appreciation to various musical genres including popular and classical music through the performance of the horn, oboe, and English horn and their role in the music industry.
2. Students will develop their ear training, sound recognition, and hand-eye coordination through actively participating in name that tune games, and singing and clapping along to familiar songs.
3. Students will understand the physical science behind sound and vibrations and be able to actively participate through the use of, clapping rhythms, feeling the hose horn, and lip buzzing.

Rachel Howerton is a doctoral candidate in musicology at the University of California, Riverside. She earned a Masters in Music in Horn Performance from the University of Southern California and a Bachelor of Arts in Music from the University of California, Davis, where she was also awarded the Departmental Citation in Music. Rachel's research interests primarily focus on nineteenth-century French composers and their reception in Britain during the nineteenth and twentieth centuries. Rachel has presented papers at numerous conferences including the 2014 and 2016 American Musicology Society Northern California and Pacific-Southwest Joint Chapter Meetings, the 2014, 2015, and 2016 UC Riverside Grad Slam Competitions, and at the 2010 UC Davis Undergraduate Research Conference. Her undergraduate thesis, entitled "Berlioz and Mendelssohn: Rivals or Equals?" was published in the UC Davis undergraduate research journal, *Explorations*, in 2010. Recent awards include: the American Musicological Society M. Elizabeth C. Bartlet Travel Grant (2016), the Gluck Fellowship for the Arts (2015, 2016, 2017), and the UC Riverside Dean's Distinguished Fellowship Award (2013). In addition to her academic pursuits, Rachel is also an active freelance musician and regularly performs with numerous ensembles throughout the Greater Los Angeles area. She received her musical training from the University of Southern California where she was awarded for her work in brass chamber music performance as well as from the University of California, Davis where she was awarded the Department Faculty Award in Music Performance. Some of the artists and ensembles that Rachel has recently appeared with include: the American Youth Symphony, the Channel Islands Chamber Orchestra, David Newman, Carl St. Clair, James Conlon, Midori Goto, and Jackie Evancho.

Jaclyn Howerton is a Ph.D. student in Musicology currently starting her fifth year at the University of California, Riverside and was a recipient of the Chancellor's Distinguished Fellowship in 2013 and the 2015-2016 Anthony Ginter Award for services to the UC Riverside Music Department. In addition, she was a recipient of American Musicological Society Harold Powers Travel Grant in 2016 and the Humanities Graduate Student Research Fellowship in 2017 from UC Riverside. A native of Los Angeles, she received her Bachelor of Arts in Music from the University of California, Davis in 2010 and her Master of Music in Oboe Performance at California State University, Northridge in 2012. Her honors senior thesis, entitled "Ralph Vaughan Williams: Music from War" was published in the university's undergraduate research journal, *Explorations*, and was an in-depth analysis on the influence of the world wars on the symphonies of Vaughan Williams. In addition, Howerton also received the UC Davis Departmental Faculty Award in Music Performance for oboe, the Graduate Equity Fellowship and the B.J. Pedrotti Memorial Scholarship from California State University, Northridge in 2011. Howerton is currently studying British Music with Professor Byron Adams and her research specialty resides in the music of British composer Ralph Vaughan Williams with a secondary interest in film studies.

Hermann Hudde, Graduate Fellow

Musical Travel Through Latin America with Classical Guitar

Can you believe it is possible to travel across Latin America, its music and cultures without leaving the classroom? Do you know that musical instruments can transport you to a different place of music and cultural diversity? Well, the answer is: Yes! In this interactive performance presentation, the classical guitar brings us to a variety of places and cultures within Latin America.

Content Area Keywords/Searchable Terms:

Culture, diversity, *son*, tango, *choro*, song, identity, waltz, *cueca*, History, geography, Spanish, Portuguese

Learning Objectives/Outcomes:

By the end of this program, students will:

- Be familiarized with some Latin American music genres and rhythms.
- Learn in this presentation basic music concepts such as tempo, metric, form, genre, among others.
- Be aware of the process of transculturation by understanding how the music and history of the Caribbean and Latin America reflect the Native American, Spanish, and African cultures.
- Understand that music is a cultural creation by people.
- Understand that the contact between cultures can enrich them and even generate a new cultural manifestation.
- Understand that we all are musicals
- Support the learning of history, cultural studies, geography, and language.

Common Core Learning Objectives:

1. Knowledge – The students will learn about the music styles of diverse Latin American cultures, as well as, their features and contributions to the construction of the Latin American identity.
2. Reflection – Engage with a live performance by identifying basic characteristics of the works by active listening and connecting the music with presented concepts
3. Execution – Students engage in Q & A with the presenter between the performance of the pieces of music. After the presentation, teacher can continue the learning process by talking with the students about the content of the presentation. For example, with the help of the teacher, the students can identify where the countries are located on the map. They can also discuss the concept of culture and diversity with the students in which they share their own thoughts. In addition, they can divide the class into different cultural groups and the students will explain to the class the contributions of their assigned culture.

Outcome Assessment Strategies:

1. Students gain a new appreciation about the mixture of music cultures in Latin America
2. Students enjoy cultural/musical activity with their creative participation by active listening and interacting with the performer (Q&A) as well as clapping rhythms
3. Demonstrates that the contact among cultures enriches them as well as can generate a new one in order to appreciate deeper the importance of diversity.

Hermann Hudde is a classical guitarist and Doctoral Music Student at UCR. As a performer, Hermann Hudde has played concerts internationally at the Graphik Museum “Pablo Picasso”, La Universidad Central de Venezuela, Wasserstaawerk Concertgebow, MIT Guest Artist Concert Series, Dartmouth College Vaughan Recital Series, La Maison de l’Amérique Latine in Paris, among other venues. Hermann taught a course entitled Latin American Classical Traditions, at the New England Conservatory School of Continuing Education and Centaur Records released Hermann’s newest CD “Iberoamérica” in 2009. For more information: www.hermannhudde.com

Eric Johns, Graduate Fellow

Me and the Delta Blues: A Guided Tour of an American Song Form

At the root of much of American’s popular music is one thing, the blues. But what is the blues? In this session, students learn about the blues as a musical genre and form. Students learn about the blues through singing both classic songs and composing their own. Drawing on his experiences growing up in Louisiana, and from his work with legendary Jump Blues artist Rockin’ Tabby Thomas, Eric Johns creates a fun and interactive music-filled lesson that leaves the students with a newfound appreciation of the genre.

Content Area Keywords/Searchable Terms:

Blues, Mississippi Delta, guitar, singing, improvisation, musical form, composition, rhythm, shuffle

Learning Objectives/Outcomes:

By the end of the lesson students will: develop an interest in the blues, learn to identify 12-bar blues form, and compose their own blues song using their newfound knowledge.

Common Core Learning Objectives:

1. Knowledge – Students will learn about the blues as a musical genre and a form.

2. Reflection – Students will show their enjoyment of the blues by singing along to blues songs and clapping along to blues lyrics.
3. Execution – Students will demonstrate their learning through applying their knowledge to the composition of a blues song.

Outcome Assessment Strategies:

1. Students will demonstrate their knowledge of the blues shuffle through clapping along.
2. Students will demonstrate their knowledge of the blues form through identifying where in the form they are through the usage of hand signs.
3. Students will demonstrate their knowledge of blues lyrics through composing their own blues song.

Eric Johns, a native of Louisiana, is a musicologist and classical guitarist. He has recently completed a Masters of Arts in Musicology from the University of California, Riverside with a thesis investigating the intersections of politics and identity in the opera *La Celestina* (1991) by Joaquín Nin-Culmell (1908-2004). Eric is a Ph.D. student at UCR under the guidance of Walter Aaron Clark.

Christine Lee, Graduate Fellow

Clapping Music: *Short Patterns with Variation*

Create music with short patterns patched together by following along with an introduction to an exemplary minimalism musician Steve Reich, and his piece *Clapping Music*. Start from one note or one sound and keep adding another to form a short pattern.

Content Area Keywords/Searchable Terms:

Rhythm, patterns, minimalism, *Clapping Music*, Steve Reich

Learning Objectives/Outcomes:

By the end of the lesson students will: learn about a concept of rhythm and application in their performance. They will have understanding on a musical style minimalism, and be able to create a short pattern with other classmates.

Common Core Learning Objectives:

1. Knowledge – minimalism, a concept of rhythm, performance skill of simple patterns
2. Execution – active creative application by remembering a given note (or rhythm) and add a new one
3. Reflection – musical or rhythmic pattern creation and collaborative attitudes in the process

Outcome Assessment Strategies:

1. Students will clap on the points I mark under the metronome beat in slow tempo.
2. A student will come up with a note, and next students will add a note on top of it sequentially.
3. I will give students a short pattern of beats, and they will follow and have a chance to alternate with me by shifting marked point into different places.

Christine Lee composes music for different media. She started out playing keyboard for a rock band called "Wiretap In My Ear" at various venues when she was in Korea. It was during this time that she found an interest in exploring different types of sound, which led her to study music (Intermedia Music Technology) at University of Oregon and Digital Music Composition at UC Riverside. While continuing her studies, the relationship between visual media and music sparked her interest in traditional classical writing as well as electronic and contemporary writing.

Alvaro Lopez, Graduate Fellow

Salsa Rhythmic Patterns with Voice, Hands, and Props

There is an entire orchestra in our voice as can be seen in *beatboxing* –a form of vocal percussion in which the performer mimics musical instruments with mouth, lips, tongue, and voice noises. We can learn about rhythm and patterns by using these techniques in an imitative way. In this workshop, students learn to utilize their voices, hands, and simple props to create a wide variety of sounds that can be organized into salsa music, an Afro Cuban musical genre characterized by its lively percussive elements. First, we listen, analyze, and imitate pitches and timbres found in salsa. We discuss what a rhythmic pattern is, describe its elements, and execute basic examples

using clapping and repetition. Then, we explore how our own voices can create sounds similar to musical instruments, and learn several rhythmic and melodic patterns using besides our voices, props and clapping, from simple to more elaborated sequence. Students combine these techniques to create a musical arrangement using their bodies as instruments.

Content Area Keywords/Searchable Terms:

Beatboxing, stomp music, salsa percussion patterns, salsa tumbao, congas/bongos/campana/maracas in salsa, salsa instruments, tropical rhythmic patterns for beginners

Learning Objectives/Outcomes:

By the end of the lesson students will:

- Understand what a rhythmic pattern is.
- Use their voices, hands, and props as instruments to make rhythmic patterns.
- Learn how to describe rhythmic and dynamic elements, such as tempo, attack, loud/soft and fast/slow.
- Identify layers of rhythm and percussion instruments used in Salsa, like drums, shakers, cymbals and sticks.
- Distinguish low, middle, and high register on sounds produced by music instruments and their role in percussion.

Common Core Learning Objectives:

1. Knowledge – As most types of music use layers of instruments or timbres, being able to recognize and distinguish rhythmic patterns gives an important tool for understanding and associating different genres. Learning to isolate instrument patterns is also useful for dancing, composing, and editing music.
2. Reflection – Students will reflect on the importance of rhythm and the sound qualities for known percussion instruments. They will be encouraged to think about doing music using what they have on hand—their own voices and their imagination—without the intrinsic need of access to a musical instrument.
3. Execution – As this experience is built in a collaborative environment, a social element is clearly attached. The interaction not only strengthens interpersonal relations but also promotes teamwork. From the collective musical interaction there is a joyful sense of achievement as an outcome.

Outcome Assessment Strategies:

1. We will find ways to describe elements in music and then assign terms to them, like high/mid/low pitch, long/short, faster/slower, on-time out-of-time, and others. We will reinforce their meanings by incorporating them as questions, part of descriptions of timbre, or as key concepts for the activities that isolate instruments.
2. We will come up with ideas for making new versions of the patterns and sounds, and discuss them with the whole group. For example, doing the sound with the voice instead of palms, or using a pen against a book. This will show the level of confidence on advancing to higher levels of complexity.
3. In some cases, the instructor will make a wrong rhythm and have the students correct him. In that way, they will use all their tools learned to describe the error and show how to correct it.

Alvaro Lopez is an electronic musician, composer and sound designer. He holds a Bachelor's degree in Music Composition and Production, and a Master's in Music Technology. He is currently a Ph.D. student in Digital Composition at UCR. Alvaro is the composer and producer of a number of sound montages for experimental films presented at international festivals such as the UCR Film Festival 2016, Extrabismos, La Diáspora, Festival de Cine y Video de San Juan de Pasto, and others, presented in Barcelona, Lima, Berlin, Bogota, Manizales, Tunja, and Pasto. His electronic works were part of the New Music Festival in Akron, OH, where he was the only composer using 1960s analog synthesizers with digital control and sequences. Alvaro's recent works include design and control for a music performance with mobile devices through a wireless digital network system, and algorithmic music generation. His studies currently focus on generative algorithmic music and artificial intelligence for music analysis and composition.

Pedro Lopez de la Osa

All About the Guitar

Through an original musical story, students learn all about the guitar: its sound and its unexpected effects. The objectives are not only musical. While the students enjoy a musical story and the adventures of its protagonists, the story shows how friendship and a sense of teamwork can build knowledge and deepen relationships. The

activity is divided in two parts. The first part is the musical story where the students listen, watch, and follow the plot through music, illustrations, and narration. The second part is a small workshop where the students participate through questions and challenges. Students learn and settle several musical concepts such as: rhythm, dynamics, polyphony, melody, the importance of silence and sound. The workshop can include several parts in Spanish and/or Italian.

Content Area Keywords/Searchable Terms:

Guitar, musical effects, musical features such as: silence, sound, technique, musical vocabulary, polyphony, melody, rhythm, language, relationship, the value of: perseverance, to work together, to learn and fact that each one has something to offer to others.

Learning Objectives/Outcomes:

By the end of the workshop, students will identify how makers make a guitar, which parts of the instrument are important and why. They will understand the importance of the fingers, rhythm, the meaning of dynamics, the richness of effects, the importance of friendship and a sense of teamwork in practicing and playing together.

Common Core Learning Objectives:

1. Knowledge –We will learn about the guitar as an instrument and how many effects it can play.
2. Reflection – Students will learn through a musical story with which all effects and parts of the guitar will appear.
3. Execution – After the musical story. Students will ‘play’ some different games to check, through them, the achievements of the activity.

Outcome Assessment Strategies:

1. Listening –The musical story and the capacities of the guitar as an instrument, as well basic exercises ‘call and response’
2. Rehearsing –Students will practice different musical exercises following easy and useful patterns.
3. Comprehending –Students will put in connection the musical story, the exercises and the music exercises to see at the end they can also understand many things in music.

Pedro López de la Osa is a Spanish musician who specializes in chamber music, pedagogy, teaching, and research. Throughout his career López de la Osa has been teaching students from elementary schools to Master Degree programs in Schools, Conservatories, Universities, among other institutions; and he has performed -as a narrator and guitarist- more than four hundred educational concerts. He is co-pedagogic-artistic manager -with the pianist Pablo López de la Osa- of the Pedagogical Musical Festival City of Majadahonda in Madrid: a musical education festival with concerts for students -from elementary to high schools-, workshops for teachers, and concerts with new commissioned pieces for kids. He also is working on new musical stories such as: *Charlie the Climber* for violin and cello and *Those Tribes Are Not so Fearful!* for choir and guitar.

Pedro López de la Osa earned his Musical Education Degree at the La Salle University in Madrid with the renowned pedagogues Raquel de las Heras and Francisco Cañizares. He also completed the Aptitude Teaching Diploma and he expanded his skills in Kodaly, Artero, Orff, Gordon and Williems music teaching systems. He completed his Guitar Degree at the Royal Conservatory of Music of Madrid with José Luis Rodrigo; he later completed his Master Degree in chamber music -with honors- at the Girolamo Frescobaldi National Conservatory of Music in Ferrara (Italy) with Tiziano Mealli and Stefano Cardì; and his Master's Degree in music research at the Autónoma University of Madrid with Germán Labrador. He was pleased to receive in 2007 the *Joaquín Rodrigo* Prize in chamber music and several scholarships such as: AIE National Association of Spain and Mutua Madrileña Foundation. In 2016 he was awarded by the Academic Board of the Edward Said National Conservatory of Music in Jerusalem with the special Award of the Conservatory “*for the committed and impressive development of our Institution since you earned your position*”.

Currently Pedro López de la Osa is a graduate student of the University of California, Riverside and he has been awarded with the Dean's Distinguished Fellowship Award to pursue his Ph.D. in Musicology.

Gelareh Naseri, Graduate Fellow

Let's Do Music Together: March, Sing, and Learn!

"*Let's Do Music Together: March, Sing, and Learn!*" is a one-hour workshop in which students learn about basics of music while making a song, and then, singing and marching to it. They learn about Pitch (high or low), Note Names (Do, Re, Mi, ...), Note Durations (Whole, Half, Quarter) Tempo (fast or slow), Dynamics (loud or quiet), and add them one by one to a song to develop the song. First, they listen to the instructor explaining each concept and do a short activity to understand it. Then, they learn how it is implemented in the song. Then, the newly taught element will be added to the song to 'develop' or 'change' the song and students perform the new version of the song by singing, marching, clapping, and moving following the instructor's signs. When the workshop is finished, students will have memorized a song and will be able to march to it while identifying the basics of music in the song!

Content Area Keywords/Searchable Terms:

Note names in music (Do, Re, Mi, ...); pitch in music (high or low); music rhythm ; note duration (or note value); music tempo (fast or slow); dynamics in music (loud or quiet); music theory

Learning Objectives/Outcomes:

By the end of the lesson students will know about basics of music (Note Names, Note Durations, Tempo, and Dynamics). Also, they will have constructed and memorized a song by implementing basics of music in it. They sing and march to the song together without the need for the presence of the instructor, and they can teach it to their friends and family members later.

Common Core Learning Objectives:

1. Knowledge – Students will learn about basics of music: Pitch, Note names, Note Duration, Rhythm, Tempo, and Dynamics.
2. Reflection – Students will be able to listen to music more actively than before the workshop and identify basic of music in the music they listen to after the workshop. They may also able to identify pitch, tempo, and dynamics changes in music.
3. Execution – Students will create a song, memorize it, and march to it while identifying the basics of music in the song. They can also teach the song to their friends and family members later. Also, changing the musical elements of the song could be used as a musical group game.

Outcome Assessment Strategies:

1. Students will explain the basic musical concepts after learning them and will demonstrate them by singing and marching.
2. Students will be able to sing a song, change the musical elements of it and react to the changes by singing, clapping, and tapping.
3. Students signal their classmates to change a musical element, and the rest of the group react to it by changing their performance (singing, marching, and clapping)

Gelareh Naseri is currently a Ph.D. Candidate in Composition in the University of California, Riverside Music Department. She writes music for solo instruments and different types of ensembles including wind ensemble and symphony orchestra. Naseri's music is performed or read by various ensembles including the Friction Quartet, the What's Next Ensemble, and the Synchrony. She is interested in composing music for all sorts of media, including soundtracks for games and movies. She is also compelled by compositions that implement digital technology to enhance music. Prior to coming to UCR Music Department, Gelareh Naseri earned a masters degree in Music Composition from University of Art, and a bachelor's degree in Computer Engineering from Shahid Beheshti University, Tehran, Iran. Through her experiences in pursuing her academic goals, Naseri was awarded two Gluck Fellowships in the Arts and has continued to develop new approaches to teaching music and music composition. Email: gelareh.naseri@email.ucr.edu. Website: gelarehnaseri.com

Alessio Olivieri, Graduate Fellow

Operaperta Duo – Live Opera Performance

Operaperta Duo is a duo of native Italian artists, Elisa Ramon (soprano) and Alessio Olivieri (classical guitar). Operaperta Duo brings professional live music performances of classical music to schools of any level, featuring

original repertoire for voice and classical guitar - ranging from 18th to 21st century - together with the traditional popular Italian repertoire, Spanish folk songs, and standard jazz tunes arrangements.

Operaperta Duo provides students with the enriching possibility of listening to the unique sonorities of operatic soprano voice and classical guitar. Especially for those who are not opera-goers, or do not have the possibility to attend classical music concerts, such performance can represent a unique “encounter” with the Western-European music heritage of the Italian *belcanto*, and of the classical guitar tradition. The program includes music of different periods (from Renaissance to Contemporary classical). Each piece is introduced and contextualized, in order to provide students with the basic listening skill-set, and thus lead to a more enjoyable experience. At the end of the performance, a short question & answer session allows listeners to learn more about anything that picked their interest during the performance. Furthermore, by providing their feedback on the music performed, students develop critical listening.

Content Area Keywords/Searchable Terms:

Operaperta Duo, Elisa Ramon, Alessio Olivieri, Italian, soprano, guitar, opera, performance, voice

Learning Objectives/Outcomes:

By the end of the lesson students will:

- experience a professional live performance of classical music
- have the unique opportunity to listen to an operatic soprano
- identify music of at least three different periods
- identify simple variations of musical color, pitch, and intensity
- realize the importance of the accompaniment in singing
- participate in basic music criticism, through a short Q&A session

Common Core Learning Objectives:

1. Knowledge – Students will experience a professional live performance of classical music, and will learn to distinguish music of different periods. Each piece will be explained and contextualized.
2. Reflection – Students will evaluate, analyze, and show their enjoyment by providing feedback and participating in a short Q&A session.
3. Execution – Students will have the possibility to participate in a short activity on singing accompanied by the guitar.

Outcome Assessment Strategies:

1. Each piece is explained and contextualized, in order to provide students with basic listening skill-set.
2. Through Q&A short session, students will provide feedback and list to each other opinion, reinforcing the idea and the memory of both the music listened and the music concepts just learned.
3. Through a short singing activity, students will realize the importance of the accompaniment in singing

Operaperta Duo is a duo of native Italian musicians, Elisa Ramon (soprano) and Alessio Olivieri (classical guitar). Operaperta Duo performs original repertoire for voice and classical guitar - ranging from 18th to 21st century - together with the traditional popular Italian repertoire, Spanish folk songs, and standard jazz tunes arrangements. Since 2011 Operaperta Duo has performed in Italy, the United States, Australia, and New Zealand, and has released the CD “*Operaperta Duo: Spanish Popular Songs, Venetian Boat Songs, Neapolitan Songs.*” www.operapertaduo.com

Alessio Olivieri, Italian classical guitarist and musicologist, is a Ph.D. student in Musicology at the University of California, Riverside, where he serves also as Teaching Assistant. He is recipient of the Dean’s Distinguished Fellowship, and the Gluck Fellowship of the Arts. He received a Master of Music in Classical Guitar Performance from the Manhattan School of Music, as well as a Master of Music in Music Technology/Publishing, a Bachelor of Music in Musicology, and a Diploma in Classical Guitar, all from the Cesare Pollini Conservatory in Padova (Italy). His most influential teachers have been Angelo Gilardino, Giulio Tampalini, Mark Delpriora, David Leisner, and Giovanni Grano. As a musicologist, he researches the influence of the Italian opera on the Spanish one, in the period between the end on 19th Century and the beginning of the 20th. He also researched the Italian lute music of the 16th Century (thesis on the M.S. 223 of the library of the Accademia Filarmonica in Verona), and the Italian chamber romances of the 19th century —with the book *Le romanze da salotto di Michele Bellucci. Le edizioni a*

stampa e i manoscritti autografi (2010). His graduate thesis, titled *Il Tenebrismo: la chitarra della notte oscura da Manuel de Falla ad Angelo Gilardino*, introduced the concept of “tenebrism” as a new poetic in the 20th century guitar repertoire. Alessio performed throughout Italy, USA, Australia, and New Zealand, as soloist and in chamber music groups —especially with his wife, the Italian soprano Elisa Ramon, as Operaperta Duo. He recorded two CDs (as Operaperta Duo, and as member of the former Manhattan Guitar Quartet). As an educator, Alessio served as Guitar Instructor at the Edinboro University of Pennsylvania (2014-16), and as guitar and music teacher, in high schools and middle schools in Italy.

Website: <http://www.alessioolivieri.com/> Email: alessio.olivieri@email.ucr.edu

Italian soprano **Elisa Ramon** has performed in many theatres and music seasons up to debut in 2009 at the Teatro Olimpico in Vicenza (Italy), with the *Der Schauspieldirektor* by W. A. Mozart (in the role of Mademoiselle Silberklang). Her major operatic experiences include: *Kaffeekantate* by J. S. Bach, *La Serva Padrona* by G. B. Pergolesi, *Bastien und Bastienne* and *Der Schauspieldirektor* by W. A. Mozart.

In 2011, she established the Operaperta Duo, with the Italian guitarist Alessio Olivieri, starting an intense activity of chamber music performances in Italy, Australia, New Zealand and The United States, and premiering works by such composers as Mark Delpriora. Elisa’s recordings include the CD *Michele Bellucci, Romanze per soprano, World Premier Recording*, and the CD *Operaperta Duo: Spanish Popular Songs, Venetian Boat Songs, Neapolitan Songs*, together with Alessio Olivieri. Elisa received her Diploma in Voice from the Cesare Pollini Conservatory of Padua (Italy), under the tutelage of Mrs. Rosanna Lippi. Her artistic career was always supported with musicological and teaching studies. In 2008 she received a Bachelor of Music in Musicology from the University of Padua, and in 2009 she received a Master in Music Education, with highest honors, from the Cesare Pollini Conservatory of Padua (Italy). Currently, Elisa serves as voice instructor at the Edinboro University of Pennsylvania. Website: <http://www.elisaramon.it/>

Programs Available: Theatre

Carissa Atallah, Graduate Fellow

A Bear in the Campsite?! : A Workshop in Conflict and Plot Development

Nobody wants conflict in their lives, but boy do we *love* conflict in our books, movies, TV shows, and soap operas! This is because conflict (be it the supervillain threatening the world, or the cute boy in math class who just doesn’t know that the protagonist exists) is essential to plot development. This workshop introduces students to the fundamentals of storytelling by engaging with conflict. A portion of this workshop is spent playing a fun word-association game as a class. Put simply, I’ll say a noun, and rather than giving me the *first* word that comes to mind, I’ll ask students for the *worst* word that comes to mind. This activity produces dozens of conflicting word associations like “Beach” and “Shark” or “Waiter” and “Poison”. For the remainder of the class, students brainstorm simple plots using the word pairings of their choice. Maybe a family trip to the beach gets scary when a lifeguard saves your older sister from shark-infested waters? Maybe a waiter is secretly a spy trying to poison the queen’s cup of English breakfast tea?

Content Area Keywords/Searchable Terms:

Conflict, storytelling, plot, plot development

Learning Objectives/Outcomes:

By the end of the program, students will understand the use of conflict in the creation of stories.

Common Core Learning Objectives:

1. Knowledge – Understand the relationship between conflict, plot development, and storytelling
2. Reflection – Reflect upon how conflict drives the stories students know and love
3. Execution – Practice developing their own plots and express their creativity in a collaborative learning environment

Outcome Assessment Strategies:

1. We will explain literary terms such as “plot” and “conflict”.

2. Students will think critically about these terms by correlating them to their own experiences with consuming media like movies, books, TV, etc.
3. Students will practice what they've learned by brainstorming their own conflict-motivated plots.

Carissa Atallah is an M.F.A. candidate with UCR's Creative Writing and Writing for the Performing Arts program, specializing in Playwriting. Carissa graduated with honors in 2017 with a B.A. in English and a minor in Art from the University of California Merced. She enjoys performing spoken word poetry and travel. Carissa studied the liberal arts in London, England and human rights and cultural production in Buenos Aires, Argentina and Santiago, Chile. As an undergrad, Carissa also worked as an Instructional Assistant and Writing Tutor with UC Merced's Merritt Writing Program. She is therefore very comfortable in front of a class.

Clark Barclay, Graduate Fellow

I Feel Good! Theatre Games for Coordination and Team Building

Gain skills in acting, coordination, and rhythm through games and team-building activities.

Breathe out the bad, breathe in the good.

Drama relieves stress, improves concentration, and raises self-confidence. But above all, it's fun!

In this feel-good workshop, students participate in an array of on-your-feet activities focused on classroom unity and exploring individuality. Kinetic activities shake up the often sedentary aspect of schooling and allow students to momentarily disconnect from their routine. Consequently, students gain self-confidence from learning new skills and discovering their talents. Additionally, students have the opportunity to break down borders within the classroom and strengthen as a team. Afterward, these activities leave a lasting impression, individually and collectively. This workshop contributes to improving learning skills, lowering stress, and eradicating bullying.

Content Area Keywords/Searchable Terms:

Improv, improvisation, relaxation techniques, drama, theater/theatre, self-esteem, classroom stretching, movement for actors, ice breakers, improving learning skills, lower stress, eradicate bullying, dramatic arts

Learning Objectives/Outcomes:

By the end of this lesson, students will be able to implement simple relaxation, de-stress, and self-expression exercises into their daily life. They will also build stronger bonds with their peers and recognize their classmates' varying skills and interests.

Common Core Learning Objectives:

1. Knowledge – Discover, ignite, and develop dramatic talent. Learn group, partner, and individual exercises and activities.
2. Execution – Execute improv, comedy, movement, and creative activities. Build self-esteem, break down barriers, encourage classroom unity, and eradicate bullying through dramatic activities.
3. Reflection – Apply dramatic techniques and de-stress exercises to everyday-life challenges and schooling.

Outcome Assessment Strategies:

1. The teacher will act as both a leader and group member during activities. Students will have the opportunity to lead the group once they have understood the actions and outcomes.
2. We will use call and response to assess the student's understanding and retention.
3. We will discuss what we experienced while doing the activities, their purpose, their application to the real-world and how we might apply them accordingly.

Clark Barclay is a first-year Screenwriting M.F.A. student at UC Riverside. His passion for the performance arts has not waned since he made his debut stage appearance at the age of five as an orphan in Tchaikovsky's classic ballet, *The Nutcracker*. As a high school and college student, Clark taught theater and dance to children of ages 2-14 while continuing to act in plays, musicals, and movies throughout the San Francisco Bay Area. He also worked on numerous movie sets in Hollywood, and interned as a screenplay coverage writer for the actor Ryan Reynolds. After graduating from CSU Chico with a B.A. in Spanish, Clark studied screenwriting at De Anza

College. When not working on films or in the classroom, Clark loves to travel. He has backpacked through forty-seven countries and has lived in Spain, Chile, Mexico, Thailand, and the Dominican Republic. Clark believes that the ultimate goal of education is to teach.

Liana Mesaikou, Graduate Fellow

The Super Power of Comedy

Can you remember the last thing that made you laugh? Do you have a favorite joke? Is there a scene that no matter how many times you watch it, it gets you every time? Let's find out what all these have in common and why comedy is such an important part of our lives. Traveling back to ancient Greece, we trace the roots of the word comedy and its first appearance on stage, and compare it to today's world of late-night television and big-budget movies. We give examples of the different sources of comedy and differentiate between the genres. We discuss the necessity of laughter and invite students to explore their own comedic point of view by using specific tools and techniques. Comedy is like a super-power that should only be used for good and we can all be comedic super-heroes, even if it's just for a day!

Content Area Keywords/Searchable Terms:

Comedy, Aristophanes, Commedia dell'arte, improvisation, humor, jokes, physical comedy, character comedy, stand up comedy, late night TV

Learning Objectives/Outcomes:

By the end of the lesson students will learn about the history and development of comedy, be able to distinguish between different sources of comedy (physical, character, parody, satire etc.), and manage to find the humor in everyday situations and discover their own personal angle and comedic point of view.

Common Core Learning Objectives:

1. Knowledge – Seek the origins of comedy, from the origin of the word itself and its development in the performing arts throughout the years until today; differentiate between the different sources of humor.
2. Execution – Watch clips and discuss what they have in common or how they are different. Ask for examples of the students' favorite jokes. Provide the students with techniques and tools to create their own short comic set. Demonstrate the importance of timing and other performance related elements.
3. Reflection – Students will compare and contrast different examples of comedy, and decide what kind of humor they enjoy the most. They will examine how their own personal taste is developing, and they will evaluate which jokes fail or are inappropriate.

Outcome Assessment Strategies:

1. We will ask for examples of the students' favorite jokes/films to try and see what makes us laugh. Together, we will try to answer the question what makes us laugh.
2. We will watch clips and compare and contrast the different examples provided by the students and in the clips in order to be able to identify the different sources of humor, as well as different techniques and tools. We will try to answer the question if any subject is suitable for comedy.
3. The students will be encouraged to create their own short comedic set. They will be asked to share a funny incident and then employ the different theoretic tools in order to add a comedic spin on their story. They will be introduced to key performance terms and aspects too (timing etc.).

Liana Mesaikou was born in Greece. She studied Communications, Media and Culture at Panteion University, Athens, where she majored in Culture and Cultural management. She won a scholarship from the National Scholarships Foundation in 2000, 2001 & 2003. She also holds an M.A. in Text & Performance Studies which she earned at King's College London and RADA. In 2011, she presented an essay on Greek cinema at the Modern Greek Studies Association Symposium at NYU (on the movies *Strella* and *Dogtooth*). She has graduated from Iasmos Drama School and has taken part in theatre productions in London and Athens. She has also directed a mystery-dinner and an interactive children's play. She has worked as a magazine and online theater critic and she is the editor in chief of all the programs for the productions of Porta Theater. For the last three years, she has been taking online comedy writing classes with the Second City.

Michael Robinson, Graduate Fellow

Finding Poetry in Art and the Ordinary: A Multimedia Arts Journey

Introduce your students to the relationship between poetry and art and how poetry can be found all around us. Even in ordinary chickens! Your class will make a journey that Ancient Greeks, 19th century English poets and modern American poets have made in finding poetry in artworks and ordinary objects. Like chicken feathers and chickens. In this hands-on workshop, students connect sensory words to a host of ordinary objects brought into class and construct a poem—inspired by the ordinary and the artistic. Book this cruise for your class today! A creative adventure with a little history and a lot of fun!

Content Area Keywords/Searchable Terms:

Ekphrastic poetry, sensory words, Doug Argue

Learning Objectives/Outcomes:

By the end of the program, students will gain insight into how art and poetry can intersect, be introduced to different ways poets and artists see their works, achieve a sense that poetry is multicultural and can be a medium of personal or social expression and, finally, have a hands-on opportunity to collaboratively create an ekphrastic poem in class.

Common Core Learning Objectives:

1. Knowledge – Looking at pictures, plastic eggs, chicken feathers and chicken art (Doug Argue's chicken piece), students will describe what they see and then, after hearing a few stanzas of an ekphrastic poem they will discuss how the poet's vision agrees with and differs from the art. Finally they will work, collaboratively on a chicken poem. This informs critical thinking both in understanding the link between the poem and the artwork and in terms of creating linkages between the visual and the written.
2. Execution – Students will be presented with "the essence of chickens," representations of chickens in ads, pictures and other media, as well as hands-on objects—plastic chicken eggs, chicken feathers and so on—and solicit sensory words that describe the objects. They will then be given a brief, multicultural background on ekphrastic poetry—and, lastly, they will revel in the making of their own class poem.
3. Reflection – Students will evaluate—at an age appropriate level—visual artworks in poetic ways and, conversely, learn to see imagery in words. They will discuss and write their own ekphrastic piece in class, collaboratively, and will be invited to continue to create further poems on their own—thereby, enhancing their appreciation of both the visual arts and poetry. Along the way, they will meet interesting poets and artists and develop a poetic and artistic appreciation of the ordinary chicken. It should be an eye-expanding and enjoyable journey that will stimulate all participants, students and teachers alike.

Outcome Assessment Strategies:

1. The hour will incorporate occasional "call back" interactions between the workshop leader and students to reinforce content (historical, biographical, artistic terms) and underscore relationships.
2. Students will jointly create a chicken poem in class—suggesting lines incorporating their initial list of words and phrases solicited at the beginning of the class.
3. Will follow-up with the teachers to find out whether students develop ekphrastic poems on their own after the workshop. Will encourage teacher to collect poems for a class publication.

Michael Robinson is a native Angeleno who grew up in much the same neighborhoods as writers Walter Moseley and John Singleton. He is a published poet, a short fiction writer, a produced playwright and an optioned screenwriter. Recently, he returned to academia in pursuit of long-deferred, post-young children degrees in English Literature exploring notions of race, gender and epistemology in writers as diverse as Chaucer to Angela Carter. He has presented papers to such bodies as the Comparative Drama Conference, the American Conference on Irish Studies-West (ACIS-West) and the International Association for the Study of Irish Literature (IASIL). He is now re-exploring his theatrical/filmic muse at UC Riverside's M.F.A. in Creative Writing and Writing for the Performing Arts. He has three literary children and a best-dog who may or may not also be literary.

Krista Skorupski, Graduate Fellow

Graduate Directorial Mentorship for Improvology!

The directorial mentorship for *Improvology!* is meant to advise an undergraduate in the director position for the *Improvology!* troupe. As an undergraduate, a student can be faced with difficulties of dealing with peers and other complications that come with working with fellow students.

Learning Objectives/Outcomes:

By the end of the rehearsal process the undergraduate director will:

- Engage with peer to peer instruction
- Develop personal directing goals
- Enhance interpersonal communication skills
- Accept and present critical feedback to enhance performance
- Ascertain and implement feedback into directing style

Common Core Learning Objectives:

1. Knowledge – The undergraduate director will learn use techniques and feedback to expand their casts' creative expression, while maintaining constructive peer-to-peer interpersonal communication.
2. Execution – The undergraduate director will be able to actively engage in conversations about changes and criticism, all while expanding their personal repertoire of improvisational skills and learning.
3. Reflection – The undergraduate director will actively and instantaneously reflect on skills obtained during debrief meetings, and implement them during rehearsals.

Outcome Assessment Strategies:

1. We will debrief and discuss the undergraduate director's thoughts and concerns about the course of the rehearsal process.
2. We will construct and perfect the undergraduate director's Program Pack, CORD file, and script changes to allow for fluid communication with the audience and academic leaders throughout the tour.
3. The undergraduate director will reflect on discussions and expand on their own personal directing style through active listening and thoughtful conversation.

Krista Skorupski has been an actor for 21 years. During that time, she has led many groups in games that prepare them for onstage time and help them become closer as a group. She has held roles as an alligator in the sixth grade to being a lead in a college production. She has been a director and workshop leader where she used her communication skills to help students prepare for auditions and shows. She is currently working towards her Masters of Fine Arts in playwriting at the University of California Riverside. Throughout her education she has had extensive training in public speaking, and auditioning techniques, which could be applied easily to interviewing. She loves theater and its ability to bring people together.

Gluck *Improvology* Troupe: Fall

The Lyin' King

Improvology! presents the tale of "The Lyin' King"! Watch the *Improvology!* troupe use improvised story telling techniques and games to tell the story of a wayward king with the penchant for twisting the truth. Throughout the performance, the cast use the ever changing guidance of the audience to help structure and tell their story, forcing the students to think on their feet and flex their creative muscles to generate an engaging and interactive tale, while learning a lesson about the importance of telling the truth and working together to create something spectacular.

Content Area Keywords/Searchable Terms:

Improvisation, teamwork, storytelling, active listening, audience engagement, vocal warm ups, projection, on-stage blocking

Learning Objectives/Outcomes:

By the end of the lesson students will:

- Facilitate and create playground games focusing on diversity, activity and inclusion.

- Recognize the importance of listening and actively engaging communication both in theater and everyday life.
- Intuitive storytelling using improvisation and critical thinking skills.
- Identify the importance of community through theater.
- Create their own form of self-expression through games and play.

Common Core Learning Objectives:

1. Knowledge – Students will apply the knowledge of language (ccss.ela.literacyccral.3) to help them improvise a story through assistance and observation.
2. Reflection – Students will be able to use active listening to follow a sequence of events in order to properly participate in the activity.
3. Execution – Students will be able to actively engage in an improvised story, adhere to the guidelines, and replicate and execute the games seen without guidance.

Outcome Assessment Strategies:

1. Students will each demonstrate their ability to react to and build upon a changing story situation, and build their own story in a way that encourages other students to continue it.
2. Formation of thoughtful questions, with an in depth knowledge of improvisational theater.
3. Follow the story.

Krista Skorupski has been an actor for over 20 years. During that time, she formed a love with theater so great she chose to make it her life's work. She obtained her Bachelors Degree in theater from San Jose State, and is now pursuing a Master's of Fine Arts Degree from the University of California, Riverside in playwriting. As a future educator, she hopes to lead a new age of thespians to achieve their goals and to find a home in the theatrical world. She went from playing an alligator in her sixth grade's production of Chicken Soup With Rice, to being a lead in a college production. She has made a promise to herself to promote the stories of those left untold by society, and in turn strives to service under represented communities in her theatrical work. She loves theater and its ability to bring people together.

Faithfulness Adebayo-Ige is a 4th year Theatre major & is making his Gluck debut!

Sade Ayodele is a fourth year Theatre, Film, and Digital Production major with a concentration in acting. She is so excited to be assistant stage managing Gluck this year!

Carlos Gutierrez is a second year, double major in English and Theater at the University of California, Riverside. He is incredibly excited to be a part of this fall quarter Gluck Troupe. Since high school, he has been involved with musical theater and has been known to play characters that are not his gender. He is very open to any role, as long as he is doing what he loves, acting. He was the first male captain of his high school cheer team in which he lead for two years consecutively. Carlos is very excited for this experience since because of what a great learning experience it will be and the amazing people he will be working with.

Kalyn Lee is a 3rd year Theatre, Film and Digital Productions major at the University of California, Riverside. She is a returning Gluck Fellow.

Gloria Olivas is a third year theatre major at UCR. This will be her fourth time on a Gluck tour. She is excited to be a part of the troupe again as this is one of her favorite theatrical performances.

Dana Peirce is a fourth year theatre major. This is her third time with the Improv troupe, but her first time performing in it!

Candice Torres studies Theater, Film and Digital Production at the University of California, Riverside with a minor in Media and Cultural Studies. She grew up loving math, science, and writing, but her interests shifted to film and theater where she actually implements aspects of those other subjects into her work today.

Ryan Watson has been doing theatre since he's been in elementary school, and is a theatre major at UCR. This is his 2nd year at UCR, and his first year as a Gluck Fellow. He has always dedicated himself to performing and singing, and can't wait to get up on stage for each and every performance.

Gluck Improvology Troupe: Spring

The Lyin' King

This improvised based troupe presents to you, *The Lyin' King*. This tale surrounds a couple of vacationers under the rule of a not-so-nice king. Watch as both the vacationers and King learn the importance of telling the truth,

integrity, teamwork, and leadership; all with the help of some super fun improvisational games. Both the games and story overall require audience participation. Students will be asked to give their ideas and think critically throughout the show, while also having a great time learning the importance of honesty.

Content Area Keywords/Searchable Terms:

Improvisation, teamwork, acting, audience participation, storytelling, costumes, props, listening

Learning Objectives/Outcomes:

By the end of the show the students will:

- Use their imagination to conjure the world the actors are in, stretching creative muscles.
- Think critically about the conflict and understand the importance of honesty.
- Learn games that promote active listening which can be used in the classroom and on the playground.
- Appreciate theatrical performance as a vehicle to promote community.

Common Core Learning Objectives:

1. Knowledge - Students will use their present knowledge to assist in telling the story by giving suggestions to the actors. Allowing them to think on their feet and think critically.
2. Execution - Students will be actively engaged and will be able to recreate listening based games and be able to create their own stories in the classroom and on the playground.
3. Reflection - Students will evaluate the importance of treating others with respect and be able to describe what that respect looks like.

Outcome Assessment Strategies:

1. We will introduce the “rules” of the story and how this world functions to ensure the students are following along. The narrator will be in key in this aspect.
2. The cast will project and speak slowly while also repeating what has and is happening.
3. The story also heavily requires audience participation to move through the show. The involvement of the students in the story details and in the improv games will keep them engaged throughout.

Gloria Olivas is a graduating senior at the University of California Riverside. She has acted in the four previous Gluck tours and has been given the opportunity to direct this Spring! Gloria is studying theatre with an emphasis in acting and directing. She has been a part of numerous productions at UCR. After graduation she plans on pursuing acting and directing but, for the time being she is focusing her time on facilitating Gluck rehearsals to best prepare the troupe for their upcoming tour. Gloria has heart for the Gluck program, as she and the group have the pleasure of performing for the students of the Inland Empire, where she is very proud to be from.

Jacqueline Avalos is a 3rd year Theatre Major with a concentration in Production & Design.

Elyse Douglas is a third year Music Composition major with a passion for Theatre and performance art. She is grateful to have been the assistant stage manager for Gluck *Improvology!* two years ago and is honored to be part of the cast this spring.

Isaiah Echeverria is currently a first year Theatre, Film, and Digital Production major. He spent a majority of his life going to school in the Inland Empire. Isaiah hopes his studies can be reflected back on to the community and aspires to make an impact with art.

Erica James is a theatre major with a concentration in writing for the performing arts. She has her high school diploma from Texas.

Kalyn Lee is a 3rd year Theatre, Film, and Digital Production major at the University of California, Riverside. She is a returning Gluck Fellow.

Alondra Garay is a fourth-year English major. She transferred during her sophomore year from UC Santa Cruz to UC Riverside. She is the Vice President of the female-empowered comedy team Girl Ganq. She loves doing impressions, baking, drumming, and watching Lord of the Rings. Alondra hopes to one day be an actor on Saturday Night Live, a playwright, a Shakespeare professor, and a lawyer for minorities. She looks forward to performing alongside talented actors in the Gluck Fellows Program.

Jorge Plascencia is currently a Philosophy major, considering switching to Business Economics for the follow year. He has always went to public school since Pre-K and charter in High School. Although, he is not a returning Gluck Fellow he feels beyond blessed and humbled to be selected as one. He will not let the opportunity go to waste!

Chelsea Ramirez Tun is a second-year Theatre, Film, and Digital Productions major. Ms. Tun is a proud Guatemalan-American with a great passion for the arts (especially film). She is a first generation university student and has worked with the Latino(a) Play Project for two years now. Her love for theatre/film stems from the many years her father took her to the movies; she fell in love with the experience. She aspires to be a film director/producer, and is working on various projects, including music videos and her own YouTube, to brand her style of film and bring more of the Latino perspective to Hollywood.

Special Events and Programs – Fun, Free Things to do with Gluck!

Special Events and Programs at School Sites

You Get In, You Get Out, You Get Art: Arts Enrichment Professional Development for K-12 Teachers

Gluck Program staff are available to meet with K-12 teachers of any grade level and subject area for workshops on arts enrichment and integration. You come to us, or we come to you. In a high energy, participatory workshop, we will teach you how to integrate visual and performing arts concepts, principles, and strategies into your classroom curriculum. You get in, you get out, and you get art! Contact the Gluck Office for more information, and to arrange a fully custom session for your grade level team.

Gluck ASK Residencies – Artists Spark Knowledge

Interested in having a Gluck Fellow spend an extended amount of time with your students? Gluck Fellows can become an Artist-in-Residence (AIR) at your school or in your class. As an AIR, Fellows can spend as many as 12 contact hours working with the same group of students (single class, after school art or music club, community choir at assisted residency center, etc.). If interested, contact the Gluck Office with the specific Fellow's name, or just communicate to us the group you have and project you have in mind to see if we have a Fellow who can work with your group for an extended period of time.

Susie Sudduth, Graduate Fellow in Creative Writing

ASK Residency at Columbia Elementary: The Living Description – Using the Senses to Write Literary Description

In her book [Gift From the Sea](#), Anne Morrow Lindbergh uses stunning description and relevant imagery to describe herself and her connection to the world. E.B. White takes readers on a tour of the barn in [Charlotte's Web](#) by describing sensory details, including an array of provocative smells. This one-hour workshop combines evocative short-form literature by Lindbergh and White with sensory object exploration and creative writing opportunities to inspire students to write about their own memories and lives in ways that deepen understanding of self, education, and literature. Gluck Fellow Susie Sudduth brings the sea into the classroom and invites students to embark upon an exciting journey of exploring tactile, aural, visual, and olfactory sensations through interaction with seashells. Art and drawing, body exercise, music, and student interaction will holistically engage students to bring the reading and creation of literature alive.

Content Area Keywords/Searchable Terms:

Sensory, tactile, description, detail, adjective, noun, creative writing, E.B. White, Anne Morrow Lindbergh

Learning Outcomes and Objectives:

By the end of the lesson students will: have processed, analyzed, and reflected on two pieces of descriptive literature; engaged in sensory observation and description; written a description of a real-life place and presented and/or provided feedback of drafted works in class.

Common Core Learning Objectives:

1. Knowledge – Students will learn how sensory detail is used in creative writing to connect the author's setting to the audience, making the reader feel as though s/he is actually in scene.
2. Reflection – Students will evaluate and analyze their sensory responses to seashells in class, and show their observations through drawing.
3. Execution – Students will creatively write their own setting with sensory description and have an opportunity to share their work with the class.

Outcome Assessment Strategies

1. We will use whole-class discussion and charts to list sensory details in select literary works.
2. Students will exchange drawings done in class with a partner and describe their classmate's drawing using sensory detail.
3. By sharing their work with the class, students will exemplify learned sensory description writing skills.

Susie Sudduth is an M.F.A. student at the University of California, Riverside and a mother to three children, ages 10, 8, and 6. She teaches weekly art-based, hands-on classes and workshops in her children's classrooms in subjects like cooking, aviation, art, and gardening. Her teaching philosophy is to use engage students to inspire an appreciation for art, language, math, science, and history through exploring its presence inherent in the world around them.

Denise Machin, Graduate Fellow in Dance

ASK Residency at Vista Heights Middle: Choreography Intensive for Vista Heights Show Choir

Denise Machin is Gluck ASK Artist in Residence at Vista Heights Middle School. Machin choreographs and directs 28 advanced students for the Show Choir's fall performance. The students perform two songs from *Lalaland* as well as *Hurray for Hollywood*. Machin incorporates many steps the students will likely encounter in other musical theater endeavors, such as jazz box steps, grapevines, and pas de bourree. In addition, Machin incorporates her own background, teaching a basic foxtrot combination and Viennese Waltz.

Denise Machin is a Ph.D. Candidate at the University of California, Riverside. She is a Chancellors Distinguished Fellow, the recipient of the Graduate Research Mentoring Program Award 2016, and a Charles Redd Center for Western Studies Scholar. Machin graduated from Columbia University with a B.A. in dance. In August of 2016 Machin became the first woman to serve as the Director of the Claremont Colleges Ballroom Dance Company.

Leilani Dade, Graduate Fellow in Music

ASK Residency at Towngate Elementary: Drama and Drums: Music in Storytelling, Opera, and Folklore

This program is an elementary music program that introduces students to basic musical concepts such as dynamics, tempo, and pitch through an illustrated (and animated!) adaptation of Alejandro Garcia Caturla's *Manita en el suelo*, an Afro-Cuban puppet opera in one scene and five acts. Each session is guided by fellow-created activities that emphasize AfroCuban folklore and music. We begin with an exploration of how music enhances the action of a story by appealing to emotions and move on to activities that include making a "rain storm", learning to use Cuban percussion instruments—many of which can be recreated by the students at home, and working together as an ensemble to create music. This project works best as a five-week program, but can be adapted for half-hour or one-hour sessions.

Content Area Keywords/Searchable Terms:

AfroCubanismo, Opera, folklore, storytelling, sound generators, DIY percussion, animation, music fundamentals

Learning Objectives/Outcomes:

The primary objectives of this program are to encourage the students to develop critical listening skills, to gain experience working as a section, to grow accustomed to proper instrument care, and to leave the program with a basic understanding of opera and the function of music in drama.

Common Core Learning Objectives:

1. Knowledge – learn the names and functions of AfroCuban percussion instruments and fundamental music vocabulary.
2. Reflection – think about the ways in which their actions produce sound, how their individual sound affects the overall performance of the ensemble.
3. Execution – improve group awareness as well as coordination and listening abilities.

Outcome Assessment Strategies:

1. Asking review questions at the beginning of each session.
2. Using students' prior knowledge of music in popular films and plays as a point of departure for opera.

3. Gradually increasing the complexity of instruments and ensemble work culminating in a group performance that goes along with the story and demonstrates comprehension of the material.

Leilani Dade is an M.A./Ph.D. student in musicology at University of California, Riverside. She received her B.A. in music and French at Hollins University with a specialization in classical guitar and a certificate in arts management. Leilani is interested in guitar music and composers in Latin America, France, and Spain. Her current research focuses on Alejandro Garcia Caturla's Afrocuban puppet opera, *La Manita en el suelo*, as well as Joaquin Turina and other Spanish composers in Paris in the early twentieth century. She is an active classical guitarist, performing new works by UCR composers. In her spare time, Leilani performs with Oceania, a Polynesian dance group and culture club at UCR.

MoveMore for Third Grade

MoveMore is an eight-week exercise program for third graders. The entire grade level at an Elementary school participates in the program, which includes movement exercises and a Healthy Habits checklist to inspire students to become more active and develop lifelong healthy habits.

Kelly Bowker is in her fourth year as a Ph.D. student in Critical Dance Studies at University of California, Riverside with previous degrees from Trinity Laban Conservatoire of Music and Dance (M.A. in Choreography) and University of Michigan (B.F.A. in Dance). Bowker's choreography has been seen on the stages of the Garage, Union Square, CounterPULSE and ODC in San Francisco as well as the Menomonee Club and Chicago Art and Design Center in Chicago. Bowker has been teaching movement to students ranging in age from three to eighty-five for over a decade and is a certified Pilates instructor. She has taught dance in public schools through SFArtsEd, Leap, Montgomery County Council for Arts and Humanities and Gluck.

Rainy Demerson is a Ph.D. student in Critical Dance Studies at UCR with the support of the Eugene Cota Robles Award. She was honored to be a Gluck Fellow in 2015 and 2016. Rainy holds an M.F.A. in Dance from Hollins University, an M.A. in Dance Education from New York University and a B.A. in World Arts and Cultures /Dance from UCLA. Rainy has performed and presented work in California, Missouri, New York and Senegal. Through after-school programs and in-class residencies, she taught Dance and Yoga throughout New York City public schools for five years before becoming a full-time state-certified dance teacher. She taught Intercultural Dance at MS 267 for three years, and then taught as an adjunct and at Lindenwood University in St. Charles, MO and as an Assistant Professor and dance program coordinator at El Paso Community College in Texas. Rainy studied traditional and contemporary African dance forms in California, New York, and Senegal. She has articles on teaching dance to youth published in the Journal of Dance Education and the Journal of Emerging Dance Scholarship.

Irvin Gonzalez is a Ph.D. student in Critical Dance Studies at the University of California, Riverside, where he completed his undergraduate work in 2012, graduating with degrees in English and Dance. He is a Gluck Fellow and a recipient of the prestigious Eugene Cota Robles Fellowship. He has had the honor of presenting dance work at the Society of Dance History Scholars Conference in 2013, and he has aided in hosting a variety of Contact Improvisation workshops that range from spaces such as the Culver Center of the Arts in Riverside, ARC in Pasadena, and local dance studios in the Inland Empire. He is currently a dancer for counterpoint/shift and WHAT Dance Theatre. Additionally, he works as assistant coordinator for Trolley Dances Riverside, a site-specific performance event, and is also a member of P.L.A.C.E. Performance, a nonprofit organization working to bring arts to the Inland Empire community. He, alongside three other dance colleagues, is Co-Director of Primera Generación Dance Collective. Irvin focuses his movement interests within the scope of Contact and solo Improvisation, studying the ways in which we can reach the "new" through the body's ability to wander off and lose itself within new spaces. He is currently exploring the idea of autobiographical dance and is interested in exploring the ways marginalized and minority groups are able to use dance and movement as means of visibilization within the United States.

Special Events and Programs on the UCR Campus

UCR Homecoming and Scot Fest

Join Gluck for UCR Homecoming and Scot Fest! On **Saturday, November 18, 2017** from **1:00-3:30pm**, the Gluck Program will join programs and organizations from all areas of the UCR community to celebrate Scot Fest.

The **free, all ages** event is open to the public. Come be a part of the action and make a free, custom wearable art piece with the Gluck button machine!

Gluck VIP Days

If you would like your 5th or 6th grade class to visit UCR, or are a middle or high school, please contact the Gluck office to enquire about availability. We invite four schools per year based upon interest shown in the Gluck Program over the previous year. Invitations for the next year go out in April. If you are able to provide your own transportation, it is very possible to schedule a VIP day in the school year of the request. All VIP Days take place on Fridays, and students will experience two high-quality and exciting Gluck workshops, as well as receiving a short tour of the UCR campus. Schools are invited to bring a picnic lunch, or purchase lunch at the UCR HUB dining facility and have students eat on campus.

2017-18 Gluck VIP Day ASK Resident Fellow Joe Leavenworth, Graduate Fellow in Art Drawing the Landscape in One-Point Perspective

Learn to draw in one-point perspective, a method that aims to give a realistic interpretation of the three-dimensional world. Using pencil, markers, paper and hands, students discover the pleasures of drawing, imagination and observation, rendering their own three-dimensional worlds on a flat two-dimensional sheet of paper. Students draw a desert landscape and a forest landscape, each with railroad tracks. Consider our perception of space: how objects appear smaller the further away one stands, and larger the nearer one stands. Connecting eyes, hands and mind, students will realize their own interpretative designs while applying the rules of perspective. Direct observation, imagination and memory enrich students' visual and cognitive skillsets and inspire creative observation as each student navigates their world.

Content Area Keywords/Searchable Terms:

One-point perspective, vanishing point, horizon, perspective, drawing, landscape, architecture, interior, exterior, perception, converging lines, David Hockney

Learning Objectives/Outcomes:

By lesson's end students will understand how to create a drawing of the exterior landscape in one-point perspective, rendering a realistic, dimensional drawing, similar to how one's own two eyes see the world. This lesson will instill values of creative interpretation, perception and visual representation, as well as the pleasures of attentive, curious observation in an increasingly fast-paced digitized world.

Common Core Learning Objectives:

1. Knowledge – Students will learn the characteristics of one-point perspective to the render a three-dimensional landscape on a two-dimensional flat sheet of copy paper. Direct observation, imagination and memory will become inspired tools in their visual and cognitive skillsets
2. Reflection – Students will experience the energy and value of drawing in relation to the history of visual expression (drawing, painting, photography) and interpretation of the constructed and natural landscapes of Southern California. Students will leave inspired to closely observe and consider their personal interpretations of the navigable world. Additionally, this lesson in one-point perspective drawing aims to encourage students to continue exploring visual expression through creative arts.
3. Execution – After a quick call and response warm up introduction, students will receive a template with pre-drawn points to be connected with drawn in lines, establishing a framework for their one-point perspective drawings. Students will follow along with demonstrated instruction to successfully map their landscape framework and accurately represent scale and perspective, then have the creative freedom to “fill-in” their own interpretations of landscape, keeping in mind the “rules” of one-point perspective. Students will use imaginations to populate their landscapes, drawing in architecture, cars, plants, railroad tracks, etc. Each student will creatively design and color their own unique interpretations of the California landscape.

Outcome Assessment Strategies:

1. We will use call and response to make sure everyone understands goals, terms and outcomes.
2. We will perform as a group a simple exercise to physically identify and represent perspective.
3. We will have the opportunity to pass around student drawings to share unique interpretations of goals.

Joe Leavenworth is a Master of Fine Arts candidate at the University of California, Riverside. He was born in Decatur, Georgia and raised in Woodbury, Connecticut. Joe took an early interest in drawing and photography, and received a Bachelor of Fine Arts in Photography from the Maryland Institute College of Art in 2007. Joe's photographs have been the subject of several solo and group exhibitions in the US and abroad. His first photo-book, *Native Son*, released in 2014, documents his travels back to Georgia seeking to connect with the people and landscape to better understand the culture and histories of the region. Joe has taught drawing and photography at the Maryland Institute College of Art, Cooper Union, International Center of Photography and University of California, Riverside.

Spotlight on Hope Film Camp

Spotlight on Hope Film Camp is an organization that offers a therapeutic outlet for pediatric oncology patients and their families by hosting film workshops. At these film workshops, patients and families are able to learn about stop animation, and even produce their own films! At the end of the year, an annual Red Carpet Screening is held so that any member of the community can come to view our directors' films on a big screen. Check out the [Spotlight on Hope Film Camp Facebook](#) page for upcoming events.

Sara Leung is a fourth year undergraduate who is studying for a Neuroscience B.S. This will be Sara's third year returning as a Gluck Fellow.

Jessica Tran is currently a fourth-year biochemistry undergraduate student here at UCR. After graduation, She is looking to pursue a Ph.D in psychology and work with children and/or adults with autism or any other disabilities. Being a part of Spotlight on Hope for the past three years has revealed to her that she has a passion for working with children. Hopefully, she will get the opportunity to continue to live out my passion with her future career.

Phyllis Ung is currently a first year at UCR and majoring in Neuroscience. During her free time, Phyllis enjoys doing arts and crafts and hiking in nature. Inspired by her passion for community service and health, she plans to further her education and work towards a career in the medical field. She is really grateful to be a part of Spotlight on Hope, as it is an organization that combines both of these aspects. Utilizing her creativity and passion for service, Phyllis hopes to one day be able to impact her community in a unique and meaningful way.

Earth Week with UCR Seeds of Change and Gluck

Seeds of Change is our name for series of initiatives designed to improve the way we serve the UCR campus. Part of our goal is to provide our students with a more healthful college experience, to encourage self- and environmental respect, and promote change that is sustainable throughout adulthood. To celebrate Earth Day on April 19, Gluck Fellows will be making organic wildflower seed bombs!

Jeremy Alexander, a hippie-at-heart polymath, has sought a broad range of roles and interests over the past five years in his undergraduate career at UCR. Originally trained as a physicist, Jeremy found a renewed sense of purpose within the cosmos and changed his academic pursuit to intellectual history. In the past two years, he has presided over three student organizations and has hosted over fifty on-campus events. He is presently in the midst of completing a senior thesis project on the interplay between music and pacifism in the 1960s. Alexander aspires to further his education and continue providing community service at UCR, with the hope of becoming a mentor.

J.C. Leapman is a Philosophy student at UCR with past studies in Global Health through the lenses of History, Sociology, and Anthropology. J.C. has a special interest in individual and community wellbeing, creative expression, and emotional intelligence. J.C. passionately shares this education with the community as a Tutor and registered Yoga Instructor. Having participated in several Gluck Summer Camps as well as having served as a Support Fellow, J.C. is delighted continue this dedication to Arts outreach!

2018 MCS (Media and Cultural Studies) Festival

The Gluck Program is proud to present the first annual Gluck Spirit Award to two films submitted for the 2018 MCS Festival that exemplify the Max H. Gluck Foundation's values of Education, Health, Culture, and Creativity.

Gabriel Bautista Smith (winner, Creativity, Education, and Culture for *Channel 19*) is a 2nd year UCR undergraduate with a major in music composition. He graduated from Abraham Lincoln High School located in San Jose. In addition, he has had two years experience within music production and performing arts. Currently, Gabriel's focus is revolved around understanding and creating marketing strategies for music. He is aware that

marketing behind music has evolved from simple bill boards to focusing on playlist promoting. Within the next two years, Gabriel's goal is to find some level of stability as a content creator/entertainer/performer.

Bryan Sosa (winner, Creativity, Health, and Culture for *Moment of Passion: Nature's Poetry*) is a 4th year Theatre major, and is a returning Gluck Fellow. He is the Co-Producing Partner of UCR's Latina/o/x Play Project. His favorite musical is *In the Heights* and he lives with 22 people in his house in North Hollywood.

Special Events and Programs in the Community

First Sundays at the Riverside Art Museum

First Sundays workshops at RAM are a monthly series of creative play and exploration every First Sunday of the month from October-May, 1-4pm. First Sundays workshops are open to the public. Each month, these **free, all ages workshops** offer a creative project designed for families that encourage intergenerational engagement with art and culture on display at the host venues.

October 1, 2017 **Julia Morgan Inspired DIY Mini-Museums**

Design and built a custom mini-museum diorama and decorate it with original artworks, just like museum curators.

November 5, 2017 **Dia de los Muertos 3D Chalk Sugar Skulls**

Participants will create their own sugar skull drawings, and have the opportunity to use 3D chalk to make their drawings come to life with special 3D glasses!

December 3, 2017 **Spanish Tile Prints and Stamps**

Create a stamp with a unique design inspired by Spanish tiles and the RAM exhibition *Myth & Mirage: Inland Southern California, Birthplace of the Spanish Colonial Revival*. Participants will be able to stamp their designs onto tissue paper to use for holiday wrapping, or onto art paper to create a holiday card or frame-able art design.

January 7, 2018 **Felt Gardens!** Create your own succulent, desert flower, or cactus

Participants will craft a felt succulent, flower, or cactus inspired by Spanish Colonial Revival gardens featured in *Myth & Mirage*, and have the opportunity to turn their design into wearable art by making it into a pin.

February 4, 2018 **Crafty Valentines**

Design and create DIY upcycled Valentines for the loved ones in your life using paper bags and a variety of craft materials.

March 4, 2018 **"Junk" Art: Paulden Evans/Louie Tozser Inspired Sculptures**

Sculpt a one-of-a-kind art piece using found objects like the artists who have created the iconic lawn sculptures outside of the Riverside Art Museum.

April 5, 2018 **DIY Decorated Pens**

Everyone loves to write with a fancy pen adorned with feathers, flowers, or jewels. Come design and decorate your own pen, choosing from a variety of ink colors! No one will steal it from your desk when you're done!

May 6, 2018 **Springtime Watercolor Menagerie**

Experiment with a special watercolor diffusion technique to create a bouquet of flowers, bird kite, or koi fish windsock to add color to your springtime.

Shaun Miller is a second year fiction writer in the M.F.A. for Creative Writing & Writing for the Performing Arts and is a returning Gluck Fellow. He holds an M.A. in Philosophy from the University of Houston and a B.A. in Philosophy from Millikin University.

Jenny Le is a fourth year undergraduate who is majoring in art history. This is her first time as a Gluck Fellow. She enjoys learning about everything and anything.

J.C. Leapman is a Philosophy student at UCR with past studies in Global Health through the lenses of History, Sociology, and Anthropology. J.C. has a special interest in individual and community wellbeing, creative expression, and emotional intelligence. J.C. passionately shares this education with the community as a Tutor

and registered Yoga Instructor. Having participated in several Gluck Summer Camps as well as having served as a Support Fellow, J.C. is delighted continue this dedication to Arts outreach!

UCR/California Museum of Photography Print Viewing Series: From the Vault

The UCR/California Museum of Photography hosts **free print viewings** from the museum's special collections. These once a month events take place from October – May and are free and open to **all ages**.

October 2017

Drop in on Saturday, October 28 anytime between 3:30 and 6:30 for a retrospective look at funerary photography. We will be embracing the spirit of memento mori with a free print viewing open to the public. Selections from the Steve and Mary Degenaro Post-Mortem and Memorial photograph collection the showing will include everything from daguerreotypes from the 1850's to modern color prints. We invite you to consider these tragic and often touching photographs that preserve the intimacy and connection between family and lost. Please join us as we explore photography's role in our ever-evolving death and remembrance rituals.

November 2017

Stop by the California Museum of Photography on Saturday, November 18 anytime between 12:30 and 3:30 for a free print viewing. In celebration of UCR's Homecoming weekend, we will feature selections from Ansel Adams' Fiat Lux. These images were published in 1967 to celebrate the 100th anniversary of the University of California's founding and include images of the UC campuses.

January 2018

Stop by the California Museum of Photography on Saturday, January 13 and Saturday, January 27 between 3:30pm and 6:30pm for a two-part exploration of the life and photographic work of renowned celebrity photographer Philippe Halsman. On January 13 we will provide a selection of Halsman's many famous photographs of the eccentric artist, Salvador Dali. Then on January 27 we will be showing Halsman's photographs of actress Marilyn Monroe.

February 2018

Stop by the CMP on February 24th anytime between 12:30 and 3:30pm for more Dickens Festival fun! See vintage images of authors featured in the Dickens Festival, Victorian era industry, London views and places written about by Dickens. See stereoscopic images that bring these stories and authors into 3D.

March 2018

Stop by the California Museum of Photography at UCR ARTSblock on Saturday, March 17th anytime between 3:30pm and 6:30pm to celebrate Irish History with vintage photographs and stereoscopic views of Ireland from the late 19th and early 20th century.

April 2018

Stop by the CMP Saturday, April 28th anytime between 3:30pm and 6:30pm for a look back at the 1893 Chicago World's Columbian Exposition with vintage photographs and stereoscopic views from the fair as well as printed publication materials. Next month we will continue our exploration of this exciting collection!

May 2018

Stop by the CMP Saturday, May 26th anytime between 3:30pm and 6:30pm for a continued look back at the 1893 Chicago World's Columbian Exposition with vintage photographs and stereoscopic views from the fair as well as printed publication materials.

Alyse Yeargan is a Public History graduate student at UC Riverside; she is particularly interested in the museum as a space for social justice education. Alyse graduated from CSU Fresno in 2015 with her M.A. in English Literature, with a focus on Cultural Studies. She graduated cum laude with her B.A. from SUNY Stony Brook in 2013.

UCR|ARTSblock MuseumEDU – Educational Presentations of Contemporary Art and Photography of the Americas

Join Graduate Fellow Angela Lessing for a variety of free talks, tours, and programs centering around the Permanent Collection of Mexican Photography at the UCR/California Museum of Photography. These **free programs** are **all ages** and open to the public.

Free Tours and Conversations highlighting the CMP Permanent Collection of Mexican Photography:

- Sundays 1-2pm: November 5, December 3, February 4
- Thursday 6-7pm: December 7

Free Print Viewings Highlighting the CMP Stereo Viewer Collection:

- Sundays 1-3pm: February 4, March 4, April 1, May 6
- Thursdays 6-8pm: March 1, March 8, April 5, May 10

Angela Lessing is a current graduate student (Fall 2017) studying art history and a recipient of a Dean's Distinguished Fellowship at University of California, Riverside. She completed her B.A. in art history in 2017 at California State University, Fullerton. Recently she participated in a study abroad program in Mexico City and Guanajuato and helped to facilitate a service learning mural project: "Walls that Unite." Both have shaped her creative process and created a new passion for community outreach. Angela is currently involved with a non-profit organization, Walls that Unite, an organization that serves local communities with student facilitated art programs. Before graduating from CSUF Angela organized, hosted, and moderated her first symposium for local community college students to present research on the role of women in art. Angela is interested in the representation of women in visual culture, gender studies, expression of cultural identity, and intersectionality within the arts.

Gluck OPA! (Outreach Performing Artist) Fellows and Ensembles

Gluck OPA! Ensembles are available to perform at any event that is free and open to the public. If you are a library, museum, community center, or other site that is hosting a free event that is open to the public, our talented music and theatre ensembles would love to provide entertainment to your visitors and guests! Contact the Gluck Office for booking information.

Anthology Jazz Ensemble

Anthology are an ensemble that performs various styles of music including jazz, funk, Latin, blues, Latin-jazz and fusion. They are inspired by some of the greats such as Charlie Parker, Horace Silver, Roy Hargrove, Ron Carter, Joe Jones, Pat Martino and many more. They are all currently studying music at the University of California, Riverside where they also participate actively in the UCR Jazz Ensemble.

Antonio Cruz is a graduate student working to earn a PhD in materials science and engineering, studying two-dimensional materials. Before he was an engineering student, Antonio got a BA in music from UC Berkeley, and has been playing jazz piano ever since. This is his second year as a Gluck Fellow performing with Anthology.

Luis Celaya is currently a 4th year undergrad at UCR pursuing a degree in Music & Culture. He is a member of the UCR Jazz Ensemble as the lead bassist. This will be Luis's 3rd year as a Gluck Fellow.

Miguel Diaz graduated high school in May of 2016. He is now a second year student at the University of California, Riverside, in where he is currently majoring in Music. He also plays the drums with UCR's Jazz Combo and the Jazz Ensemble.

Robert M. Hora, Jr. is a 3rd year Anthropology Major with an interest in playing the Tenor Saxophone in the Jazz idiom. He is a returning Gluck Fellow.

Marwan Nassar is a 2nd year music major with a concentration in Performance. He is a guitarist and vocalist, and has played and composed in many genres including Jazz, Blues, Soul, Rock, and Alt-Rock.

Blueseason

Blueseason is a rock, soul, alt-rock, and blues band comprised of UCR students with the shared goal of giving your ears what they want to hear. The group has played in vastly different venues, from on stage in front of hundreds of people, to soft background sets for networking and business events.

soundcloud.com/blueseason_official

Noah Cohill is a Music and Performance major, Entomology minor, first year freshman at UC Riverside, and first time Gluck Fellow.

Alexis Mora is a Business Administration major with the intention to pursue a double major in music as well. He graduated from Los Angeles Harbor College with an Associate of Arts degree in liberal arts in December 2015.

Marwan Nassar is a 2nd year music major with a concentration in Performance. He is a guitarist and vocalist, and has played and composed in many genres including Jazz, Blues, Soul, Rock, and Alt-Rock.

Norbu Tenzing is a self-taught blues, rock, jazz, and pop guitarist. He has been playing for 10 years and enjoys creating and performing with other musicians.

[The Freelance Jazz Combo](#)

Benjamin Blocksom is a doctoral student in ethnomusicology at UCR. His research focuses on religious music of Brazil and explores consciousness, cosmological deixis and spirit possession. Benjamin graduated with an M.A. in ethnomusicology from the University of Maryland, completing a thesis that examined the role of music and transnationalism in the Santo Daime, a Brazilian Ayahuasca Religion. A multi-instrumental performer on guitar and mandolin, he has led top-level international working bands for wedding agencies, cruise lines, and five-star hotels.

Dhiren Panikker is a Ph.D. candidate in ethnomusicology at the University of California, Riverside. His dissertation research examines brownness and the politics of interculturalism in contemporary jazz and creative music. Dhiren holds an MFA in Integrated Composition, Improvisation, and Technology from UC Irvine, and a B.M. in Jazz Studies from CSU Fullerton. Dhiren is the recipient of numerous awards and scholarships including the Gluck Fellowship (2015, 2016), Dean's Distinguished Fellowship (2014), Medici Foundation Scholarship (2009), and Stephen Allen Memorial Scholarship (2007). He has presented his research at numerous national and international conferences including the International Institute for Critical Studies in Improvisation, the International Association for the Study of Popular Music, and the Society for Ethnomusicology. An active pianist and composer, Dhiren has performed at prominent venues throughout Los Angeles, and he currently plays and tours with his own group, Trio Sangha. Outside of performance, Dhiren maintains a full studio of jazz piano students and conducts workshops throughout Southern California.

[The Guardian Princesses](#)

S.T.R.O.N.G. (Stories That Root Our Next Generation) Edutainment is an new, non-profit, educational organization that creates stories that model racial inclusivity and cross-cultural solidarity; we promote environmental consciousness and social justice.

The musical is called PRINCESS TEN TEN AND THE DARK SKIES: A New Musical. This is an adaptation based on the storybook written by Professor Setsu Shigematsu and the Guardian Princess Alliance. In it, we journey with Ten Ten as she does indeed find her voice and save our skies. As a panasian gender nonconforming child, Ten Ten learns to overcome many issues such as bullying and air pollution. Through our workshop we hope to emphasize the importance of gender identity and air pollution with a musical presentation. We have a ethnically diverse cast that also emphasizes the important of representation in media to our community. We, as an organization, hope to not only entertain our audiences with the Princess Ten Ten Musical but to educate them as well.

Sheryl Abedinejad is an aspiring actor majoring in theatre/film/digital production, with an emphasis in acting/directing. She hopes to address the discrepancy regarding gender norms.

Angela Briones is a 4th year biology major with a soft spot for the arts. She played Princess Ten Ten in UCR's original musical, "Princess Ten Ten and the Dark Skies." She is also part of UCR's first co-ed a cappella group, Not So Sharp.

Josiah Cajudo is a student at the University of California, Riverside majoring in Theatre.

Ralph Hernandez V is a Music major at UCR currently on the performance track with Vocals as his focus. His official musical studies are ~15 years of vocals and piano, ~9 years on guitar, ~ 7 years of bass, and 6 years of ukelele and harmonica, mainly from the now defunct Fender Center for the Performing Arts and Professional Performer Vocal Coach Brittany McMains and Professional Vocal Coach Billy Purnell. Unofficially he has studied under Blues Hall of Famer Fernando Jones and Bassist Felton Crews in Chicago as apart in the Blues Kids of America Foundation's Blues Camp. He is new Gluck Fellow applicant.

Winter Lawson is a 2nd year Theatre major with a passion and love for musical theatre. They love creating memorable moments both on stage and from the sidelines. As a queer playwright, they hope to one day bring more accurate and diverse representation to the spotlight.

Nick Leppert is a first year Gender & Sexuality student who is a new Gluck Fellow.

Johnny Macias is a 3rd year Theatre, Film, and Digital Production major with an emphasis in production and design. Johnny attended high school at Redlands High School.

Chad Maxwell is a 4th year TFDP major with an emphasis in film and screenwriting.

Marvin Pabellano is a third year transfer from Pasadena City College who also attained an Associates in Humanities and Arts. His major at UCR is Theatre, Film, and Digital Production with an emphasis on Acting and Directing and minors in Dance. This is his first time performing in OPA and gives his greatest gratitude and appreciation to the arts and supporters such as his friends, family, and colleagues.

Lesslie Real Hernandez is a Theatre, Film, and Digital Production major on the Acting and Directing track. She is currently a senior working toward completing Bachelors of Science degree and will be a new Gluck Fellow.

Juliet Ann Sangalang is a fifth-year Music and Culture Major and Italian Minor. They are primarily a violinist with a passion for ethnic music and dance performance. Though they have been performing their entire life, their participation in Princess Ten Ten and the Dark Skies will only be their second time in an acting role. They are extremely excited to be a Gluck Fellow!

Miranda Sayer is a new Gluck Fellow in her first year. She is majoring in theatre acting and directing and minoring in business administration. She is passionate about acting and writing for theatre and film.

Kimberly Serrano is a Business Administration major with a concentration in Information Systems also minoring in Theatre, Film, and Digital Production. She has educational background from multiple academic fields involving Information Technology to Play Analysis. She spent her preschool to high school years being educated in the Los Angeles county area. This will be her first time as a Gluck Fellow.

Jenny Tieu is currently a 5th year Media and Cultural Studies major. She will be graduating in Spring 2018 but will be taking her last four required courses in Summer 2018. She finished her high school degree at Mark Keppel High School.

Nancy Tong is currently a second year Theatre major.

Perry Verzosa is an aspiring audio engineer and theater major. He specializes as an actor, voice actor, singer, musician, and mixer. He received his Associates Degree of Arts in Theatre around 2017 and will graduate with a bachelors in Theatre at 2019. He currently attends school in UC Riverside and strives to become a better person, student, boyfriend, and brother every day, while having smiles and positivity throughout him. He hopes one day to have a business as a mastering engineer and mix and master for various artist, famous or not.

Paula Xiong is a Media and Cultural studies major who is interested in studying the effects of media for children. Through various forms of media such as film and theater, Paula wants to create an open discussion about the many issues women and the Asian and Pacific Islander community face. With those discussions, she would like to see what we as a community can do to face these issues.

[UCR Latina/o Play Project](#)

The mission of the Latina/o Play Project is to provide students with the opportunity to engage in service learning through the creative arts by studying, producing and presenting Latina/o theatre in an intense and experiential forum. Our goal is to bring Latina/o theatre to both the UCR community and the city of Riverside, reflecting the people and history of the Inland Empire and California through the public presentation of great works by prominent Latina/o playwrights. During the academic year, once every quarter, we perform staged readings at the Culver Center of the Arts as part of UCR|ARTSblock in Downtown Riverside. The organization also partners with UCR's LGBT Resource Center presenting works about Latina/o LGBT youth and individuals. [UCR Latina/o Play Project on Facebook.](#)

Maximiliano Dzul is a Latino male going to UCR and majoring in Theatre, Film and Digital Production. He well enjoys the entertainment industry and plans to pursue a career in acting. He has been involved in activities like Cheer, Dance, Student Council, Speech and Debate, and school plays. He wants to always remain well rounded and likes a challenge.

Yahnice Fraise is a Theater major, Minor in Dance. She is a certified mediator, cosmetologist, and dental assistant. She is in her fifth and last year at the University of California, Riverside. This is her first Gluck performance.

Sarai Fuentes is a second year Political Science major in the process of getting a minor in acting, and received her education at the Charter School Preuss School UCSD located in San Diego. She is a new member of the Gluck Program.

Kelly Garcia is a 2nd year at UCR pursuing a bachelors in Liberal Studies. This is the first production in which she is involved in but is looking forward to being a bigger part of the Gluck Fellows program.

Celeste Gomez is a sophomore in college, and studies creative writing. Creative writing is very important and beneficial for a writing career, hopefully this can lead the way to graduate school.

Adrian Gonzalez is a 2nd year Sustainability Studies major from San Jose, California. Aside from performing and producing shows, he enjoys doing art and poetry in UCR's Teatro Quinto Sol and meetings with La Familia de UCR. He also enjoys going to concerts and watching sitcoms.

Melanie Gonzalez is a second year Psychology major at the University of California, Riverside. She is a new Gluck Fellow this year.

Steven Gonzalez is a Theater, Film and Digital Production major with a focus on filmmaking and screenwriting. He is a third year undergraduate and is excited to work with Gluck again.

Maddy Hendricks is a TFDP major at UC Riverside, and is a first-time Gluck Fellow. They have previously worked with El Teatro Campesino as an educator and production crew, and is now working with Latino Play Project.

Alexis Hernandez is a first year Theatre major at UCR.

Anna Hernandez is a third year Media and Cultural Studies major who grew up in San Diego. This is their first time working with UCR LPP and the Gluck Fellow program.

Brandon Honaker is a second year Theater, Film, & Digital Production major at UCR, and he has a background in the performing arts. Since he was in elementary school, he has been performing on stage, originally as a requirement for school, but later out of passion. At Cathedral City High School, he was a part of the Digital Arts Technology Academy for 2 1/2 years, during which time he screened a film at the Palm Springs International Short Film Festival. Following those years, he switched gears to choir and theater, joining both the Lions' Pride Chamber Singers (winning "Gold" in several festivals and even travelling to New York to perform at Carnegie Hall) and several productions with the school's theater department (including "August: Osage County" and "Copacabana"). He desires to perform and to truly live.

Rodrigo Jimenez is a Latino. He is a well-rounded guy who strives to get a career in filmmaking. He likes to draw and write in his spare time. He is a first year at UCR majoring in Theatre, Film, & Digital Production.

Cambria Kelley is a 2nd year Creative Writing major at UC Riverside. She is from Los Angeles, and graduated from USC Hybrid High in 2016. She has previously been involved with LPP and continues to remain active in a variety of arts. She in her spare times paints and writes poetry, and performs spoken word.

Ryan Klachko is an undergraduate at UCR, studying Creative Writing.

Jiasi Lai is a film student at UCR. She has been learning film for six years. She is very passionate with films and life.

Winter Lawson is a 2nd year Theatre major with a passion and love for musical theatre. They love creating memorable moments both on stage and from the sidelines. As a queer playwright, they hope to one day bring more accurate and diverse representation to the spotlight.

Austin Lee is a fifth year History major at UCR.

Pam Lopez is a sociology major at UCR. This is her first time working with the LPP and the Gluck program.

Teresa Luna is a 4th year music major and Theater minor. This is her first time being involved with the Gluck Fellows program.

Edith Macias is a first generation student at UC Riverside. They are of Mexican descent from both their dad's and mother's side. Their major is Ethnic Studies and Anthropology. They are originally from the city of angels, Los Angeles of the South Central region. They were studying K-12 in Los Angeles, until they decided to go to college in UC Riverside. They are now a 5th year here and am looking forward to graduating June 2018.

Ruth Madrid is a second year Sociology student, planning on double majoring in Creative Writing. She is a new Gluck Fellow participant.

Brenda Martinez, 18 years old. She has just graduated from high school, and has decided to attend college. She is a full-time student at the University of California, Riverside. Her main study focus is Sociology, and she is planning on minoring in History, with an emphasis in Central American history.

Eddie Mendoza is a 4th year Theatre major at UCR with a passion for voice over. He is a proud Filipino-American and strives to provide more access and opportunities to the arts for young students of color. Eddie is also a trained musician, with over 10 years of playing instruments such as flute, bass clarinet, and percussion, as well as singing.

Yamilet Miranda is a fourth year, studying political science (international affairs). She is a transfer student from Glendale Community College, and it's her first quarter working with Gluck.

Cristian Nila is a fourth-year student majoring in English and Media and Cultural Studies at UCR.

Ana Ortiz is currently a fourth year student at UC Riverside majoring in Creative Writing, set to graduate in June 2018.

Leylani Quintana is a fourth year Biological Anthropology Major with a Minor in TFDP at UCR. This is the first year she participates in the LPP as a Gluck Fellow.

Yaset Quintero-Hernandez is a film-making major, minor in archeology, high school graduate and a transfer student from Fresno.

Aram Ramirez is a full time student at UCR in the TFDP department where he is hoping to fulfill his diploma to put him on the path to direct big time commercials and films for big studios. He wants to move to LA and live there for most of his life where he will be a full time filmmaker.

Josellin Ramirez is a Theater, Film, and Digital Production major with a concentration in writing for the performing arts. This is her first time being involved with the Gluck Fellows program.

Jeffrey Ramos is a 4th year Business Administration major with a Concentration in Management and Minor in Theatre, Film, and Digital Production. Jeffrey has performed in shows such as Captain Keller in *The Miracle Worker* and Mr. Darling in *Peter Pan* the Broadway Musical on stage. More recently he's been working on film projects with the USC Film school and other small productions. He's happy to continue pursuing his passion for acting and hopefully collaborate more with some new creative friends.

Michael Regla is a theater and film major. He attended high school at San Jacinto Valley Academy. He likes to spend time with family and friends.

Santi Samano Reyes is a third-year, theatre major with an emphasis in acting and a returning Gluck Fellow.

Agoth Ring was born in Khartoum and grew up in sunny San Diego. He attended the University of California, Riverside as a History major, and is currently a Junior there. This will be his first time with the Gluck Program.

Danny Salinas is a 3rd year transfer student, majoring in TFDP (Film Production) and minoring in Media and Cultural studies, and he is a new Gluck Fellow.

Genesis Sanchez is a senior at the University of California, Riverside. She is on the film track and is minoring in philosophy. Over the years she has gained experience from working on productions with UCR in the past, as well with the Latina/o/x Play Project.

Bryan Sosa is a 4th year Theatre major, and is a returning Gluck Fellow. He is the Co-Producing Partner of UCR's Latina/o/x Play Project. His favorite musical is *In the Heights* and he lives with 22 people in his house in North Hollywood.

Alyssa Tocker is a third year Sustainability Studies and Theater double major at UCR. She is involved in multiple student government committees and positions and plans on returning to college after finishing her double Bachelor's degree to obtain a Master's degree in Sustainability Studies and a Bachelor's in Political Science or Public Policy. She plans on also pursuing musical theater in the future in addition to further schooling.

Chelsea Ramirez Tun is a second-year Theatre, Film, and Digital Productions major. Ms. Tun is a proud Guatemalan-American with a great passion for the arts (especially film). She is a first generation university student and has worked with the Latino(a) Play Project for two years now. Her love for theatre/film stems from the many years her father took her to the movies; she fell in love with the experience. She aspires to be a film director/producer, and is working on various projects, including music videos and her own YouTube, to brand her style of film and bring more of the Latino perspective to Hollywood.

Gabriela Vazquez is a sophomore at UCR studying Theatre Arts and Digital Production. It is her second year in Southern California since she did attend school in the Bay Area.

Ailyn Ventura is a first year English major. She is a graduate from Palisades Charter High school. She is also a first-year Gluck Fellow.

Elizabeth Villa is an 18 year old Latina who is inspired to become a film director and be able to speak her mind through movies. Prior to UCR, she attended to an all-girl Catholic school in the Silicon Valley with the name of Presentation High School. She is also very dedicated in being aware of politics so she will minor in Political Science so she and her family can know all of their rights and what they can do as people living in America.

Cloud Whorl is a fourth year student majoring in Creative Writing at the University of California, Riverside. This is their first production with LPP.

Kaitlin Rose Williams is a 4th year Creative Writing major. She aspires to create and produce content that reflects her cultural background.

Fredrick Wilson Jr. is a 3rd year Business major, concentrating in Finance, interested in budgeting/financial analysis. He currently works for UCR Dining at The Barn, and was recently promoted to Supervisor. Fredrick is

from the Bay Area (Pittsburg, CA but born in San Francisco), he just started position as Finance Manager of LPP/LFP, and is excited to learn more about theater and film by working with this organization.

GluckGlobal

Gluck Global initiatives extend Gluck programming beyond in-person workshops, programs, and performances to expand our reach into the digital world. Check out our YouTube films, podcasts, and digital arts education resources below. All resources are free for use by the public.

GluckTV

GluckTV.UCR is an open virtual resource for persons/communities who seek out access to relevant art and performance practices in order to develop their own potential growth and ambition. [GluckTV.UCR YouTube Channel](#)

Merideth Hillbrand is currently a M.F.A. candidate in Visual Art at The University of California, Riverside. She received her B.F.A. from Tufts University in partnership with The School of the Museum of Fine Arts, Boston in 2010. She received the Edward Cinotti Prize in Video, 1st Place in Photography from Yosuf Karsh Prize, the Deans Discretionary Fund Travel Grant, and four years standing of the SMFA Merit Based Scholarship all from SMFA. Merideth lives and works between Los Angeles and Riverside where she focuses on her own sculpture and video based practice exploring how objects inform and influence our relationships to physical and psychological spaces.

Gluck Podcasts with UCR|ARTSblock

UCR|ARTSblock offers podcasts produced by the California Museum of Photography, the Sweeney Art Gallery, and the Culver Center of the Arts. All series are supported by a grant from the Riverside Arts Council and by the UC Riverside Gluck Fellows Program of the Arts. Hear podcasts featuring artist talks, public programs, interviews, panel discussions, and curatorial talks. [UCR ARTSblock podcast archive](#)

Gluck on Social Media

Find updates on local Gluck events by liking our Facebook page: [Gluck Fellows Program of the Arts at UCR](#) and check out examples of our Fellows' work on the Facebook page: [Gluck Fellows of University of California, Riverside](#).

Gluck and the UCR Visual Resources Collection

This project is a collaboration between UC Riverside's Department of Art History and the [Society of Architectural Historians](#) (SAH). In particular, the Fellow works with the SAH's Color Film Emergency Project (CFEP). The CFEP was established due to the fact that uniquely valuable 35mm slide collections created and amassed by 20th century scholars of the built environment are threatened with loss, destruction, and environmental damage. Working in UCR's Visual Resource Collection, the GluckGlobal Fellow processes an original collection of slide materials designated by the SAH as at-risk of loss or destruction. The Fellow works with an at-risk collection from beginning to end. Thus, the Fellow assesses, organizes develops a finding aid, digitizes, catalogues, and publishes. The Fellowship culminates with the publication of digitized images across online public platforms; thereby making public academic resources that would otherwise be unseen or possibly even destroyed.

Molly Bond is an entering graduate student in the History of Art doctoral program at UC Riverside. She graduated with her B.A. in Art History from Willamette University (Salem, OR) in 2015, with a focus on Italian art of the early modern period. Since graduation Molly has worked as a picture framer and designer in Lewiston, ID, which has further fueled her knowledge of and interest in issues of art conservation. Having additionally explored the history of photography over the course of an upper-level class on the subject at Willamette University, as well as collections management while processing a series of prints as an intern at the Hallie Ford Museum (Salem, OR), she hopes to further develop these skills and interests through the GluckGlobal Fellowship opportunity at UC Riverside.

Rebecca Maness is a first-year masters student in the History of Art. She is interested in the art and visual culture of nineteenth and early-twentieth century America, especially photography. She developed an interest in

museum work early in her undergraduate career, and has since been exposed to the various ways that art and cultural materials enter into institutions and the various ways that these institutions make materials available to visitors and researchers.

The GluckGlobal Fellowship appeals to her because it provides a unique hands-on opportunity to learn about archival techniques and historic preservation, all while having a focus toward creating accessibility. Rebecca is a strong proponent of the role of cultural institutions in community engagement and she believes they have a responsibility to make art available to a wide audience. She hopes to gain a solid background and develop a skill set that will aid her in her future work in museums and cultural institutions.

Gluck Classroom Online Resource Documents

Do you need some creative ideas for arts integration? Check out the UCR Gluck Program's website for our Classroom Online Resources. Gluck Fellows produce a condensation of their research accessible for classroom use, with accompanying projects or activities. [Gluck Fellows CORD Database](#)