

## Gluck Fellows Programs 2014-2015

### Art

#### GRADUATE FELLOW **DAVID BURCH**

##### **Sculpture: Figurative/Architectural/Abstract**

Sculpture is an art form that affects and is affected by our everyday experience. Perhaps the oldest form of visual art, it is completely ingrained into our culture in everything from statues in our city squares to the houses we reside in. In this presentation students learned to understand the similarities and differences between three major sculptural types: figurative, architectural, and abstract. After explaining these different categories and sharing examples of each, the students were encouraged to make one figurative, one architectural, and one abstract sculpture of their own using toothpicks and packing peanuts.

##### **Common Core Standards**

1. Knowledge: Students gained an understanding of the importance of various sculptural forms, how they come to influence so many things in our culture, and how they inform the way we interact with and understand the things around us.
2. Execution: Within the duration of the workshop, students developed a general understanding of how to articulate certain types of forms with the materials given, and through producing the forms themselves students retained a deeper knowledge of how various models differentiate themselves formally.
3. Reflection: Students actively decided how they wanted to engage with the project on a personal level by developing sculptures most attractive to their sensibilities within the restraints of the materials and project guidelines.

##### **Classroom Online Resource Document (CORD)**

The online resource document for this workshop was a PowerPoint presentation. It was separated according to sculptural type beginning with figurative, moving into architectural and finally ending with abstract sculpture. For each sculptural mode there were slides giving brief descriptions which defined that particular sculptural type, followed by visual illustrations of these basic ideas, and finally three examples of sculpture (for each category) with the names and dates of the artworks listed.

**David Burch** is currently a graduate student and M.F.A. candidate at the University of California Riverside. He received his Bachelor of Fine Arts degree from California State University Fullerton in 2010, graduating Cum Laude with Dean's List Honors. He has years of fine art handling experience having worked as a museum preparator at both the Norton Simon Museum of Art and the Pomona College Art Museum. Upon being accepted into the masters program at UC Riverside, Burch was awarded a Graduate Student Fellowship as well as numerous TA positions, giving him college level teaching experience in addition to his prior experience of teaching privately, both visual art and music, to younger students. Burch plans to graduate in the spring of 2016 and hopes to use the educational experience as a way to improve his work as a visual artist. Upon graduation, he has plans of seeking a teaching position at the university level.

#### GRADUATE FELLOW **HANNAH KARSEN**

##### **The language of color: looking at the way in which colors are named, and a chance to reinvent them**

Magic Mint, Macaroni and Cheese, Inchworm, Hot Magenta, Neon Carrot, Tickle Me Pink, Periwinkle, Outer Space, Bittersweet. The language of color is a vast territory to begin to think about, particularly with our own associations we carry through personal preference and experience. This writing workshop allowed students a chance to think and write about this language specifically through the content of Crayola crayons. This

workshop allowed for a group component to engage with this language and an independent component with crayons that had their labels removed giving students the opportunity to creatively name and write about their created color.

### **Common Core Standards**

1. Students identified the language that is utilized when labeling colors within a selected color (i.e. reds, yellows, blues) and thought about what other associations this type of language carries with it.
2. Students evaluated labels given to colors and then utilized their own creativity and judgments to determine names for crayons that have their labels removed.
3. Students creatively expressed personal value of language to explain how their created color names described the colors they have chosen.

### **Classroom Online Resource Document (CORD)**

Handouts and a poster with examples of color combinations and areas for students to experiment with creating associations.

**Hannah Karsen** holds a B.F.A. in Studio Art and a BA in Art History from Chapman University in Orange, California where she graduated magna cum laude. She is an M.F.A. candidate at the University of California, Riverside. Grants and Awards include: Chancellor's Distinguished Fellowship Award- UCR, Best Senior Exhibition-Chapman University, Chapman University Honors undergraduate scholarly/ creative grant 2012, Best title- Curated spring exhibition- Chapman University, Best Junior Exhibition- Chapman University, Chapman University undergraduate scholarly/ creative grant 2011.

### **GRADUATE FELLOW ANNA WITTENBERG**

#### ***Fly Your Flag High!***

"Why is there an eagle eating a snake on the Mexican Flag? Why are there 50 white stars on the American Flag? Why don't I HAVE A FLAG?!"

Flags have long been used as a means to communicate without language. This project engaged students with the concept of symbolism and non-language based communication through the creation of personal symbols then national flags.

The program began with a fun 10-minute presentation on the history of flags, focusing on national flags and their use of symbolism. This was supplemented with printed posters that feature colorful images of flags and basic facts about the symbolism in several national flags. The activity began with each student creating a small *Personal Symbol* that they cut out and drew— similar to a Family Crest – that represented them and/or something or someone they valued in their life through the use of color and shapes (no words!). Once finished, the students were broken into pairs to assemble a joint *National Flag* and each asked to think of one natural feature that would appear in their new mini-nation (ex rivers, forests, mountains). On a new larger 'national flag' base, each student will glue on his/her Personal Symbol, then decorate this their flag with shapes that symbolize the natural feature they chose. The program concluded with the *Flag Raising Ceremony* where a student from each group presented their National Flag and announced their mini-nations natural features represented, then they clipped their flag to the class's String of Flags (gifted to the classroom).

### **Common Core Standards**

1. The process of each student identifying something of value and import in their lives (i.e. family, community, personality) and then interpreting that value into a visual symbol or group of symbols was a useful exercise in personal reflection and interacting with non-linguistic forms of communication. This type of creative interpretation, going from idea or concept to color, shape and form was not only fundamental to art

making in many mediums but was also a key skill to promote thinking outside the box both in school and later on in the workplace.

2. The initial presentation of the various uses of flags in history offered a springboard for the students to think about their own flags. Each student was asked to describe their flag and what it represented to the class after they have completed it. Similar to 'critique' in arts courses at higher levels of education, this gave the students a chance to describe the motivation for the symbolism of their flag and evaluate their artistic decisions (i.e. Why did you choose a sun to represent your mom?).

3. Opposed to responding to an art assignment that was abstracted from one's experiences, this activity drew on each student's ability to reflect, interpret and design something that conveyed their ideals while developing their own, unique visual language.

#### **Classroom Online Resource Document (CORD)**

A poster featuring various types of flags and their uses in history, along with basic descriptive information such as flag type, use and time.

**Anna Wittenberg** is a Los Angeles based artist who works primarily in video and sculpture, often using time based media to explore a material object or using a series of objects to extend an investigation initiated in a video. She works with historical iconography (particularly medieval) for its banality and accessible sense of fantasy. Anna's work has been part of several group shows in Southern California and in the Spring of 2014, had a video included in CATALIN, an exhibition at the Contemporary Museum of Austin. Anna received her B.A. with honors in Media Studies from Pitzer College in 2008 and will begin her M.F.A. in Visual Arts at the University of Riverside in the fall of 2014.

### *Creative Writing*

#### **GRADUATE FELLOW TIKVA HECHT**

##### **Comparing Apples and Oranges: Unlocking the Imagination Through Metaphor**

Between greeting the dawn and hitting the sack, the average person will use or encounter close to 9000 metaphors each day! Wouldn't it be easier to just say what we mean directly? Why do poets especially like to use metaphors so much? This program introduced students to the power, fun and creativity of metaphors. We looked at how they connect our most inner experiences to everyday images and how they can help us re- envision the everyday from the viewpoint of bold and unusual angles. Through reading and discussing poems with vivid metaphors, students learned to explore metaphoric images for hidden depths. They also had the chance to build their own metaphors using everyday objects as imaginative prompts.

##### **Common Core Standards**

1. Students learned to identify metaphors in poems and everyday speech, and discussed the benefits of using metaphors when describing objects, experiences and emotions.
2. Students developed their own metaphors.
3. Student evaluated the strengths and weaknesses of their own and example metaphors. They also reflected on the ways in which metaphoric language can help them express their feelings.

#### **Classroom Online Resource Document (CORD)**

A booklet of metaphor-rich poems, each accompanied by questions teachers can use to help their students visualize and explore these poems' images.

**Tikva Hecht** is a first year poetry student in the M.F.A. program at UC, Riverside. She holds an M.A. in philosophy from the New School for Social Research (2012), where she was a Bernstein Prize Fellow, and a B.A. with honors in Jewish studies from Yeshiva University (2008). She was also a CJL Graduate Fellow (2010-2012) at Cardozo Law School, where she participated in seminars on legal theory and interdisciplinary study.

Classroom Online Resource Documents (CORD) are available for download:

[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

Tikva has a professional background in non-profit communication and education. She has extensive tutoring experience and has worked with students of all ages, as well as ESL students and students with learning disabilities. For the past two years, she has been tutoring essay writing at the university level. She is also a volunteer lecturer with the Ve'ahavta Street Academy, an educational program for marginalized individuals who are considering returning to school. Tikva's poetry has appeared in CV2; The Jewish Forward; JJJ; Canadian Literature; Jones Av.; Ascent Aspirations Magazine; and the *Mima'amakim* Journal.

## **GRADUATE FELLOW MINDA REVES**

### **Kitchen Table Time Machine**

This workshop taught students about memoir writing by guiding them through a freestyle writing exercise about their favorite food or meal and a time they had that meal that was special for them. The class worked together to create a word bank using the five senses. Memoir is very popular in the literary world right now and can show students who are interested in writing for as a career one of the many paths available to them.

### **Common Core Standards**

1. Speaking & Listening: Students discussed their favorite meal and aided in creating a word bank for their paragraphs. Students also heard examples of similar writing.
2. Students wrote their own sensory paragraph.
3. Students had an opportunity to share their paragraphs. I shared with students the importance of memoir writing and the popularity of memoir in media and culture right now.

### **Classroom Online Resource Document (CORD)**

A **Kitchen Table Time Machine** memoir exercise instructional list of activities and writing prompts.

**Minda Reves** is a graduate student in the creative writing program at UC Riverside. She is originally from Louisville, KY where she attended the University of Louisville and received her Bachelors in English. She spent several years working in Corporate America, but has returned to school to focus on her writing and complete her memoir.

## **GRADUATE FELLOW ALISSA BOHLING**

### ***Smell With Your Eyes, Hear With Your Hands***

Your students will love this lesson on *synesthesia*. Sound like a strange word? It's really just a way to turn pencils into magic wands, or stethoscopes, or magnifying glasses, or megaphones, or other powerful instruments of touch, sight, smell, taste, and sound. This lesson was informed by books like *Mondays Are Red* and *A Mango-Shaped Space*, whose characters describe orange-scented smiles, strawberry-flavored music, purple pain, and sweat that smells yellow-gray. After we reviewed the five senses, students heard sections from books so they could learn by example how synesthesia describes sensory experiences from the perspective of another sense. Then it was time for the bulk of the lesson, devoted to their own exploration through five sensory objects. They practiced paying close attention to what they experience in their bodies and translating that experience into language . . . in the form of their own synesthesias, of course! Then they were invited to volunteer to give their own read-alouds, and to share what they like best about their classmates' writing.

### **Common Core Standards**

1. Students identified their five senses and discussed their reactions to the examples of synesthesia from the read-aloud given by the fellow at the start of the lesson.
2. Students used five sensory objects provided by the fellow (such as swatches of rabbit fur, kaleidoscopes, and rainsticks) to stimulate each of their five senses. Students created their own synesthesias based on these sensory experiences.

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3. Students enjoyed sharing their synesthesias and listening to others' during the read-aloud at the end of the lesson. Students evaluated what they enjoyed most about each others' synesthesias by sharing positive feedback with one another.

#### **Classroom Online Resource Document (CORD)**

##### **READ-ALoud, DISCUSSION, AND JOURNAL EXERCISE ON SYNESTHESIA**

This classroom resource can be used to lead a read-aloud, discussion, and journal exercise with your students about the literary technique *synesthesia*. Synesthesia is the description of a sensory experience of touch, taste, smell, sound, or sight from the perspective of one of the other senses.

**Alissa Bohling** grew up in Oregon and received her B.A. in English with a concentration in Creative Writing from the University of Montana. Since 2006 she has worked as a journalist and editor in the Pacific Northwest and Central America. Alissa's news stories, creative nonfiction, and arts reviews have appeared in local, regional, and national media in print, on the radio, and on the web. Her reporting on gender and national security received a national award in 2013. Alissa's current projects use literary journalism, fiction, and drama to explore issues of social injustice, social change, and human relationships in the digital era. Her first play, a dark comedy about marriage and the law, was a semifinalist in the DISQUIET: Lisbon Short Short Play contest this year.

#### **GRADUATE FELLOW KRISTA LUKAS**

##### **You Have What You Need: Unlocking Memories through Sketching, Writing, and Reading.**

Students sketched a bird's-eye view of a neighborhood, either the first one they remember, or one that stood out most in their minds. This was a rough sketch, not an art project—no artistic talent required. After several minutes of sketching, students then paired up and said a few words about their sketches to each other. Then a list of prompts was distributed. There were read aloud together, and students marked two or three that jumped out at them. They chose one of these, wrote it at the top of a page, and wrote without stopping for several minutes. They then generated the raw material for a poem or short story. They underlined a sentence or two that they were willing to share, then shared that sentence in pairs. The poem "Child on Top of a Greenhouse" by Theodore Roethke was read aloud and they talked about how it told a story in very few words. Students now shaped what they wrote into a very short poem or story.

#### **Common Core Standards**

1. Language arts
2. Creative Writing
3. Exposure to well-known writers

#### **Classroom Online Resource Document (CORD)**

Using sketching and writing prompts, this exercise teaches children about the importance of memory, in creating it and preserving it actively.

**Krista Lukas** is the author of a poetry collection, *Fans of My Unconscious*, which was a finalist for the May Swenson Award and the Pearl Poetry Prize. Her poems have appeared in *The Writer's Almanac*, *The Best American Poetry 2006*, *Creative Writer's Handbook*, and literary journals including *Rattle* and *New Millennium Writings*. A former schoolteacher in Northern Nevada, she is now pursuing her M.F.A. in Creative Writing at UCR.

#### **GRADUATE FELLOW ANGELA PENAREDONDO**

##### **Alchemy of the Pen: An Introduction to Poetry Writing & Reading**

Classroom Online Resource Documents (CORD) are available for download:  
[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

How does one create his/her own “natural alchemy?” In many ways, poetry is one of the most accessible forms of daily alchemy. Poetry is something that came to us very early on and only requires three simple elements—a pen, a page and you, to be present.

In these interactive, standard-based poetry workshops, students engaged with the fundamental devices of writing and reading poems. They learned how poetry could be a creative tool for empowerment, expression and exploration. Students participated in icebreaker exercises, word warm-up games, rousing writing prompts, journaling and collaborative group activities in order to access their muse and develop a creative process. They composed poems for the page as well as poems for performance or spoken word. Students also experienced how poetry could be influenced by other art forms such as collage, video, photography and music. As a result, students not only walked away with original poems but with an astute understanding of the craft and the skill and imagination to combine alchemy and poetic language.

### **Common Core Standards**

1. Language arts
2. Creative Writing
3. Exposure to well-known writers

### **Classroom Online Resource Document (CORD)**

Illustrate Me A Poem – One of the fascinating qualities of poetry is its creative versatility. The objective of these activities is to help students understand that how they can discover poetry in all sorts of places other than inside a book, including the visual arts.

**Angela Peñaredondo** is a poet and artist from Los Angeles. She is also a recipient of a University of California Institute for Research in the Arts Grant, Gluck Fellowship and UCLA Community Access Scholarship. Her work has appeared or is forthcoming in *Sin Fronteras*, *Thrush*, *Solo Novo*, *Ghost Town* and elsewhere.

### **UNDERGRADUATE ALEXANDRA VILLAMOR with UNDERGRADUATES NICOLE JOHNSON AND KATHERINE MILLER**

#### ***Mosaic***

*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 31<sup>st</sup>. 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 May Launch Party.

**Alexandra Villamor** is a third-year student at the University of California, Riverside. She is pursuing a Bachelor of Arts in Creative Writing, with a minor in Sociology. A student in the University Honors Program, she has maintained enlistment on both the Dean’s and Chancellor’s Honor Lists, as well actively devoting herself to *Mosaic*’s mission to facilitate creative literary expression on campus and in the greater community.

**Katherine Miller** is a Creative Writing Major at UCR.

**Nicole Johnson** is a Creative Writing Major at UCR.

## **DANCE**

### **UNDERGRADUATE CONTEMPORARY DANCE ENSEMBLE led by GRADUATE FELLOW ROSA RODRIGUEZ FRAZIER**

The Gluck Contemporary Dance Ensemble presented *Morph 'n Mix* – an original choreographic work that samples, alters, loops and mashes up an exciting array of movement. Co-directors Professor Wendy Rogers and Gluck Graduate Fellow Rosa Rodriguez Frazier collaborated with this select group of undergraduate dancers to create a dance that incorporates impromptu changes with each performance. The work features digitally generated music, audience interaction and sculptural hand props constructed by Jonathan Frazier.

The Gluck Contemporary Dance Ensemble worked intensively on an exciting original choreographic work that toured local schools and other public venues with the aim of bringing dance into the local community at no cost. It was a pre-professional opportunity for a select group of undergraduate students of dance to participate in one of the Gluck Fellows Program most significant arts outreach efforts, and an amazing opportunity for neighborhood schools, nonprofits, galleries, libraries and other organizations in support of arts education to draw together public audiences of all ages and backgrounds to learn to see and appreciate dance.

Rosa Rodriguez Frazier is a dancer, choreographer and educator from the Inland Empire in Southern California. Frazier received her B.A. in Dance from the University of California, Riverside (UCR) and her California Teaching Credential for Single Subject Education from the University of Redlands, California. Currently, she is in her second year of the M.F.A. Dance program for Experimental Choreography at UCR with the Dean's Distinguished Fellowship Award and the GLUCK Fellowship as the Graduate coordinator of the GLUCK Dance Touring Ensemble.

Currently, Frazier teaches Level I and II Modern at the A.B. Miller High School Dance and Conservatory program in Fontana, CA. She also teaches the Modern Repertoire class at Riverside Community College in Riverside, CA. Frazier's interest and research as a choreographer draws from her inner-border crossings as an American citizen with Mexican descent. She explores, challenges, and celebrates subjects within her life experience growing up as a Mexican American woman using choreography to perform inclusivity within the U.S. concert stage. Her research values "movement" as a means to perform topics revolving around culture, gender, race and citizenship.

**Breanna Gonzalez** is a 4th year Dance and Sociology double major at UC Riverside.

Originally from Santa Cruz, CA, **Jessica DeBolske** is currently a third year Dance major at UC Riverside.

**Erica Johnson** is currently a Dance major at UC Riverside.

**Luke Portillo** is a Dance major at UC Riverside

**Steven Romero** is currently a third year Dance major at UC Riverside.

**Brittney Williams** is a double major in Dance and Psychology at UCR.

**Guadalupe Rodriguez** is a Dance and Anthropology major at UC Riverside.

**Joseph Lister** is a Dance major at UC Riverside.

## **GRADUATE FELLOW JEN AUBRECHT**

### **Czech Folk Dance**

This movement workshop was designed to introduce students to Czech folk dance, locate that dance within Czech history and folklore, and build community within the classroom by dancing together as a group. The workshop began with a brief introduction to the history of the Czech Republic. Students were engaged with an age appropriate short story from Czech folklore. After a break for questions and a discussion of what Czech dance looks like and where it came from, they learned a simple dance that to be performed as a group. The dance, Ceresnicky, told the story of going cherry picking and putting the cherries in to a basket; the steps to the dance mimic this activity and there was an accompanying song to help students remember the steps.

### **Common Core Standards**

1. Students identified the similarities and differences between Czech folk costumes and their own clothing, between Czech folk tales and other stories they know, and between Ceresnicky and other dances or exercise routines they may have learned.
2. Students performed the steps of the dance Ceresnicky, and sang and gestured in time with the music.

Classroom Online Resource Documents (CORD) are available for download:

[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

3. Students evaluated their comprehension of and ability to execute the dance. They reflected on differences between the Czech language and other languages they know.

#### **Classroom Online Resource Document (CORD)**

Information on Czech Folk Dances and stories, including links to videos that demonstrated the dances.

**Jen Aubrecht** is a 3<sup>rd</sup> year Ph.D. student in Critical Dance Studies. She grew up doing Czech folk dance, and is passionate about sharing her heritage with people who might not have seen Czech dance before. Her dissertation research is on the relationships between yoga, modern dance, and physical culture.

#### **GRADUATE FELLOW KELLY BOWKER**

##### **Your Body is Your Instrument**

A musician could use a violin or a trumpet. A poet would need pencil and paper. But a dancer's own body is the only instrument they need to make movement. The students began by learning how to warm up and tune our instrument with a meditative exercise focusing on breath. They also discussed the use of breath through dance history, and Kelly demonstrated a one-minute excerpt from a recent work of choreography. We then used our breath as the initiation for our movements building a short dance sequence together. The students learned how to move thoughtfully and healthfully instead of loosely and randomly. They learned how to properly care for their own instrument.

##### **Common Core Standards**

1. Discussed instruments/tools needed for writing, math, music, dance and the importance of caring for those tools.
2. Students participated in a breath based movement practice.
3. Students discussed their connection to the movement. Did it feel natural; did we like how it looked?

#### **Classroom Online Resource Document (CORD)**

A step-by-step activity guide for students to explore how their bodies are an instrument of expression.

**Kelly Bowker** has an M.A. in Choreography from Trinity Laban Conservatoire of Music and Dance in London and a B.F.A. in Dance from the University of Michigan. She has been creating athletic modern dance works as Kelly Bowker and Dancers throughout the Bay Area and Chicago since 2008. ([www.vimeo.com/Kellybowker](http://www.vimeo.com/Kellybowker)) Bowker has been teaching movement to students ranging in age from three to eighty-five for over a decade and has taught dance in public schools through SFArtsEd, Leap! Imagination in Learning and Montgomery County Council for Arts and Humanities. Bowker brings her experience in gymnastics, dance and as a Pilates instructor together when working with students to find a gateway into the joy of movement that works for each group.

#### **GRADUATE FELLOW CHRISTINE CANADY SAHIN**

##### **World Travelers: Exploring Middle Eastern Culture through Dance**

This workshop took students on a 'mini tour' of the Middle East through the art of dance and a traditional Thobe costume! Starting with a dazzling Saudi Arabian folkloric performance, students then were introduced to the beauty and diversity of Middle Eastern cultures through various 'fun facts' as a brief introduction. Next, students sampled various folkloric dance techniques from regions along their Middle Eastern 'journey.' Dancing included martial art-style movements dating from the Pharaonic times of Egypt, all the way up to the mystical spins of the Turkish whirling Dervishes! Concluding, students circled-up and reflected upon our movement experiences as a means of celebrating and appreciating cultural diversity and the many meanings dance takes across the globe. This was a great workshop to introduce students to building communities (at



home and around the world), to create bridges between cultures, and learn-by-doing, all while getting some fun and exercise!

### **Common Core Standards**

1. By the end of the workshop, students were able to describe and discuss various cultural movement practices and historical facts from different regions across the Middle East. Students were able to identify how dance and music can be used as tools to bridging cultures, and the various meanings dance takes across the world (spiritual, warrior, celebratory, social).
2. Students first used visual observation to learn about the Middle East through enjoying a live performance, followed by them using dance and movement to learn more about this highly misunderstood region by literally 'dancing in their footsteps'.
3. Students evaluated the different dances based on their own bodily experiences of performing it, as well as through initially seeing the Fellow perform a folk dance. At the workshop's conclusion, students 'circled-up' and reflected upon what they learned and experienced through guided Q&A about celebrating cultural diversity, dances various meaning-making, and learning-by-doing.

### **Classroom Online Resource Document (CORD)**

The CORD was a "How To" activity on how a classroom can create their own 'class folk dance.' The CORD concisely introduced what folk dance was, what purposes it could serve, and that folk dances exist all over the globe! Students then were given a 'How To' activity on how to create their own classroom 'folk' dance utilizing common everyday movements they'll brainstorm up with the teacher's assistance. This could include movements such as 'lining up,' sitting and standing in unison, and raising hands in choreographed patterns.

**Christine Canady Sahin** is a second-year Ph.D. student in the Critical Dance Studies program at the University of California, Riverside. She earned her Bachelor of Arts degree from the University of Delaware in Cultural Anthropology with a minor in Islamic Studies and Arabic Language. Christine's research utilizes an ethnographic approach to the study of Middle Eastern dances as practiced in the United States. Christine is a professional performer, teacher, and researcher of Middle Eastern dances, particularly those from Egypt. With over a decade of experience in her form, she's performed hundreds of professional shows for Middle Eastern weddings and cultural events, and has likewise taught hundreds of group classes and workshops throughout the country.

## **GRADUATE FELLOW J DELLECAVE**

### **Space, Place, and Movement**

Through a series of fun movement games, students gained insight to spatial principles while exercising their bodies and imaginations. Guided creative dance exercises enabled the discovery of the many ways that the shapes around us influence our movements. Explorations of over, under, lines, curves, circles, squares, and how our physical bodies interact with the different shapes attuned students to personal body space as well as the possibilities (and limitations) of interacting with shapes in our environment.

### **Common Core Standards**

1. Students were able to identify different ways that human movements interact with space and the surrounding architecture.
2. Students enjoyed learning basic principles of describing space and movement and experiencing how different shapes manifest in their bodies.
3. Students engaged in an active practice of creative dance while sharpening their observation skills and exercising their bodies.

### **Classroom Online Resource Document (CORD)**

A take-home handout was prepared for students (and teachers) outlining the principles of space, architecture, and movement that we covered during class.

Classroom Online Resource Documents (CORD) are available for download:  
[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

**J Dellecave** is Ph.D. candidate in Critical Dance Studies at University of California, Riverside. J has been dancing since she was eight years old and brings her lifelong passion for movement to both her scholarly and studio work. She holds a B.F.A. in Dance from Temple University and M.A. in Performance Studies from New York University. J was awarded the prestigious Jacob K. Javits Fellowship (2010-2014) and has also received the Chancellor's Distinguished Fellowship and Humanities Graduate Student Research Grant from the University of California, Riverside.

## **GRADUATE FELLOW THERESA GOLDBACH**

### **Origins of Flamenco**

The presentation included a brief look at the origins of flamenco and the history and culture of the Roma or Gypsy people. Students learned the flamenco technique of handclapping or *palmas* as well as the flamenco rhythm *tangos*. Students also were introduced to several marking steps and patterns and a short, simple footwork pattern. At the end of the presentation, students were encouraged to generate their own interpretations of the steps.

### **Common Core Standards**

1. Development of Motor Skills and Technical Expertise
2. Understanding Cultural and Historical Context
3. Creating/Inventing Dance Movements

### **Classroom Online Resource Document (CORD)**

A handout with important vocabulary, examples, and ideas to help students learn more about Flamenco's history.

**Theresa Goldbach** is originally from San Antonio, Texas where she studied ballet, Mexican Folklorico, and Flamenco from an early age. She attended the University of Texas at Austin as a National Merit Scholar and graduated with a Bachelor's in Film Production and a minor in Spanish History. Theresa went on to study at the Amor de Dios flamenco studio in Madrid, Spain. She has also studied flamenco at the University of New Mexico at Albuquerque graduating with an M.A. in Dance History and Criticism. She is currently pursuing a Ph.D. in Critical Dance Studies at UC Riverside.

## **GRADUATE FELLOW IRVIN GONZALEZ**

### **How Does an Alligator Roll? A fun way to explore movement and dance creation**

This presentation worked towards teaching kids how to build dance movement in a fun and creative way. Through the utilization of dice and "chance," the students got to roll two different dice, (one containing verbs, and the second containing adverbs/adjectives) to produce a phrase that directed and guided their movement in a fun and inspiring way (e.g. Walk, like a snail/Roll quickly). They then explored the many ways they could go about dancing the phrases given to us by rolling the dice. Together they then took those moves and built a small phrase that produced a new way of dancing for them, which was paired to music.

### **Common Core Standards**

1. Knowledge: By the end of the lesson, students were able to construct and deconstruct dance within their own body movement by identifying the different components used to make up choreography, allowing them to discuss how dances are made, what they mean, and describe how similar and different dances can be. They were also able to construct unique grammar phrases with their new knowledge of verbs, adverbs, and adjectives.
2. Execution: Students created new ways of moving through a fun structure of rolling dice and "chance".
3. Reflection: By the end of the lesson students took pride in being able to analyze dance and choreography

Classroom Online Resource Documents (CORD) are available for download:

[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

on a critical level through their new ability to discuss dance making. In deciding how they themselves made a dance, students enjoyed talking about what makes a movement a dance.

#### **Classroom Online Resource Document (CORD)**

The CORD document for this program was a sheet that contained instructions and ideas to continue running this program. It was a step-by-step guide to go about executing the program with or without the use of dice.

**Irvin Gonzalez** is a first-year Ph.D. student in the Critical Dance Studies department at the University of California, Riverside where he graduated in 2012 cum laude with degrees in English and Dance. He is currently a dancer of *counterpoint/shift dance*, which has allowed him to partake in events such as *Riverside's Long Night of Arts and Innovation* and *ArtMake*, which are events that work alongside the community to help promote dance and instill the art within people of all ages. Additionally, he works as assistant coordinator, under the direction of Sue Roginski, for the event *Trolley Dances Riverside*, an event which partners with high schools and Riverside dance artists to put together site-specific performances. He, alongside three other colleagues, is director of *Eloku Dance Company*, which has had the opportunity of debuting pieces in the Inland Empire and New York. He is currently exploring the idea of autobiographical dance.

#### **GRADUATE FELLOW SANGWOO HA**

##### **Dance and Tradition: Korean Mask Dance "T'alch'um"**

In this workshop, Ha introduced Korean Mask Dance "T'alch'um", and the goal of this project was to teach students fundamental moving patterns of Korean dance and Korean traditional rhythms. While students learned Korean mask dance "T'alch'um", they were able to be aware of Korean culture as one of Asian exotic heritages, and they even had an opportunity to know close and important connections between dance and tradition.

Korean Mask Dance "T'alch'um" is one of Korean traditional dances, and it is currently designated as an intangible cultural asset under the Korean Cultural Heritage Protection System. This dance was popular among village people in the nineteenth century so most dancers were people of the lower class. People performed the mask dance in order to comfort mental and physical exhaustion from hard agricultural labor. Movements of the mask dance are mostly based on agricultural working and everyday life motions. For Korean people, the mask dance was the useful exercise and the excited amusement in history. In order to arousing students' interest in Korean mask dance, Ha briefly discussed where Korea was currently located, and she asked the students about their experience of Asian cultures. She showed students several photographs of the mask dance, and talked about what Korean mask dance looks like. After warming up with the brief discussion, she taught the mask dance. For students who do not have a background, she explained how to use feet and hands in Korean dance in comparison with modern dance or ballet. She taught students basic foot steps, hand techniques, and facial expression of the mask dance in order. Korean mask dance "T'alch'um" includes educational merits. Through learning Korean traditional mask dance, students were able to not only experience historical moment of Korean life, but also learned different uses of dancing body in Korean dance.

##### **Common Core Standards**

- 1) Harmony: Korea mask dance is a group dance. Students learned how to interact each other in the group movement while they learn the mask dance.
- 2) Experience of Asian culture: For students, Korea mask dance class was a great opportunity to experience special culture of other country.
- 3) Expression: Korean mask dance includes various expressive gestures. Through this class, students were able to recognize the importance of bodily expression.

#### **Classroom Online Resource Document (CORD)**

"Dance and Tradition: Korean Mask Dance T'alch'um" information sheet with photographs.

**Sangwoo Ha** is a Ph.D candidate in Critical Dance Studies at University of California, Riverside. She has been awarded Humanities Graduate Student Research, Gluck Fellowship, and Korean American Scholarship Foundation Grant. She received an Ed.M. in Physical Education and a B.A. in Dance from Ewha Women's University. She actively participated in performing several traditional and creative Korean dances as a dancer and choreographer in Korea. She developed her teaching experiences while she taught Korean dance at Arts High Schools. She is currently completing her dissertation. Her dissertation topic is on national identity, subjectivity, and gender binary in two different reconstitutions of Traditional Korean Mask Dance Drama T'alch'um from the 1960s to the 1980s. Through this project, she analyzes ways of embodying the dance past in the present and understands historical, socio-political and cultural contexts with bodily clues.

#### **GRADUATE FELLOW DENISE MACHIN**

##### **Make it Rain, and other Group Dances**

Children stayed engaged in this half hour program where participants contributed to several short dance improvisations, including creating a rain storm, making human sculpture gardens, and much more! Students learned teamwork while building confidence through moving and grooving!

##### **Common Core Standards**

1. Knowledge: Students learned how everyday movement is dance through a warm-up that tells students to "shiver like you're cold" and "yawn like you're sleepy".
2. Execution: Students "made it rain" by using their bodies to make sounds.
3. Reflection: Students were given an opportunity to share what activity they liked best and why.

##### **Classroom Online Resource Document (CORD)**

Machin provided teachers with images of different kind of landscapes, such as farm, under the sea, a garden, etc. so that students had the opportunity to think about that they think belongs in these various locations in advanced.

**Denise Machin** is a second year Critical Dance Studies Ph.D. student at the University of California, Riverside. She graduated from Columbia University in 2013 with a B.A. in dance. Machin competes in Ballroom Dance, currently specializing in American Smooth. She enjoys sharing her love of dance with others and hopes to one day teach at the university level.

#### **GRADUATE FELLOW LINDSAY BLUE**

##### **Hip Hop Hooray: A Celebration of Self-Expression Through Hip Hop Dance**

In this workshop, students learned about Hip Hop's history and its appreciation of individuality and self-expression. Students got out of their seats to learn choreography, and discussed diverse ways in which the movements could be executed and the different feelings that arose with these variations. With some vocabulary now in hand, the students were guided through exercises that allowed them to explore creating movement on their own. The workshop culminated in a short freestyle session, allowing the students to express themselves.

##### **Common Core Standards**

1. Students discussed and described how they could express themselves through other art forms, reinterpreting the danced freestyle as a musical improvisation, comparing different ways of expressing themselves through movement to expressing themselves through a painting or drawing.
2. Students interpreted different types of movement based on the vocabulary from the workshop (e.g. What type of feelings do you get when you see certain movements?).
3. Students learned, practiced and performed taught choreography as well as create movement of their own.

### **Classroom Online Resource Document (CORD)**

Images were provided of dancers expressing themselves in different ways for the teachers to show to the students, along with a brief explanation of why Hip Hop is a great platform for self-expression. The document also walked teachers through facilitating the guided improvisational exercise and freestyle session.

**Lindsay Blue** (Lindsay Rapport) is a first-year Ph.D. candidate in the Critical Dance Studies program at UCR, and is a recipient of the Chancellor's Distinguished Fellowship. She received her B.A. with Honors in 2006 from Pitzer College, where she majored in Spanish Language and Latin American Cultural Studies and minored in Dance. Lindsay is a founding member of ENVY Dance Company and has served as Assistant to the Founder and Artistic Director since the Company's inception in 2007. She has been teaching Hip Hop in the Los Angeles area since 2008, working with students from age 5 to 75, from beginners to professionals.

### **GRADUATE FELLOW PATRICIA HUERTA**

#### **TO BE HEARD, TO BE SEEN**

This project allowed the students the opportunity for creating bodily movements from a place of impulse based on a word given to them, example: laughter. They spelled out each letter of the word utilizing their bodies. This provided responsibility, individuality, and freedom within each student to move however they pleased. In addition, they also played with the sense of timing. They utilized their creative movements from the word "laughter" to demonstrate timing by moving fast, slow, and incorporating stillness. The importance of this project was to give the students freedom to be imaginative, creative, themselves, and to promote physical activity through the art of dance.

#### **Common Core Standards**

1. Knowledge: Students identified and connected with their imagination by following their individualized impulses towards each of the letters performed.
2. Execution: Students learned how to create bodily movement for each of the letters and how to piece the letters (movement) together.
3. Reflection: Students decided what body part/s they wanted to utilize in order to create their movement vocabulary, as well as enjoying the freedom given to them in order to make those decisions.

### **Classroom Online Resource Document (CORD)**

A step-by-step guide for the activity was provided so that teachers could lead their class in how to use their bodies to 'spell' words and use movement to create phrases with meaning.

**Patricia Huerta** has been dancing for over fourteen years and training in ballet, jazz, modern, hip-hop, ballroom and improvisation. Her dance and performance background comes from various institutions such as Mount San Antonio College, Cal State Fullerton, Escena 3 in Guadalajara, México, and UC Riverside. She has also been fortunate to perform with Mount San Antonio's Repertory Dance Company, Pasadena City College Tournament of Roses Parade, Liz Lira's LA Salsa Dance Company, Salsa Intocable Dance Company, Bachata Singer: Abo Solano backup dancer and Choreographer, Critical Mass Dance Company, UC Riverside Gluck Dance Ensemble, and Wendy Rogers "Circa". Patricia has also been teaching and choreographing for the past eleven years for institutions and high schools such as Pasadena City College Tournament of Roses Parade, Mount San Antonio College, Rubidoux High School, Ayala High School, Nogales High School, and University of California Riverside's (UCR) Upward Bound High School Summer program. Patricia obtained her Bachelor's in Dance from the University of California Riverside in 2014. During her undergraduate she obtained several awards recognizing her achievements as an artist such as the Chancellor's Scholarship Award and the Dorella Anderson Scholarship Award. Patricia is currently a Graduate student at the University of California Riverside where she will devote herself in the M.F.A. program of Experimental Choreography in dance.

### **GRADUATE FELLOW STEPHANIE YEZEK JOLIVET**

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### **Draw on Dance!**

The classroom transformed into a stage and the students became dancers in this interactive movement workshop. Students learned that the language of modern dance is as varied as they are by exploring their own personality in movement by adding and subtracting themselves in their own unique way from the space and by “drawing” different shapes with different body parts and in space as a group. By the end of the workshop, the students not only saw modern dance and experience being both dancers and dance enthusiasts, they practiced balance, reinforced coordination and moved those little bodies in new and exciting ways!

### **Common Core Standards**

1. Knowledge: The students learned that dance can be like a language that uses movement instead of words.
2. Execution: The students “drew” shapes in space with their bodies, practicing moving in different levels at different speeds.
3. Reflection: The students decided which body parts they liked dancing with the most and if they liked being onstage or in the audience better.

### **Classroom Online Resource Document (CORD)**

The “Draw on Dance!” CORD provided any classroom teacher with a visual of dance and stage vocabulary terms with follow-up questions and two movement games to play with their students.

**Stephanie Yezek Jolivet** has been dancing professionally since 2003 when she graduated from Bucknell University (PA) with a B.A. in English and a minor in dance. She then completed her M.A. in English Literature at Oxford University (UK) in 2006 where she also co-founded the Oxford student dance group, Freefall, still in existence today. She has her own company, *baredances*, which is a multi-media collaboration with friend and dance artist, Francesca Jandasek. She has danced all over the world, including India, Bangladesh, New York, Washington, DC, Canada and England in spaces ranging from the Kennedy Center for the Performing Arts to a press conference room in Chennai, South India. She was a DC finalist for the 2008 “So You Think You Can Dance?” television show; nominated for “Emerging Choreographer” in the 2009 Metro DC Dance Awards; the sole dancer finalist in the 2010 Howard County Rising Star Competition; one of 10 dance artists to be accepted to the 2010 Dance Omi International Dance Residency; and most recently received an artist grant for Solo Performer from the Maryland State Arts Council.

## **HISTORY OF ART**

### **GRADUATE FELLOW KELLY FILREIS**

#### **What Is Art Anyway?**

What do Pablo Picasso and Weird Al Yankovic have in common? They both, in their own ways, are appropriation artists who use found materials to create something new. In this workshop, students learned a brief history of appropriation art from 1900 to the present, and, through collage, transformed ordinary materials into works of art.

### **Common Core Standards**

1. Artistic Perception: Students learned to describe and interpret works of art that use found objects and images.
2. Creative expression: Students participated in the workshop by making collages from found magazine pages provided by the Gluck fellow.
3. Historical and cultural context: The workshop briefly presented the history of appropriation art from 1910 to the present.

### **Classroom Online Resource Document (CORD)**

Two 11x17 posters with images and key questions for each image

**Kelly Filreis** received her B.F.A. in printmaking at the Minneapolis College of Art and Design in 2011. After several years of independent researching and curating, she is now pursuing a Masters degree in art history at UC Riverside.

### **GRADUATE FELLOW SARA GREENBERG**

#### **Seeing Between the Lines: An Exploration of Abstract Expressionism.**

At a young age, students have the tendency to believe that art must contain recognizable forms and obvious narratives. This criterion was also the widespread belief held by most major art players, (artists, critics, curators) up until the post-war era when several artists blazed the trail for the future of art by eliminating representational imagery in their works, and solely relying on the raw power of colors and abstract shapes to convey their message. In this program, students took a look at four seminal works from some of the most celebrated artists in the Abstract Expressionist movement such as; Jackson Pollock, Mark Rothko, Helen Frankenthaler, and Lee Krasner. Students were then asked to share emotions that arose when viewing the works. The second half of the lesson students devoted themselves to creating an artwork of their own; specifically instructed not to be figurative, rather purely abstract. Students were asked to contemplate each mark they make, what it meant to them, what it might mean to the viewer, and how they could express themselves through the making of art.

#### **Common Core Standards**

1. Knowledge: Students identified the difference between representational and abstract art.
2. Execution: To enforce their understanding, students created art through action painting and improvisation, focusing on the process and not a premeditated outcome.
3. Reflection: Evaluate how the use of color, line, scale, and balance made them feel.

### **Classroom Online Resource Document (CORD)**

The CORD for this project was a poster with four different artworks of the artists examined. On each artwork an element of design was highlighted and labeled for easy identification.

**Sara Greenberg** attended the University of Denver where she earned her bachelor's degree in Art History. She is currently studying at the University of California, Riverside where she is working towards her masters also in the discipline of Art History. Her dedication to academics has merited her scholarships at both universities. Outside of school, Sara was chosen to intern at three of Colorado's most distinguished art institutions and to teach at an art center that focused on developing creative and professional skills for underserved youth in the area. In the future, Sara hopes to work in a museum where she can focus on promoting community-art engagement.

### **GRADUATE FELLOW ASTARA LIGHT**

#### **Magic and Mythology in Balinese Shadow Puppets**

How are traditional adventure stories and myths brought to life through the two-dimensional performance mediums of Balinese shadow puppets (*wayang kulit*)? This question guided a journey into the world of Balinese-Hindu performance art. Characters and sections from Balinese-Hindu epics were discussed and narrated in the workshop as a way to learn about ideas such as bravery, magic, love, and friendship. In this workshop students viewed, held, and made their own shadow puppets and thus learned about the culture and traditions of this beautiful island.

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[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

This discussion of Balinese shadow puppets offered an opportunity for children to learn about the stories this art form narrates and performs, but was also a way to learn about how the puppets are made. What do specific types of dress, features, and colors used on each puppet tell us about the character represented? This question was introduced to understand how specific colors and garments reflect the meaning and role of certain characters in shadow puppet plays.

### **Common Core Standards**

1. Knowledge: By focusing on geography and storytelling students discussed the history, cultural values, and traditions in Bali. They also learned how to identify Bali on a map in relation to the rest of Indonesia and Southeast Asia. In addition to this, an interactive discussion and the handling of real Balinese shadow puppets allowed students to learn and describe the process of making puppets, as well as how they are used and what they represent.
2. Execution: The majority of this project focused on the creative process of making and designing unique Balinese shadow puppets that the students kept. During this activity students learned how to identify the character they had, and imagine how that character fit with the larger story. At the end of this session students performed a dialogue or short scenario with the puppets they made in small groups or pairs. The story of the Ramayana or Mahabharata was returned to briefly at the end of the presentation and students could share their ideas about what happens at the end of the story.
3. Reflection: Visually discussed the meaning behind the puppets through analysis of their physical features, clothing and colors. A discussion of the stories that focused on the choices, actions and personality of different characters made the stories more relatable and imaginative. The artistry behind shadow puppets was examined by raising questions such as: what material are they made from and how are they made? What might the process of making them involve?

### **Classroom Online Resource Document (CORD)**

The Classroom Online Resource Document for this project provided a review of the topic and illustrations of individual characters and key information and points to help identify each of the characters along with a story synopsis.

**Astara Light** is a graduate student in the Art History and Southeast Asian Studies (SEATRIP) Departments at UCR. She has a Bachelors degree from Indiana University Bloomington in Religious and East Asian Studies. Her research focuses on religious art, dance, and anthropological questions. Her thesis research discusses Balinese painting focusing on how movement and dance are visually represented and what performance represents in Hindu-themed Balinese paintings. She has received Foreign Language Area Studies funding (FLAS) in 2013, a Fulbright-Hays scholarship to study Bahasa Indonesia in Java, and a Graduate Dean's Master's Thesis Research Grant for the summer of 2014.

### **GRADUATE FELLOW DIANA NAVARRETE**

#### **Trust your Eyes! California Impressionists' use of color in water**

In the early 1900's, artists travelled from all over the world to paint California landscapes. These artists, known as the California Impressionists, broke away from convention and used the information around them to form their own interpretations of the world. Students studied the paintings of the Californian Impressionists, including California natives Paul Daugherty and Giuseppe Cadenasso, focusing specifically on the colors used to depict water. Through this exploration, they discussed the diversity of colors used and explored the natural phenomena of light refraction and reflection that lead to water being a variety of colors. The students then created their own original artworks using pastels. By the end of this lesson, the students had learned how their individual perspective can influence their perceptions of their daily lives, empowering them to trust themselves and their senses.

### **Common Core Standards**

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1. During this lesson, students identified the colors that reflect off of water and in doing so learn to trust themselves and their observations.
2. Students then evaluated the color choices of the artists, deciding on whether or not the choices were realistic as well as aesthetically pleasing.
3. Students created their own artworks, choosing their textures and colors based on their observations.

#### **Classroom Online Resource Document (CORD)**

This program came with an online teacher's packet. It included one or two images of Californian Impressionist paintings along with some questions to encourage close looking and exploration. It also included several classroom activities and discussion questions for different subject, (i.e: art, social studies, science).

**Diana Navarrete** received her B.A. in Art History and Religion from Oberlin College in 2013. She has worked as a museum educator in museums across New York City and in Ohio, specializing in school and family programs. She is currently pursuing her master's degree in Art History.

#### **GRADUATE FELLOW CYLE METZGER**

##### **Family Portraits in Photography and Painting**

The goal of this project was to inspire students to consider the places their families have had in the contemporary cultural landscape and the importance of art and images in discovering and preserving those histories. Through investigations of modern and contemporary portrait painting and photography, students were taught how to read elements of a photograph or painting for basic composition elements, and how those elements carried symbolic and cultural meaning. By including with these lessons brief grade-level appropriate discussions of historical events that were taking place when the images were made, the students also learned to make conjectures about the effect of those events on the experiences of the people the images depicted. The students then generated their own meaningful works that reflected their own family and cultural backgrounds.

##### **Common Core Standards**

1. Knowledge: Students identified the elements of different images, and they described and discussed the relationships between the individuals in the images and the settings they were in.
2. Execution: Students used two-dimensional materials to create a portrait of themselves and their families.
3. Reflection: Students reflected on how portraiture was assembled and how their own family relationships and activities could be represented.

#### **Classroom Online Resource Document (CORD)**

A step-by-step guide to learning about the history of family portraits that will inspire students to create their own.

**Cyle Metzger** received his B.A. in Liberal Arts from Bennington College in Vermont in 2008, and his M.F.A. in Studio Art at the Maryland Institute College of Art in 2010. He began teaching studio art and theory courses in 2011 in the Art Departments of George Mason University and Towson University in the Washington DC metropolitan area. He is currently an M.A. student in the History of Art Department at UCR, having received the Chancellor's Distinguished Fellowship for the upcoming 2013-2015 academic years. His primary interests have been in the social and cultural relevance of contemporary art practices, and this was of great influence to Metzger's teaching style.

#### **GRADUATE FELLOW VICTORIA TAORMINA**

##### **Picasso's Portraiture**

Classroom Online Resource Documents (CORD) are available for download:  
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Students learned about Picasso's abstract portraits and created their own self-portraits in a similar style. The students were shown images of Picasso's earlier more classical portraits and then his later more abstract portraits. They were asked if they think the same artists painted both sets of portraits, which style they prefer, and why. Students then created their own self-portraits while looking into individual mirrors provided for this workshop. In order to emulate Picasso's now famous abstract style, the students were shown two simple techniques to use in their portrait making. Students were asked to do a blind contour drawing, meaning they would be looking into a mirror but not at what they're drawing. They also had to do this without lifting their pencil/marker from their paper. This gave their portraits a fragmented abstract quality found in a lot of Picasso's work.

#### **Common Core Standards**

1. Students shown different images of Picasso's art. As a class they **discussed** what they thought of the individual images.
2. Students were asked to **identify** which images they prefer and to **evaluate** why.
3. Students **created** their own portraits.

#### **Classroom Online Resource Document (CORD)**

CORD was a poster with 4 images of Picasso's work and 3 questions about the art.

In 2012, **Victoria Taormina** graduated with honors from San Diego State University with her B.A. in Art History and a minor in English Humanities. While receiving her undergraduate degree she spent a year in Italy studying Renaissance art and interning at the Uffizi Gallery. After graduating she simultaneously interned at a museum and a gallery, both located in San Diego and specializing in displaying work from female artists and artists of color. She is now an M.A. student at UC Riverside studying Art History with an emphasis in modern/contemporary art and critical theory. She spent the previous year working as a substitute teacher in San Diego County for the Cajon Valley Union School District. This district serves a mainly Middle Eastern, Hispanic, and African American community with a large portion of the student body having recently immigrated to the United States. Victoria works with both fourth and fifth grade general education and special education students.

#### **GRADUATE FELLOW RACHEL ZIMMERMANN**

##### **Collage: Creating a New Art Object**

For countless years, artists have experimented with collage as both an art form and technique, exploring how the use and combination of "found" images and text can create completely new and complex works of art. This lesson displayed a variety of approaches to the creation of collage, including Cubist collage-making, photomontage, and even a simple torn paper approach utilized by some artists of today. Students were asked to look for the similarities between differing collages, prompting them to think about the consistent use of both text and image in collage-making, as well as how the different "pieces" result in a new work of art. Using "found" images and words from recycled materials each student created something unique, serving as an outlet for self-expression and an exploration of the use of texture, color, and space in creating a new art object.

#### **Common Core Standards**

1. Students discussed how collage-making results in the creation of a new art object—how separate "found" images and text can combine to create something completely new.
2. Students created their own collage, creating something new and unique to them while using found images and materials.
3. Students had evaluated a variety of collages spanning the last century to the present, identifying individual "parts" of a collage and thinking about what new artwork results from the combination of those separate pieces.

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### **Classroom Online Resource Document (CORD)**

The resource accompanying this project was a poster with key images and artists related to the topic of collage in the 21<sup>st</sup> century, as well as a brief set of instructions for preparing for the activity.

**Rachel Zimmermann** is a Master's candidate in the History of Art Department at UC-Riverside. Having graduated with a B.A. in Art History and Gender Studies from Elon University in North Carolina, she is currently pursuing her interest in the issues surrounding identity and representation at the intersection of contemporary art, activism, and photographic practice.

## **MUSIC**

### **GRADAUTE FELLOW DANIEL CASTRO PANTOJA**

#### **Huepa' Je: a journey through the music landscape of Colombia.**

This performance/lecture introduced the audience to the music of Colombia. The audience participated in a musical voyage through the complex and rich soundscape of Colombia by listening to a variety of musical genres that originated in such place, which were either performed by the lecturer, or learned through interaction with the students (performer will wear a traditional Colombian outfit as well). The audience learned about the history, cultural context and performance practice of the following genres: Cumbia, Bullerengue, Porro, Vallenato, Currulao, Bunde, Chirimía, Joropo Llanero, Bambuco, and Pasillo. As well, they were exposed to modern adaptations of these styles found in Rock, Pop, and salsa. The presentation concluded with a live performance of Colombian music written for guitar, featuring works by Adolfo Mejía, and Gentil Montaña, as well as a live demonstration of the Colombian gaita flute, and the Andean charango.

#### **Common Core Standards**

1. Students learned through imitation (clapping) the basic rhythmic patterns found in Colombian Music.
2. Students executed rhythms in an ensemble-like context, emulating a cumbia group.
3. Students were able to reflect on the connection between music and its corresponding cultural and historical context.

### **Classroom Online Resource Document (CORD)**

The resource accompanying this project was an outline of the presentation, and a list of listening examples derived from the presentation/performance.

**Daniel Castro Pantoja** was born and raised in Bogotá, Colombia. At age 15 he began his guitar studies with Mr. Andres Samper at Pontificia Universidad Javeriana in Bogotá. After graduating from High School, he was awarded a scholarship to attend Loyola University in New Orleans, where he graduated Summa Cum Laude in 2011. After obtaining his B.M., he worked as a Graduate Teaching Assistantship at the University of Akron, where he graduated in 2013 with a Master's of Music degree in guitar performance. During his stay in Akron, he studied under the tutelage of classical guitarist and pedagogue extraordinaire Mr. Stephen Aron. Currently, he is second year Ph.D. student in Musicology at UCR, studying with Dr. Walter Clark. His main research interests lie within the world of Latin American and guitar music, mainly the ones springing from his beloved country, Colombia. He is a recipient of the Anthony Ginter music award and the Dean's distinguished fellowship at UCR.

### **GRADUATE FELLOW CHRISTIAN DUBEAU**

#### **A Beginner's Guide to Keyboard Instruments and their Composers**

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The objective of this presentation was for students to obtain a basic knowledge of the piano and its composers, as well as to learn a little about other keyboard instruments such as the harpsichord, clavichord and organ. Dubeau played music from Beethoven (Für Elise; Moonlight Sonata), Johann Pachelbel (Canon in D), Scott Joplin (The Entertainer), and John Williams (Star Wars). He also discussed this wonderful music and gave a basic background on the composers. Next, he taught the students the names of some of the notes on the keyboard so that they could obtain a basic understanding of how keyboard instruments work. The students were taught to distinguish between the sounds of different keyboard instruments by showing pictures and playing samples.

#### **Common Core Standards**

1. Knowledge: Students identified music from different western classical composers and be able to discuss the difference in these composers' individual musical styles. They also identified the sounds of different keyboard instruments.
2. Execution: Students used the keyboard to play and identify different notes, thus creating their own music.
3. Reflection: Students enjoyed a variety of different music and decided which stylistic traits and composers they prefer.

#### **Classroom Online Resource Document (CORD)**

A study guide was prepared and contained the following:

- A picture of a piano-keyboard with note names written on it.
- Pictures of composers with a few musical facts written about each (such as brief bio, popular pieces that they've written, and specifics about their style).
- Images of different keyboard instruments.

Growing up in a family greatly immersed in a musical background, **Christian Dubeau** developed a love for music at an early age and began playing piano at the age of 5. He holds a Bachelors of Arts (emphasis in piano) from the University of Southern California (USC) and teaches beginning, intermediate and advanced classical piano. He also knows how to teach rock piano techniques.

Upon graduation, he aspires to become a full-time music teacher, both at the university and elementary school levels.

#### **GRADUATE FELLOW NO.E PARKER**

##### **Developing Sonic Awareness//Music is Everywhere!**

This one-hour highly interactive workshop opened student's minds to making music with practically any object within reach through a series of fun and unusual listening exercises and research.

The students were trained to become experienced "sound detectives" through: 1) a guided 1-minute meditation on "silence"; 2) a close listening of an experimental musical composition by no.e followed by a guessing game to name the "instruments" used; and 3) a site-specific sonic treasure hunt where the students **use** their hands, feet, clothes, pencils, books, desks, chairs, backpacks, etc. to **design** new sounds from common everyday objects around them. The hour wrapped up with an exciting game-show style sharing of our findings together.

#### **Common Core Standards**

1. Students **identified** and **defined** what "music" and "sound" are and then **described** how they think sounds are *physically* made—i.e., physical via the human body as well as physics of sound—the idea of sound as waves.
2. Students became "sound detectives" and **explored** their classroom's contents for new sounds while **expanding** their concept of possible sound-making/musical objects.
3. Students learned to **evaluate** sounds in the perceived "silence" of their classroom along with the instrumentation of a specific musical composition (little did they know that all sounds in the piece were made with common objects such as kitchen bowls, tin foil, rice, water in a jar!).

Classroom Online Resource Documents (CORD) are available for download:

[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

### **Classroom Online Resource Document (CORD)**

A printed, 1-page guide on how to conduct sonic and silent meditations/observation sessions in the classroom and also while outdoors.

**no.e Parker** is a Digital Music Composition Ph.D. Candidate with a focus in Interdisciplinary Composition. She has a BS from Cornell University in Textile Design, and earned her M.F.A. in Digital Art and New Media from UC Santa Cruz in 2007. A multi-disciplinary artist, her compositional work deals with live musical improvisation, soundscape recording, gamelan and electronic music, video, and dance performance. no.e has also designed sound for sculpture installation, along with sound and digital media for theater and dance performances in Bali Indonesia since 2008. Her main Ph.D. research focus is on the sonification of scientific data taken from decomposing food waste, using this information to generate musical compositions that pertain to the specific place where the waste was generated.

### **GRADUATE FELLOW ROBERT WAHL**

#### **The Sound of Spain: The History of the Classical Guitar**

This project educated and engaged audiences of any age about the history of the classical guitar. This was accomplished by providing information on the developments in construction and musical composition from the Renaissance period forward. Through this lesson, participants learned about the predecessors of the modern classical guitar such as the lute, Renaissance guitar, and the vihuela, and how these helped to shape the modern instrument and its music. While discussing the changes, details were also provided as to the developments in notation, composition, and performance styles through the use of visuals and live demonstrations. The performance aspect of this project was the primary focus with all other information and activities designed to help foster an understanding and appreciation for both the music and instrument.

#### **Common Core Standards**

1. Students identified changes in musical styles as they actively listen to pieces from different eras.
2. Studied of the parts and design of guitar and its historical changes will engage students to think critically about why the changes were made.
3. Active listening helped to the student to enjoy performance on the guitar before I engage them with questions about the pieces.

### **Classroom Online Resource Document (CORD)**

The accompanying resource was a set of posters that presented in class of guitars from various periods and facts about each. An additional poster included facts about the guitar, its construction, and the music played.

**Robert Wahl** is a Ph.D. candidate at the University of California, Riverside studying historical musicology with a dissertation on the influence of Spanish music upon the US during the twentieth century. He holds a Bachelor of Music on classical guitar from San Diego State University and a Master of Arts from California State University, Long Beach in musicology. Robert enjoys playing guitar with his friends and family and loves to share music with anyone willing to listen or learn.

### **GRADUATE FELLOW LEILANI DADE**

#### **Make Some Noise! Learning to Build and Play Percussion Instruments**

In just five weeks, kindergarten students learned to build and play a variety of homemade percussion instruments from common household items. All of these instruments were handcrafted from everyday recycled materials, and used with Leilani's story book 'Cadence and Bolero.' Students focused on basic music concepts like loud/soft, fast/slow and learned to think about sound in a whole new way.

### **Common Core Standards**

1. Execution: Students will learn to build unique musical instruments.
2. Knowledge: Students will learn about the origins and music style associated with each instrument type.
3. Reflection: Students will explore sound both individually and as a group.

### **Classroom Online Resource Document (CORD)**

A handout with instructions and a list of materials for each type of instrument.

**Leilani Dade** is currently pursuing a Ph.D. in musicology at the University of California, Riverside. She received her undergraduate degree from Hollins University in music performance and French, along with a certificate of arts management. Leilani has a passion for both music and art. Her primary instrument is classical guitar, but her musical interests extend to Latin American percussion and Appalachian bluegrass.

### **GRADUATE FELLOW CHRISTOPHER DIAZ**

#### **Singing with Your Whole Body**

This presentation was made up of three basic parts. In the first section, students learned about a musical concept (the major scale, for example). In the second section, they learned that those concepts can be heard and found in songs (the major scale is used in “Hello Goodbye” by The Beatles). Finally, they learned the songs that and how to understand these concepts and participate in a sing along. This portion of the presentation was also accompanied by some basic vocal technique instruction and singing exercises designed to improve the performance by the end of the presentation.

### **Classroom Online Resource Document (CORD)**

A Step-by-Step guide outlining activities to help students focus on singing with all parts of the body.

**Chris Diaz** has taught music classes that range from kindergarten to college. He holds an associate’s degree in commercial music/recording technology, bachelor’s degrees in both marketing and music business, a master’s degree in music and human learning and he is currently working on his Ph.D. in digital composition. He was the music specialist for a title I elementary school in Texas before relocating to the Inland Empire. As a member of the Fender Kids Rock Free program in Corona, Chris teaches voice class and private vocal lessons while also directing the vocal ensemble. A strong believer in intrinsic motivation, Chris believes in allowing his students to bring their own unique musical tastes and preferences into his classroom and studio and often uses popular and/or multicultural music to engage students who are typically not interested in classical music.

### **GRADUATE FELLOWS JACLYN HOWERTON AND RACHEL HOWERTON**

#### **Introduction to Music Appreciation through Wind and Brass Instruments**

An informative and entertaining demonstration/performance of classical music utilizing instruments in both the wind and brass family and focusing primarily on the French Horn, Scottish Cow horn, Oboe and English Horn. Students were taught how all aspects of learning and how multiple subject areas are vital to the act of performing and learning music through these specific instruments. It also demonstrated the multiple tools, gadgets and essential equipment uniquely used by each instrument. The presentation was interspersed with questions and answers, rhythm demonstrations, hands on interaction with musical instruments made from household materials such as the hose horn, and song recognition (name that tune) through both solo and duet performance and concluded with a songs on request session with the students. Appropriate for Special Needs.

### **Common Core Standards**

Classroom Online Resource Documents (CORD) are available for download:  
[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

1. Students saw how music can be applied to everyday life and materials through the creation of musical instruments that can be made from common household materials and the recreation of ancient materials. This was demonstrated through the hose horn, Scottish Cow horn and the double reed art of reed making.
2. Students actively employed their own knowledge of music and pop culture in song identification and by participating in question and answer sessions. They also felt the vibrations of the instrument through the use of the hose horn that helped them understand the physics of sound production.
3. During the presentation, the students were invited to sing, clap or hum along if they knew the words to the melodies. They could apply this knowledge to their experiences with music in everyday life through films, live performances, radio, etc.

#### **Classroom Online Resource Document (CORD)**

A Music Appreciation document with fun demonstrations of important musical terminology.

**Jaclyn Howerton** is a Ph.D. student in Musicology currently starting her second year at the University of California, Riverside and was a recipient of the Chancellor's Distinguished Fellowship in 2013. 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.

**Rachel Howerton** is currently pursuing a Ph.D. in musicology at the University of California, Riverside and is studying under the guidance of Dr. Byron Adams. Howerton's primary research interests include nineteenth century French composers and the reception of music in Great Britain in the nineteenth and twentieth-centuries. Howerton received her Masters of 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 awarded the Departmental Citation in Music and the Departmental award in Performance.

#### **GRADUATE FELLOW CHRISTINE LEE**

##### **Rhythm and Adventure**

The program Rhythm and Adventure used movement based activities to teach students about the rhythm used in different styles of music. The program covered basic concept of rhythm, then explored different types of rhythm used in four or five different musical styles: Classical Symphony, Jazz (swing), Bossa Nova, Pop and Waltz. After explaining some of the basic concepts of rhythm, Lee demonstrated how rhythm goes in each category by playing musical examples (two music per each category) and she used little drums (Korean drum, Tambourine) to help students identify the rhythm. After each demonstration, students got involved to perform each rhythmic type by clapping, singing, tapping, and also moving bodies.

##### **Common Core Standards**

1. Knowledge-- Students identified different types of rhythm in different styles of music.
2. Execution-- Students learned rhythmic patterns through the activities by listening, clapping, singing along, interacting with friends, tapping, and moving bodies.
3. Reflection-- Students enjoyed different types of rhythm in music and were able to apply this experience to evaluate other styles of music, which were not covered in this workshop.

#### **Classroom Online Resource Document (CORD)**

An information sheet with important concepts about Rhythm, and many examples of the different types of rhythm in classical music

**Christine Lee** is a Ph.D. student at UC Riverside focusing on digital music composition. She composes music for different media including visual media and dance. 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 where she found an interest in exploring different types of sound, which led her to study music (Intermedia Music Technology) at

University of Oregon. 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.

#### **GRADUATE FELLOW MATTHEW NEIL**

##### **All About the Bass**

Students received an interactive introduction to the function and history of the electric bass. The presentation included posters with images, performances by Neil, and activities for the kids to join in. By the end of the presentation, students learned what a “bassline” was and sang along to one themselves. They were also introduced to the idea of improvisation as Neil improvised on a familiar tune (i.e., the happy birthday song).

##### **Common Core Standards**

1. Knowledge-Students learned the history of the Bass guitar
2. Execution- Students learned the different parts of the instrument and sound types it makes
3. Reflection- Students assisted in playing a song by clapping in rhythm to the Bass

##### **Classroom Online Resource Document (CORD)**

An information sheet with important aspects and ideas related to the Bass, with links to music examples included.

**Matthew Neil** is a third year doctoral student in ethnomusicology at the University of California, Riverside. He completed his undergraduate degree in jazz studies at Temple University in Philadelphia with a concentration on electric bass.

#### **Recorder and Piano Orchestra at Butterfield Elementary led by GRADUATE FELLOW PAULA PROPST GRADUATE FELLOW GELAREH NASERI**

#### **GRADUATE FELLOW PAULA PROPST**

##### **Learning the Recorder**

This workshop and final demonstration introduced students in elementary school to the recorder. Through weekly sessions, the students learned kinesthetic muscle memory and developed minute movements in hands. Additionally, this workshop highlighted the mathematical and reading components of music. The students learned basic note values and the sounds of different pitches; this was achieved through the reading of note values and note placement on the staff, while they played the music they saw. Additionally, students learned how to perform in front of others, as they were asked to perform individually or in small groups during the workshop as well as a small demonstration for their families at the end of the sessions.

##### **Classroom Online Resource Document (CORD)**

A packet with songs and charts that gives an understanding of different melodic structures, rhythmic structures, and simple vs. complex musical reading for recorders. Songs can be hummed as well as played to accommodate beginners.

##### **Common Core Standards**

1. Knowledge—Students learned the notes on a staff.
2. Execution—Students learned to play a song individually and as a group
3. Reflection—Students applied their new knowledge of musical notation to create their own musical phrases



**Paula Propst** is a Ph.D. student in ethnomusicology. Her research centers on popular music and the influence of gender, race, and class. As part of her dissertation topic, she participates and observes in different summer camps and after school programs that reinforce empowerment and positivity amongst girls ages 5 to 17 through popular music performance. Paula's interest in music advocacy extends beyond her dissertation topic, as she has also volunteered at different programs around the country that promote music education to young people, such as the Rock n' Roll Camp for Girls Los Angeles, Bands of America Summer Symposium (now known as Music for All, Inc.), and Music Changing Lives.

#### **GRADUATE FELLOW GELAREH NASERI**

##### **Piano for kids**

This program offered piano group lessons to kids. The participants learned some music theory and learned how to read rhythm via some games and cards. They also learned to play some kids songs on the piano. Some songs were sing along type, which made the group enjoy both singing and playing a song on the piano.

##### **Common Core Standards**

1. Knowledge—Students learned the notes on a staff.
2. Execution—Students learned to play a song individually and as a group
3. Reflection—Students applied their new knowledge of musical notation to create their own musical phrases

**Gelareh Naseri** is a Ph.D student in digital composition at the University of California, Riverside. She received her M.A in composition from the University of Art and her B.S. in computer engineering from Shahid Beheshti University in Tehran, Iran. She is a member of society of music instructors and society of composers of house of Music in Iran. She studied composition with some Iranian and Russian composers. Her compositions include works for piano, chamber music, and orchestra.

#### **GRADUATE FELLOW DAMJAN RAKONJAC**

##### **Music Basics With Guitar**

Students clapped, sang, and stomped their way through basic musical terms while Damjan played along on the guitar. Each musical term was brought to life through a pop song performance (Beatles, etc.) and also through class participation: clapping along, raising hands when they recognized terms in the music, easy "up or down" singing. Damjan had big flashy posters to demonstrate what basic notation looked like (notes, the staff, treble clef and bass clef). The point was to get kids to remember what basic musical terms sound like and look like.

##### **Common Core Standards**

1. Knowledge: students identified basic music notation symbols, both on the page and when played.
2. Execution: students were asked to clap and sing along to basic notes and rhythms. They helped create the performance.
3. Reflection: students evaluated basic musical rhythms (fast vs. slow, long vs. short) and notes (higher vs. lower). They decided which types of musical ingredients they liked best.

##### **Classroom Online Resource Document (CORD)**

A handout including the basic music notations learned in class (whole notes, half notes, quarter notes, rests, treble and bass clef, etc.). Could be used to go over the concepts learned during the presentation.

**Damjan ("Damien") Rakonjac** is pursuing a Ph.D. in music history at UCR. He has worked as a substitute teacher for the Garden Grove Unified School District, and has over ten years of guitar teaching experience. Damjan has a B.A. in guitar performance from Pepperdine University and a passion for sharing his knowledge of music with students.

## GRADUATE FELLOW **ELIZABETH WOOD**

### **Taiko in North America**

This program covered the basics of taiko (Japanese drumming), including movements and vocalizations. Historical and cultural contexts were discussed, particularly in relation to the North American community. Students had the chance to learn a short song, and participation was encouraged.

### **Common Core Standards**

1. Students were able to identify parts of the drum and elements of the music, using the Japanese words where applicable.
2. Students evaluated their experience by discussing how easy or difficult it was to learn this new type of music.
3. Students learned a short piece, using the knowledge they had gained from the demonstration. Those who were comfortable had the opportunity to perform for one another.

### **Classroom Online Resource Document (CORD)**

Short handout with labeled parts of the drum and the ensemble, and a short piece of music.

**Elizabeth Wood** is an ethnomusicologist and percussionist from Blacksburg, VA. She graduated magna cum laude from James Madison University in 2013 with a Bachelor of Music degree in Music Industry, with a focus on percussion. While at JMU, she interned at Smithsonian Folkways in Washington, D.C., where she worked on projects involving Chinese pipa artist Wu Man and the anthology *Woody at 100*, which details the career and artistry of Woody Guthrie. In August of 2013, she moved to California to begin her Master's degree work in ethnomusicology at the University of California, Riverside, where she is currently a student. Her research interests include politics, memory, and identity creation in American popular music, and gender and race in European taiko groups. She is a member of several performing ensembles at UCR, including the gamelan ensemble, the tabla ensemble, and the Andean music ensemble, and she also plays with the Taiko Center of Los Angeles under the direction of Reverend Tom Kurai.

## THEATRE

## GRADUATE FELLOW **LINDSEY STEFFES**

### **Design Your Own Movie Star**

Who's your favorite movie character of all time? Peter Pan, Harry Potter, Princess Elsa? Today, it's your job to add a name to the list. In this screenwriting workshop, students learned how to create their own colorful characters by making a character sketch. To begin, students were shown three different characters: one hero, one villain and one funny character. As a class, they matched adjectives to those characters. Next, they added music to the mix. They listened to three different songs, and during each one, students drew a character inspired by the music. After drawing three different characters, students picked the one they liked best. Then, students were ready to become writers for the day. Using their drawings, students answered questions about their character. Once everyone had finished writing, students shared their character sketches and drawings with the class.

### **Common Core Standards**

1. Knowledge: By the end of the lesson, students learned how creating colorful characters could lead to successful screenplays and hit movies. By practicing the skills of creative writing and drawing, students explored the careers of a screenwriter, author and artist.
2. Execution: By the end of the lesson, students created their own fictional characters by listening to music, drawing and writing a short descriptive paragraph. Students also took part in the performance aspect of writing as they shared their character sketches with the class in a short presentation.

Classroom Online Resource Documents (CORD) are available for download:

[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

3. Reflection: By the end of the lesson, students learned how to evaluate the difference between a weak character and a strong character. They enjoyed the process of creating their own strong characters. In the future, they could apply this knowledge as active critics of characters in books, movies, TV and other popular media. They could also use this knowledge to begin writing their own screenplays.

#### **Classroom Online Resource Document (CORD)**

The resource accompanying this project consisted of an online PDF guide on how to listen to music and draw at the same time (“Listen + Draw: Moving to the Melody”). This little workshop taught students an easy way to find inspiration and to incorporate music and art into their lives everyday – at school and at home.

**Lindsey Steffes** is working on her M.F.A. in Fiction at University of California Riverside. Her current project is a collection of short stories called *American Candy*, which focuses on characters with small-town ideals, eccentricities of spirit and candid voices reflecting the reality of the world she grew up in. She is originally from Baraboo, Wisconsin and graduated from University of Wisconsin Madison with a B.A. in English, Emphasis on Creative Writing. In addition to writing fiction, she also works on screenplays and produces short films. Most recently, she created *First Love in Yucca Valley*, a short documentary on the topic of first love, centered around a diner in Yucca Valley, California.

#### **GRADUATE FELLOW JAVIER HURTADO**

##### **Artist in Residence - Theater Production and Performance**

This 12 Session Project engaged students in the process of making theater from rehearsal to performance. Students were assigned roles on and offstage and worked together during the rehearsal process that lead up to a public performance for the school community.

##### **Common Core Standards**

1. Students understood the rehearsal process including the key roles involved in mounting a production. Students also gained vocabulary associated with the theatrical production process and were able to use it to talk about the process
2. Students learned to work together in large and small groups toward a collective long-term goal. They felt fulfilled and proud of the hard work they did together. In addition, this process helped build self-confidence, academic discipline and strong friendships.
3. This process taught students to understand what is expected of an actor, director, producer, and stage crew. They understood how to dissect a piece of literature and recite it to effectively communicate mood, emotion.

#### **Classroom Online Resource Document (CORD)**

A guided series of Theatre games, complete with warm-up exercise, that teachers can use to help students understand and enjoy improvisation.

Before beginning the M.F.A. in Creative Writing for the Performing Arts program at UCR, **Javier Hurtado** worked extensively with young theater artist and technicians. Most recently, as the Education Coordinator for Brava! for Women In the Arts. He also spent the six years in Oakland, CA coordinating arts focused after school programs for elementary students. Before moving to Oakland, he spent 10 years directing, coordinating and acting as Production Manager for the STAR Arts Education’s summer conservatory program at Gavilan College where he was the founding director of a successful 8-year partnership with El Teatro Campesino. Beyond his youth focused work, Javier is a playwright, performer and independent producer. He has been working with El Teatro Campesino on and offstage since 1999, as a long time member of the El Teatro Campesino’s extended company; he was invited to premiere his play LAST CALL at El Teatro Campesino in 2012 as part of a three-month residency. His solo work has been presented at colleges, clubs, theaters, and other venues across the southwest, on the east coast and throughout the San Francisco Bay Area.

Classroom Online Resource Documents (CORD) are available for download:  
[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

## **GRADUATE FELLOW KIMBERLY GUERRERO**

### **WHO'S THE HERO? Storytelling Native American Style**

A brief performance, this presentation began with a brief but beautiful opening circle, where the Indian flute was played and the concept of “story” was introduced. By drawing from tenets of Native American storytelling (emphasizing vision, courage, perseverance and a tribe-centered vs. self-centered worldview) students learned the 5 components necessary to tell any great story. There has to be 1) a hero 2) on a quest 3) that faces obstacles 4) has friends/allies as helpers 5) and finally, they never give up! During the latter part of the class, students engaged their own creative expression and critical thinking to write and/or draw a story where they, themselves are the heroes. Students explored creative expression, engaged critical thinking, encouraged literacy, and most importantly, empowered themselves with practical tools to help them reach their full potential.

### **Common Core Standards**

1. Students identified the 5 elements of what makes a great story. They used critical thinking to apply these to stories they are familiar with (“Diary of a Wimpy Kid”, “The Wizard of Oz”)
2. Students wrote and/or drew their own stories using the 5 elements as a guide
3. Student evaluated their stories and made necessary adjustments; some volunteered to share theirs with the class

### **Classroom Online Resource Document (CORD)**

The resource accompanying this project was a poster with pictures describing the 5 elements of storytelling

**Kimberly Norris Guerrero** (Colville, Salish-Kootenai, Cherokee) is a native Oklahoman and graduate of UCLA who enjoys a career in entertainment as an actor, writer and director. Kimberly also works with at-risk youth in Native American communities delivering motivational speeches, substance abuse prevention workshops and trainings that utilize filmmaking as a tool to promote personal and community development. A few of her film/TV credits include *The Cherokee Word for Water*, *Longmire*, *Grey’s Anatomy* and *Hidalgo*, though she is most often recognized as “Winona,” Jerry’s Native American girlfriend on *Seinfeld*. Kimberly originated the role of “Johnna” in Steppenwolf’s Tony and Pulitzer Prize-winning play *August: Osage County* and joined the ensemble performing in Chicago, on Broadway, at The National Theatre in London and at the Sydney Theatre Company in Australia. Kimberly was selected as a Fellow for the Sundance Writer’s Lab, was a finalist for the Rockefeller Foundation New Media Fellowship and the ABC/Disney Writing Fellowship and has won several awards for acting including Best Actress at the 2014 Red Nation Film Festival for her portrayal of the inspirational Cherokee chief, Wilma Mankiller.

## **UNDERGRADUATE IMPROV ENSEMBLE – FALL AND SPRING**

### **Fall IMPROVOLOGY - “TALES OF WONDER”**

This show blended improv theatre and fairy tale story telling to create a production that instilled the importance of learning in school to children. The production used the genre of fairytale along with its various motifs and the tools of improv comedy to achieve its goals and to excite children about their own learning and education.

### **Common Core Standards**

1. Knowledge: The students identified with the hero/heroine of the story. By relating to the hero’s obstacles, the students saw the importance of learning in school
2. Execution: The students used and engaged their own active imaginations and gave suggestions to the troupe, which helped to shape the show.

Classroom Online Resource Documents (CORD) are available for download:

[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

3. Reflection: Through enjoyment and active participation in the show, the students were able to step back and evaluate their own experience in comparison to the characters in the show. The goal of this was to identify the themes of the show and thus to instill in the students the importance of education.

#### **Classroom Online Resource Document (CORD)**

A fun introduction to Improv acting. Includes warm ups and theatre games designed to open students minds to how they can improvise.

**Dana White** (Screenwriting) acquired her B.F.A. at The Boston Conservatory, and then studied classical theatre at the London Academy of Music and Dramatic Arts. As an actor, she has performed in various productions, such as, the off Broadway show "Love Letters to Adolf Hitler." She has worked with The Jewish Theatre of New York, The Actors Studio, The Ensemble Studio Theatre and the Lincoln Center Institute, among others. She has acted in many independent films, including, "The Surface," which won her a Best Actress Award at The NYU Film Awards, the short film "Moonscapes," which won her the Best Actress Award at The Dieciminuti Film Festival, and "Replaced," which went on to receive great praise at both the prestigious Hollywood Film Festival and the Malibu Film Festival.

After moving to Los Angeles, Dana decided to produce her own films. She has written, produced and acted in various projects of her own including her short film "Near Miss" which was an official selection of The Buffalo Niagara Film Festival and The Griffon International Film Festival. Currently, she is in the process of raising money to make her newest project, a film that she wrote, called, "The Red Suitcase" ([www.theredsuitcasethemovie.com](http://www.theredsuitcasethemovie.com)). The film is based on and dedicated to Dana's mother. It will star one of New York's finest actors, Kathleen Chalfant.

**Haley Bess** is returning to her Gluck family after touring with several other performance groups and participating in the Gluck Day of the Arts. Haley is a fourth-year theatre major at UCR. She hopes to continue onto to graduate school, so that she may later teach theatre herself or open up a community children's theatre of her own. She works as a performing arts mentor at Vista Heights Middle School, as well as a lighting technician for UCR's Theatre Department.

**Kirby Marshall-Collins** is a third year Theater Major at UCR on the Writing Track.

**Sarah Green** is a third year theater major. She has studied and worked to hone her craft at UCR. She recently had roles in, The Rover, We Were Here and the previous Gluck Improv troupe.

**Khalif Gillett** is a third year theatre major at the University of California, Riverside. This is his Gluck debut and he has been in multiple UCR Productions in the past.

**Jacqueline Malenke** is going into her senior year at UCR. She is a theatre major with an emphasis in lighting design. This past summer she interned at the Williamstown Theatre Festival in Williamstown, Massachusetts as an electrician. She is excited to return to the Gluck Fellowship program to share her love of theatre with others!

**Cat Priamos** is a 5<sup>th</sup> year double-majoring in Theatre and Creative Writing. She has performed in four main stage plays at UCR and was the assistant stage manager for the musical "In the Heights." She is thrilled to have the opportunity to be a part of the Gluck troupe before she graduates this December.

**Jacob Bell** is a senior Theatre major. He transferred from Riverside Community College in 2013. Along with his theater major Jacob is completing a minor in Peace and Conflict Studies to help narrow his passion for theatre.

**Bryant Glover** is a 3<sup>rd</sup> year Business major at UCR. He has played "Stick" in *Blackballin'* a play by Rickerby Hinds. This is his second theater performance.

#### **Spring IMPROVOLOGY - "TALES OF WONDER"**

This show blended improv theatre and fairy tale story telling to create a production that instilled the importance of learning and social interaction in children. The production used the genre of fairytales along with its various motifs and the tools of improv comedy to achieve its goals and to excite children about their own learning, education, and art.

Classroom Online Resource Documents (CORD) are available for download:

[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

**Allison-Marie Molnaa** is a fourth year theatre major who has been involved in multiple productions inside and outside the university. She has worked as stage manager, assistant director, master electrician, and many more.

**Bethanie Camarillo** is a third year Theatre major at the University of California Riverside. She has worked on crew for four productions at UCR,

**Amy Holt** is a second-year graduate student in the creative writing M.F.A. program at University of California, Riverside. She has her B.A. in Literature with emphasis in creative writing from Southern Methodist University.

**Sarah Green** is a third year theatre major. This is her fourth time returning to the Gluck Troupe.

**Chelsea Deleon** is a fourth year creative writing major and theater minor.

**Ephraim Eshete** is a third year Sociology major and a Theatre minor at UCR.

**Kara Malissa Grimes** is a fourth year Theater major at the University of California, Riverside.

**Lawrence Pointer** is a 3<sup>rd</sup> year undergraduate student studying psychology with a concentration in law and society.

**Gema Trujillo** is a double major in Theatre and History. She is a fourth year and has been previously involved in Gluck last spring.

## ***Special Outreach Programs***

### ***MoveMore for Third Graders***

*MoveMore* is a 12-week exercise program for third grade. The entire third grade of Mission Bell Elementary in Jurupa Unified School District participated for the program, which included movement exercise; Healthy Habits check lists, and nutritious snacks. Each participant received a water bottle at the end of the program.

### **Common Core Standards**

1. Knowledge: Students will identified parts of their body and describe different ways to move and be healthy in their daily lives.
2. Execution: Students learned movements and dance moves in relation to concepts such as sports, water, and rhythm.
3. Reflection: Students reflected on what types of movements they find easy or difficult, what they enjoy doing most, and how they may have progressed during Move More classes.

### **Classroom Online Resource Document (CORD)**

The resources accompanying this class included a healthy habits checklist that students became familiar with and brought home to their parents. Students became familiar with “eating the rainbow” which encourages eating more colorful fruits and vegetables.

### **GRADUATE FELLOW CASEY AVAUNT**

**Casey Avaunt** is a teacher, choreographer and performer, specializing in contemporary dance, hip-hop, and cross-cultural performance. She is currently a Ph.D. candidate in the Critical Studies Department at UC Riverside. She graduated from Colorado College with distinction from the Dance Department and holds an M.F.A in Performance and Choreography from Taipei National University of the Arts, Taiwan. As an international artist, Casey is committed to cultivating **exchange through the performing arts**. In 2004, she received funding from the Chin-Lin Foundation to research Taiwanese culture, Asian performance, and Chinese philosophy. She later returned to Taiwan to join 8213 Physical Dance Theater for five years, as they performed in Paris, Bangkok, Hong Kong, and throughout Taiwan. In addition to performing, Casey has taught dance to children for over ten years. From 2003-2006, she taught creative movement in underprivileged elementary schools in Colorado Springs through sponsorship from the Colorado Springs Dance Theater.

Classroom Online Resource Documents (CORD) are available for download:

[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

Casey's experiences working in daycare and as a nanny enable her to easily connect with children and inspire them to dance.

#### **GRADUATE FELLOW MEGHAN QUINLAN**

**Meghan Quinlan** is a Ph.D. Candidate in the Department of Dance at the University of California, Riverside. This is her third consecutive year as a Move More fellow. She has trained extensively in dance, specializing in forms such as ballet, tap, modern, and jazz. She incorporates elements of these dance styles into her *MoveMore* classes.

#### **GRADUATE FELLOW BRIANNA SKELLIE**

**Brianna Skellie** is a Master of Fine Arts student in Experimental Choreography at the University of California, Riverside. She has been a fellow in the Gluck Program for the Arts, and is a recipient of the Dean's Distinguished Fellowship at UCR. Since receiving her B.F.A in Dance from Scripps College, she has lived, taught dance, and performed predominantly in Maui, Hawaii, and Oakland, California. Skellie is a member of SALTA, a collective of dancers.

### *Gluck in the Community*

#### **GRADUATE FELLOWS JOSH SMITH AND ANGELA PENAREDONDO**

##### **Family Fundays on First Sundays at the RIVERSIDE ART MUSEUM**

First Sunday Workshops at the Riverside Art Museum was a monthly series of creative play and exploration every First Sunday at the Riverside Art Museum. From 1-4pm, First Sunday Workshops were free and open to the public. Each month, the First Sunday Workshop offered a creative project that reflected the Riverside Art Museum's gallery programming!

##### **October Make Your Own Baby Tattoo Portrait**

UCR Gluck Fellows Angela Peñaredondo and Josh Smith led a First Sunday art jam in response to the Riverside Art Museum's Exhibition *Baby Tattoo 2014*. All ages were invited to join in the art and craftwork to make their own Tattoo Baby portrait.

##### **November Monoprint Madness**

UCR Gluck Fellows Angela Peñaredondo and Josh Smith led a First Sunday art making extravaganza in response to the Riverside Art Museum's Exhibition *Genji's World in Japanese Woodblock Prints*. All ages were invited to join them for fun, art, and craftwork to make their own Monoprint.

##### **December Twists and Turns and Beads and Pipe Cleaners**

UCR Gluck Fellows Angela Peñaredondo and Josh Smith led kids of all ages in a First Sunday art jam. All were invited to join them for fun, art, and craftwork to make their own mini sculptures or wearable art.

##### **February Lunar Kite Madness**

UCR Gluck Fellows Angela Peñaredondo and Josh Smith will lead kids of all ages in a First Sunday kite-making extravaganza. In celebration of the Asian Pacific lunar festival all are invited to join us to make their own colorful and expressive paper kite.

##### **February Button Blitz Workshop**

For the first Thursday ARTSwalk of February, Gluck Fellows Joshua Smith and Angela Peñaredondo will be hosting a button-making extravaganza at RAM. Join them in making personalized drawn and collaged buttons.

##### **March Wonderful Watercolor**

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UCR Gluck Fellows Angela Peñaredondo and Josh Smith will be leading a First Sunday art jam. All ages are invited to join us for an afternoon of drawing and water coloring.

#### April ARTSwalk **Monoprint Madness**

UCR Gluck Fellows Angela Peñaredondo and Josh Smith will be leading a First Thursday ARTSwalk workshop on making original monoprints with everyday household items.

#### May **Button Bonanza!**

Angela Peñaredondo and Josh Smith will lead kids of all ages in a First Sunday button making extravaganza at RAM. Join them in making personalized drawn and collaged buttons.

**Joshua Smith** is a working artist and graduate student in the Visual Arts department at UC Riverside. Smith is a trained furniture maker who loves the idea of a world where abstract art concepts are as accessible and as appreciated as a simple chair or a table. Additionally, Smith was the owner and co- director of Tilt Gallery and Project Space in Portland Oregon and currently runs TILT Export:, a roving curatorial project.

**Angela Peñaredondo** is a poet and artist from Los Angeles. She is also a recipient of a University of California Institute for Research in the Arts Grant, Gluck Fellowship and UCLA Community Access Scholarship. Her work has appeared or is forthcoming in *Sin Fronteras*, *Thrush*, *Solo Novo*, *Ghost Town* and elsewhere.

### *Gluck at the UCR/ARTSblock*

#### GRADUATE FELLOW **ANDREA BROWN**

#### **ARTSwalk First Thursdays and Family Fundays on First Sundays in Downtown Riverside at the UCR/ARTSblock**

#### **November ARTSwalk First Thursdays and Family Fundays on First Sundays in Downtown Riverside at the UCR/ARTSblock**

##### **Alinka Echeverria: *Faith and Vision*, Exhibition Tours**

ARTSblock and the Gluck Fellows Program presented hourly exhibition tours and continual on-site docent expertise for the Alinka Echeverria: *Faith and Vision* exhibition during ARTSwalk at the California Museum of Photography. Free and open to the public, the exhibition tours offered insightful background into Echeverria's practice and concepts, including a detailed description of her projects on-view; *The Road to Tepeyac* and *Deep Blindness*.

#### **December Festival of Lights in Downtown Riverside at the UCR/ARTSblock**

##### **Exhibition Tour: Daniel Hawkins: *Desert Lighthouse Ultimatum*, and Adrianna Salazar: *Perpetuity***

The public were invited to an exhibition walk through and on-site docent expertise for the current exhibitions on view, Daniel Hawkins: *The Desert Lighthouse Ultimatum*, and Adriana Salazar: *Perpetuity*, presented by the Gluck Fellows Program of the Arts and ARTSblock, during these First Sunday and Festival of Lights events. Tours were available every hour and were free and open to the public.

#### **January ARTSwalk First Thursdays in Downtown Riverside**

##### **SELF-GUIDED COLORING TOUR OF DANIEL HAWKINS' DESERT LIGHTHOUSE ULTIMATIUM**

Participants were given a coloring book style self-guided tour of *Desert Lighthouse Ultimatum*. The self-guided tour took participants through the exhibition explaining each object and how these objects became the overall concept of the show.

#### **February**

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### **Flower Power First Sunday Event**

Andrea Brown led a crafts workshop for children that coincided with Adrian Salazar's Perpetuity exhibition on display at the Sweeney Art Gallery.

### **Art Institute of San Bernardino Exhibitions Tour**

A special tour was designed to young aspiring artists and designers that revealed the inner-workings behind mounting a major exhibition. Behind-the-scenes access granted participants with a unique view of all the practical labor involved in presenting art.

### **March**

#### **Butterfly in the Sky pt.1**

Andrea Brown led a crafts workshop for children. They designed original artwork pieces utilizing everyday household objects.

### **May**

#### **Butterfly in the Sky pt. 2**

Andrea Brown led a crafts workshop for children. They designed original artwork pieces utilizing everyday household objects.

**Andrea Brown** is a second year M.F.A. student in the Department of Art. Her primary media are photography and sculpture. Brown is a recent transplant to Riverside from New York City where she worked as an artist for over two years. She received her B.F.A. from the University of Georgia, Athens, and has exhibited her work at Vox Populi, Philadelphia, PA, DOMA Gallery, Charlotte, NC, Hagadorn Foundation Gallery, Atlanta, GA, among others.

## ***Gluck on the UCR Campus***

### **Gluck Day of the Arts**

Gluck Day of the Arts was a full day of arts programming on the UCR campus. In the fall, we invited Bethune Elementary School in Val Verde Unified School district to bring 50 students to the UCR campus for four Gluck programs and picnic lunch. We provide transportation via Alliance Bus Lines. In the winter, Peralta Elementary from Jurupa Unified School District brought the entire 6<sup>th</sup> grade year for a full day of Gluck programming.

### **Gluck VIP Days**

Gluck VIP day is an invitation for 50 from a school to enjoy two Gluck programs and have a short walking tour around campus. There is the option for the group to bring their own packed lunch or buy their lunch from our food court in the Highlander Union Building. We provide transportation via Alliance Bus Lines. We are also able to schedule VIP days for schools able to provide their own transportation. We invite schools interested in participating in a Gluck VIP day to please email us. This fall we hosted VIP days for Val Verde Elementary School in the Val Verde Unified School District, Box Springs Elementary and Vista Heights Middle Schools in the Moreno Valley School District.

### **Unity Poem Fiesta**

UCR celebrated Juan Felipe Herrera's two years as California's Poet Laureate with a California Unity Poem Fiesta. Bethune Elementary, who contributed to one of the laureate projects, *The Most Incredible and Biggest Poem on Unity in the World*, presented their poem during the program. Gluck Fellows also led laureate booths celebrating previous years' Gluck/laureate initiatives: *i-Promise Joanna Stop Bullying Program* and *Stars of Juarez* during the fiesta. *Mosaic* literary journal Gluck fellows provided a poetry badge making booth.

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### **Homecoming**

Homecoming at UCR is a community event, with free programs and free parking all day. The Gluck Fellows Program represents the College of Humanities and Social Sciences with a session. This year the Gluck Contemporary Dance Ensemble performed.

### **SUPERHUMANities-When ART Powers Combine Gluck Summer Camp for 14-18 year old teens**

The Gluck Summer Camp of the Arts at UCR offered free workshops on the UCR campus. There were classes in Art, Creative Writing, Dance, History of Art, Music and Theatre. An exceptional graduate fellow from the Gluck Fellows Program of the Arts taught each workshop. Anyone aged 14-18 was eligible to apply; although we attracted students from as far away as Los Angeles, as well as Home-Schoolers, most students were from local high schools in the Inland Empire. We assigned classes based upon an application essay and recommendation by teacher. Each participant could enroll in as many as four intensive weeklong workshops, and we were able to provide places for up to 60 students, each enjoying up to 35 hours of arts programming in one busy week.

Educational outreach served as a bridge for high school students interested in pursuing the arts in college. Access to the UCR campus introduced high school students to university-level settings and made the university experience accessible. The Gluck Fellows Program of the Arts at UC Riverside hoped that by spending time at UCR during Gluck Summer Camp, the participants' creative minds and spirits were inspired through the arts, and this underserved Inland Empire community of teens in transition would be encouraged to seek a college degree.

The Gluck Fellows Program of the Arts staff and Fellows work hard to provide a challenging intellectual and creative environment in which every participant was able to enjoy and grow. Small class sizes and extended exposure allowed a deep connection to the Fellows and subject matter. We believe the arts represent a welcoming and tolerant community, where respect for individuals, ideas and the creative spirit is nurtured and celebrated. Summer Camp happens in June.

The UCR Summer Camp of the Arts included workshops in Spoken Word Creative Writing, Physical Dance Theatre, Singing, and Hip Hop Dance. UC Riverside graduate students working in their field of specialization taught the workshops. The Summer Camp of the Arts also included film screenings of dance, music, and theatre. Each day, there was a MorningMixer, lunch break, and Homeroom time for all the campers with art, music and dance activities. The camp culminated in an outdoor communal Final Performance at UCR on Friday, with performances and sharing by student participants – friends and family were invited.

### **GRADUATE FELLOWS LINDSEY STEFFES AND NATE HOCHSTETLER**

#### **MorningMixer**

MorningMixer was a series of high-energy games designed to keep us ACTIVE, master TEAMBUILDING, and forge CONNECTIONS with other campers. Together we were able to begin the day with a fresh boost of energy and a handful of new friendships that, with a little teamwork, extended into the classroom and transcended the program.

**Nate Hochstetler** is pursuing his M.F.A. in Screenwriting at the University of California Riverside. He studied film and screenwriting at Georgetown University, where he was a George F. Baker Scholar. At the 2014 Media and Cultural Studies Film Festival, Nate's film, "A Bee Stumbled Out," was awarded "Best Experimental Film." In the summer of 2013, Nate lived in the rural jungles of Guatemala while filming fundraising videos for Casa Guatemala, an independently run orphanage. A fifteen-second commercial he made during this time aired on Raw Travel TV in early 2014. Nate spent the summer of 2014 working for HBO Documentaries in New York.

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**Lindsey Steffes** is working on her M.F.A. in Fiction at University of California Riverside. Her current project is a collection of short stories called *American Candy*, which focuses on characters with small-town ideals, eccentricities of spirit and candid voices reflecting the reality of the world she grew up in. She is originally from Baraboo, Wisconsin and graduated from University of Wisconsin Madison with a B.A. in English, Emphasis on Creative Writing. In addition to writing fiction, she also works on screenplays and produces short films. Most recently, she created *First Love in Yucca Valley*, a short documentary of interviews on the topic of first love centered around a diner in Yucca Valley, California.

#### **GRADUATE FELLOWS ALEX RATANAPRATUM AND NICOLE OLWEEAN**

##### **From Spoken Word to the Page: Harnessing the Emotions in Written Poetry**

Discover what makes poetry ring with emotion, from the passionate verses of the spoken word to the subtlety of the page poem. Campers explored different examples of poetry and poetics together, such as music, spoken word, and traditional form to realize how one's own story could be performed through writing in a powerful way. A series of free-writes were completed, along with personalized conferences, to sharpen young writers' ears for their own poetic goals. Campers developed an understanding of how to take vocalized and internal emotions and translate them to the page in a way that was both long-lasting and subtle. Writers learned how to be both revealing and private depending on their goals. At the end, an anthology was collected containing poems by each of the campers.

**Alex Ratanapratum** is a Thai American poet from Orange County California. He studied at California State University Long Beach (CSULB) where he received B.A.s in English Literature and Creative Writing. Along with doing research in Asian and Asian American narratives and poetics, he focused on his personal interest in Hip Hop culture in Orange and Los Angeles Counties. Alex has been a member of Asian American Hip Hop organizations in his hometown, and he has been the *Nou Hach* summer intern in Phnom Penh, Cambodia as a poetry workshop leader and conference speaker for the country's first literary journal. His poems have been published in CSULB's journal *Rip Rap* as well as *Nou Hach*.

Originally from Michigan, **Nicole Olweean** holds a B.A. in Creative Writing from Grand Valley State University. She is currently a first year poet in UCR's Creative Writing and Writing for the Performing Arts program.

#### **GRADUATE FELLOW J DELLECAVE AND UNDERGRADUATE FELLOWS JC LEAPMAN, LUKE PORTILLO, GUADALUPE RODRIGUEZ, HALEY BESS, AJAY MAHANT, ELIAS HERNANDEZ, KARA GRIMES, LUKE PORTILLO, CORY NYIRENDA**

##### **S.P.L.A.T.**

S.P.L.A.T. stands for Super Powered Locomotion Action Theatrics. This was a high-energy movement and performance class where campers slid, jumped, fell, went upside down, and splat their bodies into the floor. This highly physical class required them to feel strong, cultivate energy, and sweat! The study of safe techniques for these actions was the starting point for learning to work with an individualized super heroine/hero costume and character. The workshop culminated by making a performance out of our explorations. In S.P.L.A.T. we explored how to move our bodies powerfully through space, be prepared to move in all sorts of dynamic ways and have lots of super powered fun.

**J Dellecave** is Ph.D. candidate in Critical Dance Studies at University of California, Riverside. J has been dancing since she was eight years old and brings her lifelong passion for movement to both her scholarly and studio work. She has danced and choreographed professionally in Mew Your City, Philadelphia, as well as various other locations in the U.S. and Canada. J holds a B.F.A. in Dance from Temple University and M.A. in Performance Studies from New York University. J was awarded the prestigious Jacob K. Javits Fellowship (2010-2014) and has also received the Chancellor's Distinguished Fellowship and Humanities Graduate Student Research Grant from the University of California, Riverside.

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**JC Leapman** is a student at Riverside City College. JC is earning associate degrees in, Social and Behavioral Studies, Psychology, Language and Communication, and Humanities Philosophy and the Arts. JC was a camper on the Gluck Summer Camp, and has interned four years for the program.

**Guadalupe Rodriguez** is a Dance and Anthropology major at UC Riverside.

**Haley Bess** is a fourth-year theatre major at UCR.

**Ajay Mahant** is a 2<sup>nd</sup> year Electrical Engineering major at UCR. He has been a Summer Camp participant in previous years.

**Elias Hernandez** is a 1<sup>st</sup> year Liberal Studies major at UCR. He has been a Summer Camp participant for the previous 5 years.

**Kara Grimes** is a fourth year Theater major at the University of California, Riverside.

**Luke Portillo** is a Dance major at UC Riverside

**Cory Nyirenda** is a Neuroscience and Dance double major at UCR.

### GRADUATE FELLOW **KATHERINE GUILLEN** AND UNDERGRADUATE FELLOWS **YVETTE HERRERA, ELMA FRIAS, EDUARDO FLORES AND NO.E PARKER**

#### **HomeRoom**

If what we wear and art are ways of expressing ourselves – DIY clothes *as* art take expression to another level. Homeroom Was full of quick lessons and lots of supplies so campers could learn how to cut, dye, paint and stencil their costume for the final performance. One large T-Shirt was provided, but campers were highly encouraged to bring lots of old shirts, pants, hats and shoes that might have benefited from applied style (from rags to rad?)

**Katherine Guillen** is a painter, filmmaker and photographer and sculptor based in Los Angeles and Riverside. She is interested in the poetic potential of layered imagery, landscape and digital collage through technology. She has been exhibited nationally in Los Angeles, New York, Dallas, Denver, San Francisco, and internationally in Canada, Sweden and Brazil. Katherine attended Art Center College of Design, where she received a Bachelor of Fine Arts with Honors and is currently enrolled in the Master of Fine Art Program at the University of California, Riverside.

Currently Katherine is working on 2 short audiovisual films with the Composer Christine Lee.

**Yvette Herrera** is a 4<sup>th</sup> year Theater and English major at UCR.

**Elma Frias** is a 5<sup>th</sup> year Neuroscience and Music double major at UCR.

**Eduardo Flores** is a Media and Cultural Studies major at UCR.

**no.e Parker** is a Ph.D. in Ethnomusicology student at UCR.

**Josh Kreeger** is a third year History major at UCR. He has been a Summer Camp participant for two years.

### GRADUATE FELLOW **LINDSAY BLUE** AND UNDERGRADUATE FELLOWS **LUKE PORTILLO, GUADALUPE RODRIGUEZ, CORY NYIRENDA, AND NATALIA ZUFFEREY**

#### **Hip Hop Hooray: Celebrating Self-Expression Through Hip Hop Dance**

Learn about hip-hop's history and its appreciation for self-expression and individuality. In this class, campers did not just learn choreography; they also were guided in creating movement of their own. This class helped them explore their own unique style and encouraged them to show everyone what they had learned!

**Lindsay Blue** is a first-year Ph.D student in the Critical Dance Studies program at UCR, and is both a Chancellor's Distinguished Fellow and a Gluck Fellow. She received her B.A. with Honors from Pitzer College, where she majored in Spanish Language and Latin American Cultural Studies and minored in Dance. Lindsay is a founding member of ENVY Dance Company and has served as Assistant to the Founder and Artistic

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Director since the Company's inception in 2007. She has been teaching Hip Hop in the Los Angeles area since 2008, working with students from age 5 to 75, from beginners to professionals.

**Natalia Zufferey** is a 3<sup>rd</sup> year Theater major at UCR. She has been a Summer Camp participant in the past.

**Guadalupe Rodriguez** is a Dance and Anthropology major at UC Riverside.

**Cory Nyirenda** is a Neuroscience and Dance double major at UCR.

**Luke Portillo** is a Dance major at UC Riverside

## **GRADUATE FELLOW CHRIS DIAZ AND UNDERGRADUATE FELLOWS ELMA FRIAS, ELIAS HERNANDEZ, JC LEAPMAN, AND YVETTE HERRERA**

### **Karaoke Kamp**

Do you love to sing? Of course you do, everyone does! Would you like to learn how to be a better singer using music you love? Then Karaoke Kamp is the perfect match for you. In this week, campers learned about all of the proper techniques used by the best singers to get that impressive sound everyone wants to have. They also tried to apply these techniques by singing along with karaoke versions of songs that they chose in front of their classmates. By the end of our week together, they were ready to change the world with their voice!

**Chris Diaz** has taught music classes that range from kindergarten to college. He holds an associate's degree in commercial music/recording technology, bachelor's degrees in both marketing and music business, a master's degree in music and human learning and he is currently working on his Ph.D. in digital composition. He was the music specialist for a title I elementary school in Texas before relocating to the Inland Empire. As a member of the Fender Kids Rock Free program in Corona, Chris teaches voice class and private vocal lessons while also directing the vocal ensemble. A strong believer in intrinsic motivation, Chris believes in allowing his students to bring their own unique musical tastes and preferences into his classroom and studio and often uses popular and/or multicultural music to engage students who may not be interested in the classical music traditions.

**JC Leapman** is a student at Riverside City College. She has been a Summer Camp participant in the past.

**Elias Hernandez** is a 1<sup>st</sup> year Liberal Studies major at UCR. He has been a Summer Camp participant for the previous 5 years.

**Elma Frias** is a 5<sup>th</sup> year Neuroscience and Music double major at UCR.

**Yvette Herrera** is a 4<sup>th</sup> year Theater and English major at UCR.

## **Gluck Global**

**GRADUATE FELLOW KATHERINE GUILLEN**

**GRADUATE FELLOW NATE HOCHSTETLER**

**GRADUATE FELLOW DANA WHITE AND UNDERGRADUATE FELLOW OSCAR HO**

### **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 was the brain-child of Gluck Director, filmmaker and UCR professor Erika Suderburg, in conversation with Max H. Gluck Board member Richard Reinis and Gluck Foundation CEO Camilla Townsend. While the three were chatting about the reach of the UCR Gluck Program in particular and the Max H. Gluck Foundation

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in general, Erika's specialized knowledge in media and cultural studies combined with her filmmaking expertise and experience in creating a basic filmmaking kit (as well as a knack for catchy names) crystalized into the idea for GluckTV – a YouTube channel housing a variety of short films cataloguing the many facets of the Gluck Fellows Program of the Arts at UC Riverside.

With a consumer grade video camera, editing software and GluckTV fellows, we began to collect examples of Gluck programming as well as mine the archives for examples of Gluck programs documented in previous years.

The growing collection of films available for viewing on GluckTV.UCR is a combination of recruitment films for Gluck Fellow applicants and teens for Gluck Summer Camp, event documentation of Gluck Days of the Arts and short entertainment videos for viewers interested in sampling a variety of Gluck performances in dance and music.

Future GluckTV films will include a Gluck at UCR 20<sup>th</sup> Anniversary Special to mark the 20<sup>th</sup> year the Max H. Gluck Foundation has made possible the Gluck Fellows Program at UCR. We are working on a documentary about a small group of Gluck Summer Campers who were so moved by their participation in camp over their high school years that they returned as Gluck Support Fellows in order to give back to the program. We are also planning short educational films of Gluck Fellow programs. This will make available Gluck Fellows and their lively, interesting subjects into classrooms anywhere in the world.

<https://www.youtube.com/channel/UCQ4oP3AkIREX4Zfx7Gq-I3A>

Filmmaker Katherine Guillen

2014 Gluck Summer Camp – Hyperbole

2014 Gluck Summer Camp – Where Did You Find Your Groove?

2014 Gluck Summer Camp Taiko Drumming

2014 Gluck Summer Camp Taiko Dancing

Gluck Summer Camp at UCR 2014 – Poetry

Gluck Summer Camp at UCR 2014 – HomeRoom

Filmmaker Nathan Hochstetler

An Inside Look, Gluck UCR 2015

Dream Big, Gluck UCR 2015

Gluck Day of the Arts 2014

Filmmaker Christine Leapman

GluckUCR Contemporary Dance Ensemble 2014

Gluck Collegium Musicum

Edited by Lindsey Steffes

Gluck Day of the Arts at UCR 2014 – Contemporary Dance Ensemble

Gluck Day of the Arts, UC Riverside 2014 – Kealani

Gluck Day of the Arts at UCR 2014 – Creative Writing

Edited by Andrea Brown

Ballet Folklorico, Gluck Fellows Program of the Arts

Gluck Summer Camp, UC Riverside 2010

**Katherine Guillen** is a painter and sculptor based in Los Angeles and Riverside. She is interested in the poetic potential of layered imagery, landscape and space in digital collage and filmmaking. She has been exhibited nationally in Los Angeles, New York, Dallas, Denver, San Francisco, and internationally in Canada, Sweden and Brasil. Katherine was the valedictorian of her class at Art Center College of Design, where she received a

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Bachelor of Fine Arts and is currently enrolled in the Master of Fine Art Program at the University of Riverside.

**Nate Hochstetler** is in his second year in the Creative Writing for the Performing Arts M.F.A. He completed his undergraduate study at Georgetown University and hopes to become a filmmaker. Nate spent the summer working for HBO Documentaries in New York.

**Dana White** (Screenwriting) acquired her B.F.A. at The Boston Conservatory, and then studied classical theatre at the London Academy of Music and Dramatic Arts. As an actor, she has performed in various productions, such as, the off Broadway show "Love Letters to Adolf Hitler." She has worked with The Jewish Theatre of New York, The Actors Studio, The Ensemble Studio Theatre and the Lincoln Center Institute, among others. She has acted in many independent films, including, "The Surface," which won her a Best Actress Award at The NYU Film Awards, the short film "Moonscapes," which won her the Best Actress Award at The Dieciminuti Film Festival, and "Replaced," which went on to receive great praise at both the prestigious Hollywood Film Festival and the Malibu Film Festival.

**Oscar Ho** is a third year college student studying film through the Theatre Film, and Digital Production department at UCR, most currently he has edited the TFDP Department's film, *Control Your State*."

## **UNDERGRADUATE FELLOWS ASTERE ELLEN AND SARINAH SIMONS**

### **Educational Web Outreach**

The ARTSblock Podcast series facilitated the recording of talks by artists/performers at the Sweeney Art Gallery, UCR California Museum of Photography, and Culver Center of the Arts. The artists discussed their work, artistic practice, and the relation of larger social/historical issues to their work. The recordings were digitized, loaded onto a special iTunes Internet hub, and made available for **free** downloads to anyone, anywhere, anytime (<http://www.culvercenter.ucr.edu/podcasts/>).

<https://soundcloud.com/artsblock/sets/podcasts>

- 1 Adriana Salazar: Perpetuity Like Repost Add to playlist
- 2 Daniel Hawkins: Desert Lighthouse Ultimatum
- 3 CMP Projects: Heather Rasmussen - Bruised Fruit
- 4 Interrogating Manzanar - History of the Camps
- 5 Interrogating Manzanar: Photography, Justice, and the Japanese American Internment
- 6 Interrogating Manzanar: Tōyō Miyatake
- 7 Interrogating Manzanar: Ansel Adams, Clem Albers, Dorothea Lange, and Tōyō Miyatake
- 8 Domesticating Disturbances: New Work by Nathan Huff
- 9 CMP Projects: Phil Chang - Monochromes, Static and Unfixed
- 10 The Provoke Era: Japanese Photography from the Collection of SFMOMA

Video Podcasts - 11 total

1. DOMESTICATING DISTURBANCES: New Work by Nathan Huff

<https://www.youtube.com/watch?v=ZkTPH8VAYzk>

2. Daniel Hawkins: Lighthouse Ultimatum

<https://www.youtube.com/watch?v=V5t5n-JQ8D4>

3. Alinka Echevarria: Faith and Vision

<https://www.youtube.com/watch?v=OJ9Ck6IBPIQ>

4. Adriana Salazar: Perpetuity

Classroom Online Resource Documents (CORD) are available for download:

[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)

<https://www.youtube.com/watch?v=Kd0s6HCNtvE>

5. CMP Projects: Heather Rasmussen - Bruised Fruit

<https://www.youtube.com/watch?v=f1Z-86P0gDk>

6. The Provoke Era: Japanese Photography from the Collection of SFMOMA

[https://www.youtube.com/watch?v=tBa0-e\\_QSeY](https://www.youtube.com/watch?v=tBa0-e_QSeY)

7. Provoke Era: Navel and A-Bomb

[https://www.youtube.com/watch?v=P7tbtbj\\_gMU](https://www.youtube.com/watch?v=P7tbtbj_gMU)

8. CMP Projects: Phil Chang

<https://www.youtube.com/watch?v=wVeFQHpf6A8>

9. Interrogating Manzanar

<https://www.youtube.com/watch?v=IhXxdtE06d0>

10. Rickerby Hinds - Uncovered

<https://www.youtube.com/watch?v=4niivDhawKc>

11. Rickerby Hinds - Amplified Fidelity

<http://youtu.be/PiqmJcee0CK>

#### Receptions

Phil Chang - May 16, 2015

Interrogating Manzanar - May 1, 2015

Heather Rasmussen - February 28, 2015

Adriana Salazar - December 12, 2015

Daniel Hawkins - Lighthouse Ultimatum - February 28, 2015

Alinka Echeverria - November 1, 2014

Nathan Huff - July 19, 2014

**Astere Ellen** is majoring in English Literature at UCR. She worked for UCR ARTSblock as gallery monitor, events manager for artistic and cultural events and with artist Nathan Huff in installing new work in Barbra Art and Culver center of the Arts.

**Sarinah Simons** is a Media and Cultural Studies major at UCR.

### ***Gluck Fellows Program of the Arts at UC Riverside***

#### **Staff**

Erika Suderburg, Director

Christine Leapman, Program Coordinator

Shane Shukis, Ph.D., Fellows Coordinator

#### **Mission Statement:**

To create opportunities for the broader community to harness their natural capabilities and realize their full potential for education, health and well being, cultural and creative endeavors through participation with the creative, performative, and expository talents of the students of the Departments of Art, Creative Writing, Dance, History of Art, Music, Theatre, the Sweeney Art Gallery, and UCR/California Museum of Photography.

Classroom Online Resource Documents (CORD) are available for download:

[http://gluckprogram.ucr.edu/gluck\\_resources/public\\_domain\\_teaching\\_resources](http://gluckprogram.ucr.edu/gluck_resources/public_domain_teaching_resources)



The Gluck Fellows Program of the arts gives high priority to the realization of equality of opportunity for all members of society.

**Goals:**

1. To integrate the arts within the web of the social life of selected constituents of the program.
2. To utilize the talents and creative ability of Gluck Fellows to perform, exhibit, and illustrate latest creative, technical, and expository artistic expression to these constituents.
3. To create opportunities for these constituents to become engaged in a dynamic process of learning, exposition, and creativity with Gluck Fellows.
4. To provide opportunities for original artistic composition for Gluck Fellows and their community constituents.

**Target Constituents:**

1. Elementary, Middle, and High School students.
2. Special underserved populations such as Native Americans, hearing-impaired students, neighborhood ethnic groups, and youth groups – with special attention to women and disadvantaged minorities.
3. Selected target populations such as the elderly, infirm, and long-term-care persons in nursing homes, hospitals, and hospices.

***Common Core Curriculum Learning Outcomes and Interactive Activities***

Gluck programs adhere to Common Core Curriculum standards and provide opportunities for:

- Speaking and Listening,
- Learning through active practice, rehearsal, and creation or performance of works in the arts
- Participating in arts criticism on the basis of observation, knowledge, and criteria

***Evaluations are required by the Gluck Program and are an important part of the Common Core Curriculum:***

they allow participants the opportunity to reflect on the arts in thoughtful essay or writing on one's observations, feelings, and ideas about the arts.

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

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

1. ARTISTIC PERCEPTION  
**Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to (the subject)**
2. CREATIVE EXPRESSION  
**Creating, Performing, and Participating in (the subject)**
3. HISTORICAL AND CULTURAL CONTEXT  
**Understanding the Historical Contributions and Cultural Dimensions of (the subject)**
4. AESTHETIC VALUING  
**Responding to, Analyzing, and Making Judgments About Works of (the subject)**
5. CONNECTIONS, RELATIONSHIPS, APPLICATIONS  
**Connecting and applying what is learned to learning in other art forms and subject areas and to careers**

