

## Gluck Fellow Programs 2015-2016

### Art

#### GRADUATE FELLOW RICK BAHTO

##### Handheld Animation Toys

We are surrounded by moving images. Whether we see them on our computers, phones, billboards, or at a movie theater, they are all possible due to the same basic principle: the persistence of vision phenomenon. Students are introduced to a variety of early optical toys, including the Thaumatrope, Zoetrope, and Phenakistoscope, which combine the science of vision with entertainment. Students learn how these early technologies were the foundation for motion picture film and digital moving images, and therefore are seen as early versions of the moving images that surround them today. Students then learn that expensive tools and technologies are not needed to create moving images by making their own simple Thaumatrope out of paper and pencils: a handheld toy that uses persistence of vision to combine two images into one.

##### Learning Outcomes and Objectives

By the end of the lesson, all participants created a simple Thaumatrope and have an understanding of the fundamental principles behind today's moving image technologies.

##### Common Core Standards

1. Knowledge – Students gain an understanding of the basic principle that makes all of today's moving image technologies possible, and see how they can, with simple materials, create their own moving images.
2. Reflection – Students be given a basic form to work with as a starting point, and then draw upon their own interests to create a unique optical toy.
3. Execution – Students first see examples of a variety of early optical toys and understand how they link up with today's technology, and then put into practice what they learned by creating a simple hand-drawn toy that makes uses of the persistence of vision phenomenon.

##### Outcome Assessment/Evaluation Techniques:

1. By asking students for examples from their own lives of when they see moving images freeze up (slow internet, bad TV signal, etc) < It will be demonstrated how they have already seen how moving images are made up of a series of still images.
2. Students show their toys to each other for feedback on how their animations are working.
3. In making the Thaumatrope, students put into practice what they learned about the persistence of vision phenomenon.

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

A PDF that explains the basic principles of the persistence of vision phenomenon, with images from Muybridge's motion studies, along with examples of early optical toys, motion picture film strips, and animated gifs (include links to online sources for animations). It includes a simple diagram showing how a Thaumatrope is made using paper, string/dowel, and pencils/pens. I include some questions for students to think about how they encounter moving images in their world, and ask them to think about how they might think differently about them knowing that they are made up of a series of still images.

**Rick Bahto** is an artist living in Los Angeles, who works with photography, film, performance, and sound. He received a BFA from the San Francisco Art Institute, and has taught numerous workshops in handmade film and analog photography to people of all ages at Otis College of Art and Design, MOCA LA, and the Echo Park Film Center.

## **GRADUATE FELLOW HOLLIE BROWN**

### **The Essentials of Collage!**

Did you know that collage dates back to the 10<sup>th</sup> century? With the invention of paper came the birth of collage. Later in the 20<sup>th</sup> century, artists began to use the method in their practice. Today, artists still use collage as a technique. In this workshop students will learn about abstract collage and the basic core elements of art. We will create our own collages while discussing the effects of color, composition, material, etc. Materials such as construction paper, crayons, and glue will be used.

### **Learning Objectives/Outcomes**

Students will learn about abstract collage, highlighting the elements of art: color, form composition, texture, etc. I will talk about various techniques in how to create their own unique collage. Materials such as construction paper, crayons, glue, and scissors will be provided.

### **Common Core Learning Objectives**

1. Knowledge – Students will learn about basic, key elements in art, including but not limited to color, composition, texture, and form through the practice of making a collage.
2. Execution – through various methods of cutting and pasting, students will use construction paper, crayons, and glue to make their collages
3. Reflection – Students will hopefully gain an interest in art and try this practice again at home. They will leave with a better understanding of art's core elements and confidence to share with others

### **Outcome Assessment Strategies**

1. We will use Call and Response to make sure everyone understands the goals and outcomes
2. We will periodically review the PowerPoint
3. We will take a break to walk around and look at our peer's collages

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

A how-to demonstration of Abstract Collages, the history of and how to make your own.

**Hollie Brown** is an M.F.A. Candidate at University of California, Riverside. She was born in Beaumont, Texas and moved to California in 2014. She received her B.F.A. from Texas State University in San Marcos, Texas. Her work has been shown in two solo exhibitions and over thirty group exhibitions. In her current studies, she has been awarded several Teaching Assistant Fellowships, giving her college level teaching experience. She plans to teach at a university upon graduating.

## **GRADUATE FELLOW AHAM PARK**

### **Cave Painting Time Capsules**

Cave art tells stories of the past and it is fascinating to see the variety of subject matter, materials used and locations of the Earth's earliest time capsules.

In this program, students will see a PowerPoint of a variety of cave paintings and petroglyphs and learn their origins, materials and talk about why people may have wanted to document their lives on the walls of caves. I will then guide the students in individual cave painting projects using brown paper and graphite sticks; together we will use techniques learned from the PowerPoint to create time capsule cave paintings that will, at the end of the lesson, be boxed up as a group time capsule, to be opened by the class at the end of the year.

### **Common Core Standards**

1. Knowledge – Students will learn how to use memory as a tool in their visual and cognitive skills.
2. Reflection – Students will see a measurable growth of self by the end of the year.
3. Execution – Students will have the remnants of memory and measurable self.

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

The CORD used for the time capsule lesson will be a PowerPoint of cave paintings and petroglyphs.

**Ahram Park** was born in Pusan, Korea in 1986, grew up in Hong Kong / Kansas, and currently lives in southern California. His photographs have been exhibited at venues such as the Dolphin Gallery, Bemis Center for Contemporary Arts, Los Caminos, Spraybooth Gallery, Front/Space, 1522 Saint Louis, Haw Contemporary and most recently at the Kemper Museum of Contemporary Art. Additionally, Park has been invited to lecture as a visiting artist at the University of Missouri-Kansas City and the Nerman Museum of Contemporary Art.

### **CREATIVE WRITING**

#### **GRADUATE FELLOW DAMIEN MILES-PAULSON**

##### **Fictional Geographies/Fictional Journeys**

Marco Polo is said to be history's greatest traveler. Still a teenager, he set off from Venice bound for the Orient, a journey that would span decades. When he returned, he wrote of his travels, spinning mesmerizing tales of obscure distant lands, a tome whose wonders have continued to spark imaginations and inspire the curious seven hundred years later. As writers, we have that same power to invent! In *Fictional Geographies/Fictional Voyages* students will become Marco Polo; they will be travellers returning from a distant land tasked with sharing what they have discovered with the people back home. They will begin by building a fictional country, outlining its flora/fauna, history, geography, languages, traditions (what is the role of children in this fictional land?), cultures, cuisines, sports and entertainments. After the framework is constructed, students will write a travelogue to this imaginary land. Students will learn that we can actually travel through writing, that we can use the written word to journey anywhere, to places that public transportation, the Internet, NASA and movies cannot reach!

##### **Learning Outcomes and Objectives**

By the end of the lesson, all participants will learn that geography, social studies and history are not only extremely interesting but participatory subjects when explored through the lens of fiction.

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

1. Knowledge – Students will utilize the principles of fiction as a tool to construct imaginary places, which will provide an experiential understanding of how subjects such as geography, history and social studies are created.
2. Reflection – Students will share their stories with the class.
3. Execution – Students will write a short story or travelogue set in a country of their own creation.

##### **Outcome Assessment/Evaluation Techniques:**

1. Students will know the story of Marco Polo and the different opinions about the veracity of his story.
2. Students will know how to use a travel to inform and entertain.
3. Students will know how to create a convincing fictional setting in structured manner.

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

A guide to fictional travel including a factsheet to get started with and writing exercises to travel deeper into fictional places.

**Damien Miles-Paulson** is a graduate of The Evergreen State College and is currently pursuing his M.F.A. in Creative Writing at The University of California Riverside. He has worked as a Boat Captain and Whale Watching/Fishing Guide in the San Juan Islands of Washington State. His fiction has most recently appeared in *The Alarmist*, *Axolotl*, *Marco Polo Arts Mag* and

theNewerYork. His own travels have taken him many places, such as from London to Vietnam by train and resulted in a well-used passport.

## **GRADUATE FELLOW MIRANDA TSANG**

### **Hair Like a Broom: Writing Poems Using Simile and Metaphor**

“Everybody in our family has different hair. My Papa’s hair is like a broom, all up in the air. And me, my hair is lazy.” In Sandra Cisneros’ *The House on Mango Street*, the narrator talks about all the different personalities in her family by describing their hair. Your hair says a lot about who you are—its texture and how you wear it can show your belonging to a group or set you apart. The natural color of your hair can show your heritage or your dyed color can show off your personal style. In this workshop, students learn how to use the literary devices of metaphor and simile to describe their hair, figuratively. The class starts with an example from *The House on Mango Street* by Sandra Cisneros, introduce the literary techniques, brainstorm, write, and share out poetic descriptions of the hair that makes us who we are.

### **Common Core Learning Objectives**

1. Knowledge - Be able to tell the difference between metaphors and similes and be able to use the two correctly. These literary techniques are applicable to all styles of writing and help clarify difficult concepts to an audience. Writing using metaphor and simile can be used in all types of careers, from the sciences to law to business, and any profession that requires writing or talking with others.
2. Reflection - Be able to describe using simile and metaphor and have an opportunity to reflect on the experience of writing with these two techniques at the end of class. Students also reflect on themselves throughout the lesson; how can I describe my hair? How does my hair show who I am?
3. Execution - Be able to write about their hair using both simile and metaphor, thus demonstrating their understanding of the concepts and how to use them accurately.

### **Outcome Assessment Strategies**

1. We use call and response to imbed metaphor and simile.
2. We practice using these techniques during the activity of writing descriptively.
3. We share out our writing and discuss what techniques were used and share examples of writing.

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

A writing activity using poetic metaphors and similes to generate abstract ideas about identity.

**Miranda Tsang** grew up in San Francisco and attended college in the rural town of Middlebury, Vermont, where she majored in English, Sociology, and Anthropology and studied poetry. After college, Miranda coordinated and taught writing classes to students ages 6 to 18 at writing and publishing center, 826 Valencia. While at 826, Miranda compiled and introduced a collection of writing prompts for kids, *642 Things to Write About: Young Writer’s Edition*. She has led middle- and elementary-school newspapers, worked with high schoolers to write college entrance essays, and edited dozens of student-written chapbooks. Miranda is an M.F.A. candidate in Poetry at UC Riverside.

## **UNDERGRADUATES ALEXANDRA VILLAMOR 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 as 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.

**Rebecca Calloway** is a second year Creative Writing major at the University of California, Riverside, and a prose editor for the university's undergraduate literary journal, Mosaic Arts & Literary Journal. She graduated from Analy High School in Sebastopol, California in 2014.

**Courtney** is majoring primarily in creative writing and pursuing a double major in psychology. She is in her fifth year at University of California, Riverside, and came there from Chaparral high school in Temecula. She is also a poetry editor for UC Riverside's literary journal, Mosaic.

**Kelly Duarte** is a 3<sup>rd</sup> year hoping to complete a major in Creative Writing and a minor in Spanish. Her hometown is West Covina.

**Steven Shatkin** is a second-year Creative Writing major at the University of California Riverside. Originally a Computer Science major, Steven joined the Creative Writing program his freshman year. Since then, he has become a member of the Mosaic Literary Magazine staff, and has strived to develop close and professional relationships with his professors and peers.

**Leighman Red Eagle** is an undergraduate at the University of California, Riverside. He's majoring in Creative Writing and minoring in Native American Studies. He's the Art Editor for the Mosaic Art & Literary Journal.

**Jose Mendez** is a creative writing major at UC Riverside.

**Princess Fernandez** is a 5th Year Creative Writing Major with an emphasis in Poetry. She is also a Poetry Editor for Mosaic Art & Literary Journal and a Research Intern for the Guardian Princess Alliance. She is originally from San Diego.

**Justin Jones** is a second-year Creative Writing major at the University of California, Riverside and an active member of the University Honors Program on campus. He serves as a prose editor for the Mosaic Art & Literary Journal, which published its 55th edition in the 2015/16 school year. Justin is a new Gluck Fellow and highly anticipates his continued involvement with the program

**Janeane Calderon** is a 4th year undergraduate Creative Writing major at the University of California, Riverside. In addition to her scholarly pursuits in the craft of writing she has held the position of prose editor with Mosaic Undergraduate Art and Literary Journal since 2014.

**Benjamin Smith** is an undergraduate Creative Writing major at the University of California, Riverside.

## DANCE

### UNDERGRADUATE CONTEMPORARY DANCE ENSEMBLE led by GRADUATE FELLOW PATRICIA HUERTA

#### Restless Gameographies

The Gluck Contemporary Dance Ensemble presents "Restless Gameographies" – an original choreographic work that samples, alters, loops and mashes up an exciting array of movement. Guest Choreographer Rosa Rodriguez Frazier and Gluck Graduate Fellow Patricia Huerta have collaborated with this select group of undergraduate dancers to create a dance that incorporates set choreography and improvisational structures that change with each performance. The work features digitally generated, techno-banda and classical sounds that, with support of the choreography, generate a sense of play and restless variations of movement ideas. The work includes chair props, audience interaction and an array of childhood/theater games that have been formally choreographed in to the dance.

The Gluck Contemporary Dance Ensemble works intensely on an exciting original choreographic work that tours local schools and other public venues with the aim of bringing dance into the local community at no cost. It is a pre-professional opportunity for a select group of undergraduate students of dance to participate in one of the Gluck Fellows Program's most significant arts

outreach effort, 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.

**Patricia Huerta** has been dancing for over fourteen years. Her dance and performance background come from various institutions such as Mount San Antonio College, California State University Fullerton, Escena 3 in Guadalajara, México, and from the University of California, Riverside. She has performed with Pasadena City College Tournament of Roses Parade, Liz Lira's LA Salsa Dance Company, Critical Mass Dance Company, UC Riverside Gluck Fellows Program of the Arts Dance Ensemble, Julie Freeman's M.F.A. Dance Project at UC Riverside, and Dance Professor Wendy Rogers' Circa. Patricia has also been teaching and choreographing for Pasadena City College Tournament of Roses Parade, Ayala High School, Nogales High School, and UC Riverside: Upward Bound program. She earned her bachelor's degree in Dance from UC Riverside and received various scholarships for her commitments such as the Chancellor's Scholarship Award and the Dorella Anderson Scholarship Award. She also graduated with honors and received an accumulated 3.9 GPA. Patricia is currently an M.F.A. graduate student in Experimental Choreography at UC Riverside and teaches in the Riverside area through the UCR Gluck Fellows Program of the Arts.

**Courtney Boutwell** is a dancer and choreography student from Tustin, California. She is currently a fourth year dance major at the University of California, Riverside and is the Chapter President of Delta Gamma at UCR. She plans to pursue a career in arts education and outreach following graduation and is very excited to share her love of dance through Gluck!

**Charlene Chang** is a dancer born and raised from Brea, California. She has trained at Jin's Dance Studio with artistic director/choreographer Jin Chen, and Dream Dance II with artistic director/choreographer Ting-Ting Chang "East West Fusion". Currently she is studying her B.A. in Dance at the University of California Riverside and performing as a part of the Gluck Dance.

**Sarah Fleischman** began her training in ballet at the age of four at the Dessert Ballet Center, a local dance studio in her hometown of Yucca Valley, California. She has participated in UCR is Dancing, 2014 and 2015. Currently, Sarah is attending the University of California, Riverside (UCR) for her third year pursuing her Bachelor's Degree in dance and psychology.

As a second year transfer, from Palomar Community College, **Luke Portillo** rejoins the Gluck Dance Ensemble Fellowship at the University of California, Riverside. Finishing his Bachelors in Dance, he plans to travel and grow in his craft of choreography, teaching, and movement.

**Guadalupe Rodríguez** is a third year undergraduate student at the University of California, Riverside. She attended Renaissance Arts Academy as a dance major studying under Sarri Sánchez, Eric Speth, Nicholas Heisenberg, and Stephanie Jolivet. Guadalupe has attended dance training intensive with Dance companies and programs such as Ledges and Bones, UCLA summer dance intensive, Versa style dance company and Los Angeles Contemporary Dance Company. She has also taken master classes under Kate Hutter, Holly Johnston, April McLean, and Sue Roginski. She has received awards and honors such as the Flourish Foundation, Dean's list and Chancellor's Performance Award '14 and '15.

**Areli Rodriguez** is a 4<sup>th</sup> year undergrad student with a double major in Liberal Studies and Dance. She is pleased to be a member of the UCR Gluck Dance Ensemble.

**Elizabeth Villalobos** is working on her B.A. in Dance at UC Riverside. Elizabeth performed for Rosa Frazier's "Border Occurencias," University of Wisconsin Milwaukee's ACDFa Dance Festival, Patty Huerta (dancer and choreographer), Joey Lister (dancer and choreographer), and Robin Conrad (dancer, choreographer, and educator).

**Kevin Wong**, from San Francisco California, is a full-time student and dancer at University of California, Riverside. He has been dancing for thirteen-years in Chinese Folk with the Flying Angels Chinese Dance Company. In high school, he got introduced to modern, ballet, jazz, and hip hop from Wendy Jones, founder of the Lowell Dance Company. He is a dancer of the UCR is Dancing showcase and is the dance captain of Collective Faction Hip Hop Dance Team. He is also a recipient of the Gluck Fellowship where he brings dance to schools where the arts program is missing.

**Amariah Wosczyk**, from Moreno Valley California, is a dancer and a choreographer. She has been dancing for nineteen years in ballet, jazz, tap, modern, hip hop, and contemporary dance. She

worked with Rita Chenoweth, Mark Haines, Sofia Carrera, Sue Roginski, Jo Dierdorff, and Stephanie Gilliland. While attending RCC, she performed with Lux Boreal and Trolley Dances, Riverside working with John Pennington. She is a dance major at University of California, Riverside. She is a part of the Gluck Fellowship Program. She received a Chancellors of Performing Arts Scholarship for the 2015-2016 school year.

## **GRADUATE FELLOW KELLY BOWKER**

### **Teamwork through Dance**

In the ballet, it is not the principal dancers who have the hardest role, but the *corpse de ballet*. These ensemble members must coordinate their movements and timing together with extreme precision. Using techniques that dancers use to develop this level of coordination and cooperation, the students learn to be mindful of their interactions in space with others around them and how to work together. Beginning with a series of follow the leader activities which demonstrate movement, students mirror the movement back. After this, students are broken into pairs: one leader and one “mirror”/follower. We then explore one or two other activities (dependent on time and space- shaping a partner like clay, guiding a partner through the room, or taking turns moving and freezing with our partner).

### **Common Core Learning Objectives**

1. Knowledge – Address the importance of teamwork. Discuss what a team can do could not be done alone and name several careers where this is the case.
2. Reflection – Talk about what it is like to dance with someone else –challenging, exciting, inspiring. Discuss how teamwork requires them to listen and respond to others as much as to put our own ideas forward. Name some other places that we can apply these skills.
3. Execution – Students participate in multiple partnering activities that help to develop spatial awareness, coordination and cooperation.

### **Outcome Assessment Strategies**

1. Students are guided to think of examples of related teamwork activities.
2. Splitting the group in half and watching, students give each other feedback about the dance. We begin to identify what we find exciting and see how it might not be the same answer for everyone.
3. We discuss the differences between the multiple partner activities. Do students like being the leader, follower or activities where both dancers share roles?

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

Instructions for a series of dance partnering activities.

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

## **GRADUATE FELLOW RAINY DEMERSON**

### **Classroom Carnival! Brazilian Dance**

Experience a cultural immersion without leaving the classroom! In this workshop, students see photos from Brazil, view traditional costumes, listen to exciting rhythms, speak a little Portuguese, and dance the Samba! Through an age-appropriate discussion of the country’s history, the dance is

rooted in its cultural context and offer students a rich learning experience of creativity through carnival.

### **Common Core Learning Objectives**

1. Knowledge – Students learn a form of non-verbal communication used for community organizing. Students see and imagine the geographic, historic, and cultural context that inspired the creation of the dance. Students describe how carnival utilizes professional and amateur performers equally in various roles.
2. Reflection – Through discussion, students identify and describe various aspects of culture: food, traditions, clothing, language, religion, music, dance, etc. and share what their own preferences are and then relate them to the Brazilian traditions. Students can discuss similarities and differences between Brazilian dances and American dances they may have seen or done.
3. Execution – Through both choreographed and improvised movement, students demonstrate ways to express thoughts and feelings through dance and music.

### **Outcome Assessment Strategies**

Throughout the workshop, I clap the samba rhythm and have students clap it back (call and response) to make sure everyone is focused. I also engage them in the following assessments. I also employ the common greeting, “Teacher: Tudo bom? Students: Tudo bem!”

1. Formative, Oral Questions: What three cultures met to create Samba? How do you move when you’re happy? How would you dance to show you’re strong?
2. Summative Movement Demonstrations: Students independently demonstrate the Samba Reggae and Samba dances.
3. Summative Movement Demonstrations: Students synthesize what they have learned to perform their own carnival moves.

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

My CORD has a photo demonstrating the typical carnival dance costumes of Salvador da Bahia and Rio de Janeiro, as well as a small map pinpointing the areas. I list the common Portuguese greetings we use, and a description of the historical development of the two music and dance forms we learn in the workshop. I include links to videos of the two dance styles in carnival processions, a 5-minute “how-to” dance video I created myself, and Michael Jackson’s “They Don’t Care About Us” video that put Samba Reggae into popular global consciousness.

**Rainy Demerson** is a Ph.D. student in Critical Dance Studies at UCR supported by the Eugene Cota Robles Fellowship. She holds an M.A. in Dance Education from NYU and a B.A. in World Arts and Cultures /Dance from UCLA. Rainy has performed and presented concerts in California, Missouri, New York and Senegal. Through after-school programs and in-class residencies, she taught Dance and Yoga throughout New York City public schools for five years and as state-certified dance teacher for three. She also taught at Lindenwood University and El Paso Community College. Rainy studied traditional Brazilian Dance and Capoeira in California & New York, and during three trips to Brazil.

## **GRADUATE FELLOW MAGGIE SNIFFEN**

### **Dancing with Respect**

*Dancing with Respect* is a program designed for students to use their imagination and creativity in an expressive and healthy way. Students are guided through four pre-recorded songs: Freeze Dance, Walk-Hop-Run, Late Last Night, and The Glue Game. Students learn to take up space while being respectful of each other’s personal space by having big energy, happy attitudes, and open eyes. In a fun, safe, and explorative atmosphere, this program allows students to harness their imagination and learn to embrace each other’s differences.

### **Common Core Learning Objectives**

1. Knowledge –Students identify basic motor/dance skills.



2. Reflection – Students show their appreciation for dance and each other by speaking with encouraging words and attitudes when discussing class activities.
3. Execution – Students physically demonstrate basic motor/dance skills as well as their creative interpretations while respecting others around them.

### **Outcome Assessment Strategies**

1. We use call and response to ensure the remembrance of these main terms: big energy, happy attitudes, and open eyes.
2. We show physical examples of these terms and their opposites to ensure students comprehend them.
3. We discuss how these terms can be related into their daily lives.

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

A document explaining the activities and how they relate to motor-skills, coordination, respect for others, and creative play.

**Maggie Sniffen** is a first-year M.F.A. student in Experimental Choreography at University of California Riverside. Sniffen is a graduate from San Diego State University with her BFA in Dance. While at SDSU she was a member of the University Dance Company, and following her graduation was selected to tour abroad as a founding member of the Plymouth University Graduate Touring Company. Sniffen has trained with a wide array of professionals from around the world. She has contracted as a dance teacher and choreographer in the Stanislaus County with the Juline Foundation for Children, Gallo Center for the Performing Arts, Modesto Junior College Community Education, MJC Choir, Casa de Cultural Tradiciones, and with local elementary after school programs in order to bring dance to Modesto's youth. She also has worked closely with the MJC Dance Department, performing with and setting work on the Off-Balance Dance Company. Sniffen is the choreographer for DEG Record's new pop artist Lucien Dante, choreographing for his record release concert and upcoming music video. She is honored to receive a Gluck Fellowship and Teaching Assistant opportunities this year.

## **GRADUATE FELLOW ALFONSO CERVERA**

### **Ballet Folklorico and Stories Passed Down - Retold Stories of Mexican Dance**

Students go on an adventure and learn the many secret stories of what Mexican culture can bring in dance. **Ballet Folklorico and Stories Passed Down** explores rhythms, music, travelling patterns, and the history of what this beautiful culture can bring into a class environment. This program engages students in Mexico's past, present and dance culture by learning dances like El Pescador (The Fisherman) from Veracruz, Baile De Los Viejito's (Dance of the Old People) from Michoacán, La Tortuga (The Sea Turtle) from Oaxaca, and Santa Rita from Chihuahua.

### **Learning Outcomes and Objectives**

By the end of the session all students have...

1. Learned two or more Mexican Folklorico stories, key terms, and movement that they can incorporate into both their daily vocabulary and bodies. From "sweep" to "stomp," the students are taught what the word means and how it looks like in their bodies.
2. Memorized three or more steps in a sequence based on repetition and number order.
3. Participated interactively with other students towards the execution of specific movement and choreographic shapes that interact with the story and teamwork.

### **Common Core Standards**

1. Knowledge – By the end of the lesson, students describe the historical story and context that influenced the dance and movement based on key terms that make up the choreography.
2. Reflection – By the end of the lesson students compare and contrast the stories and the meaning behind making dances in Mexican Folk dancing and their roles as individual participants in the dance.

3. Execution - Students use new key terms to investigate movement by collaborating with other students to create a folk dance.

#### **Outcome Assessment/Evaluation Techniques**

1. We begin with a historical story or legend that introduces students to ideas of Mexican culture, dance, and allow room for understanding and questions they may have.
2. While engaging in the activity, students have the opportunity to manipulate dance terms by volunteering movement suggestions towards how a specific movement should be performed as a class. I.e. water, stomp, turtle, etc.
3. Together the students we end in a short dance performance and be able to retell the story they learned through memorizing collaborative movement, sequencing, and variation patterns.

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

The CORD document for this program contains instructions and ideas to continue running this program. It is a step-by-step guide to go about executing the program.

**Alfonso Cervera** is a first year M.F.A. candidate in the dance department at the University of California, Riverside where he also graduated from UCR in 2012 with a B.A. in Dance. Being a Latino performance artist located in Riverside, CA Alfonso has had the opportunity to travel to Maine, San Francisco, New York and Mexico to continue his artistic practices in improvisation, technique, performance and choreography with artist such as Joe Goode Performance Group, Nancy Stark Smith, Kathleen Hermesdorf, and Julia Burrer. Alfonso dances for Elok Dance Company, Multi-Plex Dance, Ballet Folklorico Grandeza Mexicana, Intersect Dance Theater, collaborator with Crystal Sepulveda, and now with Taisha Paggett all while creating his own independent work. Mr. Cervera is not only dancing but he has had the opportunity to showcase his own work at the Culver Center of The Arts, Field Studies in New York, La Pena in Berkley, BRAVA Ballet Arts in Riverside, and at Lux Boreal's event 4 x 4 in Tijuana, Mexico. Alfonso also continues to teach in the Inland and Los Angeles areas all while developing his movement and choreographic skills.

#### **GRADUATE FELLOW XIOMARA FORBEZ**

##### **Hula Hands and Body Stories – Learn a Hawaiian dance and how to tell a story through words, music, and your body!**

This workshop begins with an introduction to hula and Hawaiian culture. The hula dance, *Pearly Shells*, is taught and performed together. *Pearly Shells* is a dancing story that you tell by singing and moving. The students also get to see the long fabric pā'ū skirt and top that hula dancers wear when dancing.

##### **Learning Outcomes and Objectives**

Students learn how to tell stories through dance by learning about hula and then they create their own stories and movements.

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

1. Knowledge – Students learn about hula and Hawaiian culture via video and discuss learning hula and the story telling aspect of hula. Connections can be made to learning new languages (including sign language) encouraging cultural awareness for future jobs such as foreign affairs and international diplomacy. Hula Hands and Body Stories also help children with their writing/story-telling skills.
2. Reflection – Students show their enjoyment of dancing and telling a story by creating one of their own.
3. Execution – Students perform Pearly Shells together in addition to their own creative movement.

#### **Outcome Assessment/Evaluation Techniques**

1. The students give suggestions of ways to say something with their body and the group try it to emulate them. For example, how can we say friend/mountain/shoe with our body? Then the whole group tries it.
2. Using call and response – how do we say beach with our body again? – to make sure the students understand the choreography of Pearly Shells.
3. Asking the students to share 1 thing they learned about hula.

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

My Classroom Online Resource Document contains background information on hula and Hawaiian culture including a page of resources to videos, books, and web links. The document contains information on how to use the body to create stories. A glossary with examples of words and possible corresponding movements (these are not obligatory, they are provided to help spur creativity) is included. The document describes how the teacher can use some of these examples to make up her own story sentence ('I love the sky') and teach it to the students.

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

## **GRADUATE FELLOW REBECA HERNANDEZ**

### **Dancing with Desks**

Have you ever thought about dancing with a piece of furniture? A desk in your classroom? A table in your house? This workshop teaches elementary school students about site-specific dance, or dance made for a certain place: the history behind it and how they can create their own site-specific dance. Students use their environment such as chairs, desks, rugs and carpets to learn how they can respond to the presence of these items through movement.

### **Learning Outcomes and Objectives**

By the end of the lesson, all participants know different ways of responding to their environment through site-specific dance.

### **Common Core Standards**

1. Knowledge – By the end of the lesson, students identify the names of three choreographers that are pioneers of site-specific dance in the United States.
2. Reflection – By the end of the lesson, students show their perspective of site-specific dance by adding one movement to the group choreography.
3. Execution – By the end of the lesson, students create a site –specific dance with a group of 6 students and perform it for the rest of the class.

### **Outcome Assessment/Evaluation Techniques**

1. After explaining a concept, students are asked to demonstrate an example of the concept.
2. When explaining a concept, I ask students to repeat back instructions to make sure instructions were clear.
3. By the end of the lesson, I conduct a whole-class instruction to review all the concepts learned and I ask specific questions to ensure comprehension of new concepts.

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

The **Dancing Walls** CORD lists ideas that teachers can use to help students create their own site-specific dance. It also gives background on the history of site-specific dance with details on choreographers such as Trisha Brown, Meredith Monk and Ernesto Pujol.

**Rebeca Hernandez** is pursuing her M.F.A. in Experimental Choreography at UCR. After graduating from UCLA's undergraduate dance program, Rebeca moved back to Mexico, where she was raised, and danced professionally for 7 years. Then she moved to Los Angeles where she honed her two passions: teaching and dancing. In 2007 she became a Special Education teacher and worked with students from Kindergarten to middle school ranging in disabilities from Autism, Auditory Processing, ADHD and Dyslexia. Since then, she has also been choreographing her own dance work. Rebeca is a 2012 recipient of the National Performance Network Performing Americas Program and was also a recipient of UCLA's Hothouse Dance Residency Program for summer of 2013.

## **GRADUATE FELLOW STEPHANIE YEZEK JOLIVET**

### **Dancing the Elements**

In the **Dancing the Elements** workshop, students learn how to express their unique personality through improvisational dance while making connections to their immediate and larger environment. Using the words "water", "earth", "fire" and "air" and the images they conjure, students relate words to images, images to movement and movement to dance! Students are asked questions like, How can I move like **fire**? Does **air** have a rhythm? What does **water** look like to me? What does it mean to move with **abundance**? How does the **earth** dance? The workshop begins by students to share their dance and movement experience, then they watch a short live improvisational performance. They learn the importance of warming up their bodies as a group by following the choreographer and finally work together to create a "landscape" within the classroom where "wanderers" can move through, over, under, around and in! **Dancing the Elements** helps students explore their uniqueness as individual dancers, their place in a community as part of an ensemble and relate dance and movement in their bodies to the dance and movement visible around them in nature, the environment and the world in which they live.

### **Learning Outcomes and Objectives**

Students participate in active dance improvisational techniques and games to express their unique personality and relate movement to the environment in which they live and play.

### **Common Core Standards**

1. Knowledge – identify how dance and movement can express unique, personal ideas as well as universal issues that affect the world, specifically, the environment and the need to preserve it.
2. Reflection – show their unique interpretation of dance as both choreographer and dancer – leading and following – and employ teamwork skills to create a dance landscape together.
3. Execution – play improvisational movement games to explore dancing like water, air, fire and earth and relate to each other and transform the space by creating a collective dance "scene".

### **Outcome Assessment/Evaluation Techniques**

1. We use watching and doing/call and response to practice the concepts of improvisation, integrating the words "earth", "water", "air", "fire", "conservation" and "abundance" as cues on how to move.
2. We discuss different dance and movement forms so students can speak about their own experience and listen to their peer's unique experiences.
3. When we create a landscape together, students have the opportunity to demonstrate their understanding of different movement qualities and how to connect to each other and their immediate and larger environment.

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

**Dancing the Elements'** CORD document includes two (2) movement activities that any teacher can participate in, relating dance to the environment. **ACTIVITY 1** asks students to write these four (4) words down on a sheet of paper in any order: FIRE, AIR, EARTH, WATER. Then, the teacher demonstrates any movement that the students then repeat. Finally, using their unique order,

students create a dance “phrase” using the same movement in four (4) different ways. ACTIVITY 2 asks students to create a landscape together in the classroom by first dividing students into two (2) groups, then asking one group to work together to make still shapes in the designated “landscape” space while the other groups wanders through, in, over, under and around.

**Stephanie Yezek Jolivet** is a second year M.F.A. in Experimental Choreography at UCR and was happy to have received a Gluck Individual Artist Award for 2014-2015. She 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 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.

## **GRADUATE FELLOW MAIKO LE LAY**

### **Paris - Tokyo: Traveling into time and space and discovering the origins of Ballet and Nihon Buyō**

Students experience a bi-cultural comparison of French and Japanese culture while actively dancing to classical Japanese traditional music. Through the exercises, they understand the main characteristics of each dance forms and the different emotions that arise with these variations. The diversity of uses of the space, the music genres and the organization of the workshop helps the students to realize that within one hour, they had travelled to two continents and historical periods through dance, reinforcing that the arts are a primary way to learn about cultures.

### **Common Core Learning Objectives**

1. Knowledge: Students experience French Ballet, Japanese Nihon Buyō and basics and learn some of the countries’ specificity.
2. Execution: Dance introductory exercises follow with Ballet, Nihon Buyō.
3. Reflection: The students have the opportunity to share they own thoughts about each dance styles and countries’ culture, as well as to create movements in all three dance forms.

### **Outcome Assessment Strategies**

At the end of the session, the vocabulary terms are reviewed, and students reflect on the activity’s goals.

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

A document containing web links regarding history about Ballet and, Nihon Buyō, pictures, as well as France, Japan and US cultural characteristics..

**Maiko Le Lay** is a French and Japanese first year Ph.D Student in Critical Dance Studies at University of California, Riverside that has been granted a full scholarship for her studies. She achieved a Bachelor Degree in Cultural Mediation at Paris III Sorbonne Nouvelle, and a Master Degree in Political Sciences at University Catholic of Louvain, Brussels. Maiko danced in professional companies since age 7, created her own association that promotes culture democratization and humanitarian charity in 2010, and became the general manager of the Studio Maison Bejart in Brussels, Belgium. She taught Ballet, Street Jazz and Hip-Hop Basics in Europe to people from different levels and ages.

## **GRADUATE FELLOW LINDSAY BLUE**

### **Hip Hop Remix**

This program teaches students about Hip Hop's history and its appreciation for individuality, as well as movement and dance, and it guides them through activities that help them create their own movement. The purpose of this workshop is to both teach the students Hip Hop choreography as well as lead them through compositional exercises so that, through their remixing of the initial choreography (reversing, going to the floor, speeding up, slowing down, etc.), they are able to create their own movement. Through this program, students recognize their ability to dance and their potential to create art.

### **Learning Outcomes and Objectives**

Students participate in active choreography, create their own movement, and express themselves through dance.

### **Common Core Standards**

1. Knowledge – Discuss how what they have learned in this workshop can be applied to other art forms and to their daily lives.
2. Reflection – Students observe and discuss the differences and similarities they see in how people interpreted the remix of movements in distinct ways.
3. Execution – Learn through active participation in learning choreography as well as through creating their own movement.

### **Outcome Assessment/Evaluation Techniques**

1. Students perform the taught choreography, demonstrating what they have learned.
2. Students have the opportunity to demonstrate their own interpretations of the remixed movements.
3. Students discuss the differences and similarities in how movements were remixed and listen to others' opinions.

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

This document provides instructions for teachers to follow so that they can lead a movement remixing activity of their own.

**Lindsay Blue Rapport** is a second-year Ph.D. student in Critical Dance Studies at the University of California, Riverside, where she is a three-time Gluck Fellow as well as 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, Brandon J, 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 85, from beginners to professionals, and she currently teaches at ENVY Dance Studio in Ontario.

### **GRADUATE FELLOW CHRISTINE SAHIN**

#### **Journey through Egypt! Exploring Culture through Dance**

This workshop begins with a dazzling Egyptian folkloric performance with finger cymbals blazing in a traditional coin-jingling *Saidi* outfit! After a brief introduction to the regional diversity and cultures of Egypt (yes, it's much more than the pyramids and mummies!), students learn about the vast and exciting history of this enchanting country through learning folk dance movements from 6 key regional zones! Feet stamping to earthy rhythms, hips shaking up a storm, and exhilarating 'airplane' arm turns all to unique regional grooves get students fully embodying the beautiful cultural contexts Egypt has to offer. Concluding, we circle-up and reflect upon our movement experiences as a means of celebrating and appreciating cultural diversity, learning history, and the many meanings dance takes even within one country. This is a great workshop to introduce students to

different geographies and histories, to create bridges between cultures, and learn-by-doing, all while getting some fun and exercise!

### **Learning Outcomes and Objectives**

By the end of the workshop students learn about the regional diversity of Egypt through hands-on dance education.

### **Common Core Standards**

1. Knowledge – Understand more about the diverse history, cultures, and regions of Egypt by trying out different dances themselves. This relates to geography, history, and cultural diversity/celebration.
2. Reflection – Students analyze and evaluate each regional dance of Egypt with a follow-up Q&A session where they'll connect the doing of the dancing to the history they learn and the music they listen to.
3. Execution – Students watch and review a brief folkloric performance and then learn by dancing regional folkloric dances throughout 'dance zones' of Egypt.

### **Outcome Assessment/Evaluation Techniques**

1. Call and response is used to learn and embed these key terms: Egypt/"musr", folk dance, Ghawazee, Nubian, Saidi, Baladi, (regional zones of Egypt we'll explore.)
2. After each performance and movement exercise of each region, students are asked to relate the movements to knowledge and Egyptian history/culture.
3. At the end of the workshop, the class 'circles-up' and reflects upon their experiences with a guided group discussion going over our experiences of doing the dances in relationship to the history they have learned.

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

The CORD is a Map of Egypt along with links to YouTube videos where students can learn about regional diversity by watching different folk dances online. The CORD includes a brief description of each dance and its meaning for the teacher to share with the students as they learn about one famous country's cultural diversity.

**Christine Sahin** is a third-year Ph.D. student in the Critical Dance Studies program at University of California, Riverside. She has been honored with a Dean's Distinguished Fellowship as well as a 2013-15 Gluck fellowships. She earned her Bachelor of Arts degree from the University of Delaware in Cultural Anthropology with a minor in Islamic Studies with Arabic Language. Christine's research utilizes an ethnographic Critical Dance Studies approach to the study of Egyptian dance as practiced in the United States as well as Cairo. Christine is a performer, instructor, and researcher of Middle Eastern dances with a focus on Egyptian '*raqs sharqi*'. With over a decade of experience in her form, she's performed hundreds of professional shows for Middle Eastern weddings and family celebrations, and has likewise taught hundreds of group classes and workshops.

### **GRADUATE FELLOW WEI-CHI WU**

#### **Dancing Around Asia**

Dance is an activity that helps us understand our bodies; moreover, it is a tool for us to understand cultures other than our own. The arts help us understand the world in different ways through experiential learning. Students of international folk dance are able to "feel their bodies" by moving with fellow students. My class on international folk dance (specifically folk dances from Asia in my class design) exposes students to a cultural atmosphere vastly different from the Western (American) culture. This project has profound significance for the California social structure, as Asian American residents comprise a large percentage of the population and interracial cooperation and understanding are increasingly important in racially integrated schools and communities.

### **Learning Outcomes and Objectives**

By the end of the session, students:

1. Obtain general knowledge about Asia and countries of this region, including but not limited to geographical and cultural aspects.
2. Experience cultural atmosphere through music and dance steps from different regions of Asia. For younger students, they are able to better understand relationships between dance and music.
3. They also improve bodily reactions, as well as to learn bodily negotiations when sharing a dance space with their peers.

For adult students, dance movements are only be a part of the in-class activities. They also experience various folk dance music and visual materials such as photos and video clips from different regions/countries around the globe. This enables them to learn about and to appreciate cultures from places around the world.

### **Common Core Standards**

Through the interactive activities in class, students gain the followings:

1. Knowledge – Students identify movement features from the region(s) outside the U.S., and to appreciate various cultural elements other than popular cultures (such as hip hop and Jazz) in both onstage performances and daily lives.
2. Reflection – Besides enjoying folk dance and music as an audience, more importantly, they understand that folk performing arts have been a part of people's lives, and link their bodily experiences with their own cultural backgrounds and identities.
3. Execution – Students develop an open-minded attitude, examine existing stereotypes, and be willing to embrace new experiences including, but not limited to, folk dance and music. Students also experience the spirit of folk dancing by, taking part in an enjoyable collaborative social environment with a culturally and socially diverse group of people, and be able to apply this mindset in other aspects of life.

### **Outcome Assessment/Evaluation Techniques**

1. A random lots-drawing activity, with country names on small pieces of paper in a can, which students draw from to reinforce memory retention.
2. When a country/region is picked, media resources from that culture or region are shown that depict its lifestyles such as clothing, mode of transportation, or weather patterns. Then I discuss with students how those features might be transformed into a folk dance. For instance, if Mongolia were picked, I would show a picture of people riding horses, and then ask students to perform their preferred ways of riding a horse.
3. The purpose of the activity is to understand how folk arts are influenced by the locale and to imagine how locale informs culture.
4. As a means of assessment, the activity concludes with a “checkout circle” that consists of students sharing what they enjoyed and learned in the experience.

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

An activity that introduces students to “folk game” dances of some Asian countries such as Taiwan, the Philippines and Japan. These dances are accompanied by history, symbolism, and other explanations to show the cultural place each dance has for its nation of origin.

**Wei-Chi Wu** is a third-year Ph.D. student in Critical Dance Studies at the University of California, Riverside. She was certificated the Primary Level Instructor in Folk Dance by the Taiwanese Sports Administration, Ministry of Education in 2013, and is currently a member of two famous Taiwanese folk dance organizations: the Taiwan International Folk Dance Association and the Orodancer Folk Dance Group. As an international student, Wei-Chi owns folk dance teaching experiences in both Taiwan and the United States, and she has worked with over 300 students in UCR, introducing them the fantastic world of international folk dance. Her research interests include examination of Taiwanese folk dance communities in Taiwan and the United States (mainly in California). Practically, she investigates folk dance and folk dancing with cultural and anthropological critical lenses.



## HISTORY OF ART

### GRADUATE FELLOW **KARLYN OLVIDO**

#### **Photo Collage: Creating Messages of Social Change through Photographs**

Is it possible to transform everyday images from newspapers and magazines into your own works of art? Shortly before the 1920s, the phenomenon of the collage was implemented by artists to fuse images of reality with those of their own imaginations to visually display their ideas for social change. In this workshop, students learn a brief history of the photo collage. Through a project involving creating their own collages, participants bring out the artists in themselves using the simple ingredients of photographs from magazines, glue, and construction paper. They discover, first hand, the possibilities of expressing themselves and their ideas for social change through the reincarnation of images that they see daily.

#### **Common Core Learning Objectives**

1. Knowledge - Students identify the elements that make each artwork unique. They discuss how the development of a discerning eye is important for art historians and for artists to distinguish their styles and spread their messages.
2. Execution - Students create their own collages using photographs, paint, glue, and construction paper.
3. Reflection - Students reflect on the images that were compelling to them, and evaluate why they chose certain images for their works to express their ideas.

#### **Outcome Assessment Strategies**

1. Call and response introduces key terms: collage, coller, support, texture
2. When making collages, students have a chance to exhibit what they learned about using images to exhibit their ideas.
3. Students discuss what makes their collages unique, so students have opportunities to hear each other's opinions about art.

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

A pdf document outlining brief background information about photo collages, names of artists who made photo collages, images of collages and questions for further discussion

**Karlyn Olvido** is a student in the Art History M.A. program at UC Riverside. She earned her B.A. in Art History at Brandeis University in Massachusetts. At The J. Paul Getty Museum in Los Angeles, Karlyn was a Multicultural Undergraduate Intern in the Department of Sculpture and Decorative Arts. After college, she honed her interest in the history of photography during her time as a research assistant in the Department of Photographs at the Getty. After graduate school, Karlyn hopes to work in a curatorial department of an art museum.

### GRADUATE FELLOW **VICTORIA TAORMINA**

#### **Egyptian Hieroglyphs**

Students learn about Egyptian art and culture including information on pharaohs, wall paintings, artistic techniques, and hieroglyphics. Students are then presented with an English to hieroglyph alphabet and asked to write out their name, which they in turn decorate afterwards.

#### **Learning Outcomes and Objectives**

Students learn about pharaohs, gods and goddesses, and tombs, in ancient Egyptian culture and their relation to the ancient Egyptian understanding of the afterlife. Learn the definition of three artistic strategies important to ancient Egyptian art: uses of scale, movement, and perspective. Identify and describe these strategies within the images presented to them. Learn about the ancient Egyptian alphabet that was used to identify who was depicted in these images. Execute their own

names in hieroglyphs based off the simplified chart of the hieroglyph equivalent to the English alphabet.

### **Common Core Standards**

1. Knowledge – Students discuss ancient Egyptian culture, alphabet, and art. They describe what artistic strategies ancient Egyptians used to depict the human form. They discuss the symbols ancient Egyptian used in their hieroglyphs.
2. Reflection – Students then identify where they see these artistic strategies being used in the images, and reflect on what it might mean. They then identify where in the image they see hieroglyphs.
3. Execution – Students then create their own names in hieroglyphics. They decorate their cartouches using the primary colors used in ancient Egyptian art.

### **Outcome Assessment/Evaluation Techniques:**

1. Students are asked what they know about ancient Egyptians, most students know basic facts (mummies, pyramids). This provides the lead in for our discussion. Starting students off with a concept they are already even slightly familiar with will make sure they're comfortable and confident enough to answer questions about the lesson and share their thoughts throughout the project.
2. Students are asked to repeat back key ideas and terms after they are introduced and describe what they think the term means. Having to frame the term in their own words helps them understand and remember what they have learned.
3. After listening to various students' definitions, they are asked to identify if they can see these ideas (scale, movement, perspective) in the images. They then come up and point to where on the image they see these artistic strategies. After my project last year, I noticed students relish the opportunity to come to the front of the class and point to something on the screen.
4. After creating their own names in hieroglyphics, I ask who wants to share their project with the class and explain what their favorite thing about their project is.

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

The CORD includes a brief historical background on ancient Egypt (alphabet, culture, afterlife) and include the key artistic strategies discussed during the lesson and seen in the images included. This is followed by the hieroglyph to English alphabet key the students worked from in writing their names.

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. She is now an M.A. student at UC Riverside studying Art History with an emphasis in modern and contemporary art. She is also the recipient of the Richard Carrott travel grant award that was used to fund her trip to Washington D.C. to research in the Archives of American Art at the Smithsonian for her forthcoming M.A. thesis. Before beginning her M.A. degree she spent time 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 JULIANN WALKER**

#### **Relief Printing: Create your own book cover!**

Let your students create a book cover by utilizing the relief print method, which lets them cut out of Styrofoam using a pencil and then paint them before pressing them onto paper, which can be then used to bind together all of their school artworks at the end of the year! This teaches them the history of a unique medium, while allowing them to express their own uniqueness.

### **Common Core Standards**

1. Knowledge – Students learn about a new medium and some of its history.
2. Reflection – By looking at different artist who utilize printmaking in unique ways, the students reflect on their own uniqueness and how best to reflect this to others.
3. Execution – The students create their own relief print book covers that showcase their individuality.

**Outcome Assessment/Evaluation Techniques:**

1. Students learn about the history of relief printing.
2. They practice using their uniqueness as positive inspiration to create unique works of art.
3. Students practice using step-by-step instructions to create their own book covers.

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

This program comes with an online teacher’s packet that includes information on relief on printing as well as different activities and questions for discussion that can be explored further about the medium, its history, and using their creativity.

**Juliann Walker** is originally from Riverside and is very familiar with the area. She received her B.A. in Art History from the University of California Riverside and is currently a second year M.A. studying Art History with a focus on printmaking in Baroque Italy. She has extensive experience working with kids in various educational settings, and hopes to go into museum education or collections after she graduates.

**GRADUATE FELLOW ELAINE WILSON**

**What’s the Big Picture??**

Let’s talk about perspective. Remember the scene in *Ferris Bueller’s Day Off* (1986) when they visit the Art Institute of Chicago, look closely at a painting, and only see different colored dots? Yet, when they back up to get a different perspective, they can see a bigger picture. That is what’s fascinating about Pointillism. It’s an artistic style that artists like Georges Seurat used to create uniquely intricate paintings. The presentation explains this style and discusses its process and aesthetics with the class. Students each spend time covering a piece of paper with dots using markers in order to create their own Pointillist work. Through placing dots of colors closely together, students create different colors as well as the illusion of shading. While the picture may appear to be only dots when viewed up close, everyone can admire the work when they take a step back and let the colors blend in the eye of the beholder. This project instills both the wonder of details coming together to create an incredible whole, as well as the existence of endless imaginative ways to create art.

**Common Core Learning Objectives**

1. Knowledge - Compare this form of artistic creativity with countless others in order to appreciate and value the work of artists, like professionals such as museum curators or art dealers do on a daily basis.
2. Execution - Spend time creating an intricately detailed work of art and have it unified with those of their classmates to form a larger piece in the style of Pointillism.
3. Reflection - Think about the unlimited ways to create art, and view everything with different perspectives in order to appreciate the perceptions of others.

**Outcome Assessment Strategies**

1. We use call and response to imbed key terms like: Pointillism, Post-Impressionism, and Georges Seurat
2. We discuss opinions about Pointillism both before and after the activity so that students can express how they feel about the style and perhaps change their mind after listening to others and making the art themselves.
3. When the students use Pointillism to form a larger image through each making a picture using only dots, they will have participated in the process that artists like George Seurat used for their art.

**Elaine Wilson** is in the Masters Program of UC Riverside's Department of the History of Art this fall after graduating with highest honors as an Art History major from UC Santa Barbara in spring of 2015. She has been recognized at multiple PanHellenic academic award ceremonies for having the highest GPA in Kappa Alpha Theta, and has also served as her sorority's Scholarship Director for multiple quarters. Elaine has interned full-time in Washington DC with the National Portrait Gallery and intends on working as a community college professor upon completion of her Masters Degree. While teaching Art History at a California college, she hopes to pursue a Ph.D. in the subject as well to increase her qualifications and effectiveness as a professor.

## **MUSIC**

### **GRADUATE FELLOW LEILANI DADE**

#### **Cadence and Bolero: A Musical Journey**

Are your students ready to journey through space with our two heroes, Cadence and Bolero, and learn all about music in the process? This program is an elementary music program that introduces students to basic musical concepts such as dynamics, tempo, and pitch. Each session is guided by an original fellow-created storybook that features two space adventurers who travel to new planets to discover different soundscapes, followed by a related musical activity and theme song. Activities include making a "rain storm", using shakers, drums, and other percussion instruments, and working together as an ensemble to create music.

#### **Common Core Standards**

1. Knowledge – learn the names and functions of various percussion instruments.
2. Reflection – think about the ways in which their sound affects the overall performance of the group.
3. Execution – increase coordination and listening abilities.

#### **Outcome Assessment/Evaluation Techniques**

1. Asking questions about last session each time
2. Using students' prior knowledge to start discussions on musical concepts
3. Asking students to perform on their own or in small groups to demonstrate comprehension

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

The CORD consists of an illustrated description of up to three activities.

**Leilani Dade** is a second year graduate student pursuing her master's and Ph.D. in musicology at University of California Riverside. She received her bachelor's in music performance and French language at Hollins University with a specialization in classical guitar and a certificate in arts management. Leilani is interested in guitar music and composers in Latin America, France, and Spain. Her current research focuses on early guitar music in Latin America. She is an active classical guitarist, performing new works by UCR composers. In her spare time, Leilani performs with Oceania, a Polynesian dance group and culture club at UCR.

### **GRADUATE FELLOW CHRIS DIAZ**

#### **Electronic Music - DIY**

Have you ever heard electronic music but feel like you have no idea what is going on? Don't worry, electronic music is fun to understand! A residency with Mountain View Middle School, this three part series introduces students to the power of making music with computers. The first session began with an informational session where we learned about computers, bits, and the basic ways that digital audio is processed. A microphone will be used during the second meeting so that students can experiment with recording voices and various sounds that we could make in the

room. The final meeting will involve creating MIDI samples with the generated sounds, so that they could be triggered by a keyboard.

### **Learning Outcomes and Objectives**

By the end of this lesson, students have a fundamental understanding of electronic music and the history and culture that surrounds it. They understand the various subgenres within the genre by knowing how to hear the associated layers and apply it to what they are hearing. They also learn about the nature of how new musical forms arise, and just how applicable electronic music is to many of the things they are listening to right now.

### **Common Core Standards**

1. Knowledge – Students gain a basic understanding of the history and culture surrounding electronic music
2. Reflection – Students be able to identify different styles of electronic music by analyzing the various layer forms
3. Execution – Students understand the basic song form that only requires minor lyrical changes over repeated material

### **Outcome Assessment/Evaluation Techniques**

1. Students are encouraged to ask questions and to make associations to other music during the presentation
2. Students are challenged to tap or clap different rhythmic pulses and then given the chance to match it to the right form
3. Students actively participate in creating a new active piece of music

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

A document that lists key terms, history, and illustrations to enable an introduction to electronic music for beginning learners.

**Christopher Diaz** joins the composition department at UCR after a varied educational and professional career within the music industry. He has completed undergraduate degrees in commercial music, recording technology, marketing, music business and he is a classically trained baritone. He completed his master's degree in music and human learning from The University of Texas at Austin where he studied with Dr. Robert Duke. He has worked in small independent recording studios as well as for major institutions such as the now defunct, Sony Music Studios. He spent several years in New York City working for the internationally recognized indie label, Putumayo World Music, and his varied interests in multicultural styles are a testament to his time there. Chris's compositional interests include popular/commercial music, hip-hop, multicultural collaborations and film scoring. He plays piano, guitar, and drums and has released three full-length albums, one of which charted in the DFW Soundscan DMA.

## **GRADUATE FELLOW CHRISTIAN DUBEAU**

### **A Beginner's Guide to Rock Music**

In a one-hour session, I play music from some of rock music's most celebrated artists (such as The Beatles, Bob Dylan, and Bob Seger). I then teach the students to distinguish between the sounds of different instruments that are common to the rock genre by showing pictures and playing samples. I also teach the students how to distinguish between melody and rhythm, and talk about which of these two roles each of the instruments play. The students will then have an opportunity to try to play simplified versions of Michael Jackson's "Beat it", among other popular songs.

### **Learning Outcomes and Objectives**

**By the end of the lesson students will:** Be able to name some of the most celebrated rock musicians in the 20<sup>th</sup> century and be familiar with some of the songs that these people have written.  
-Be able to play a few chords on the piano that serve as the basis for some popular rock songs.

- Be able to connect rock song lyrics to American and European history.
- Be able to identify the sounds of some of the most commonly used instruments in rock (Guitar, Bass, Keyboard)

### **Common Core Standards**

1. Knowledge - I will give a brief background of all the artists in my presentation. This will include information about how the times they lived in influenced their music (which ties in to the subject of American and European history). It will also include some background about how other art forms (dance and visual arts) influenced their music, and about how they were able to make a living.
2. Reflection - I will lead a discussion about the difference between the musical styles of certain artists and will ask the students to criticize/evaluate certain songs that I will play for them.
3. Execution - I will teach the names of chords on the piano by playing a game with the students, and will then ask them to play basic chord progressions on the piano. I will also ask them to identify the sounds of different instruments.

### **Outcome Assessment/Evaluation Techniques:**

1. I will use Call and Response to teach the names of songs, songwriters/bands, and different instruments.
2. We will discuss different rock artists/songs so that students can speak and listen to each other's opinions about them.
3. When the students have a chance to play the keyboard synthesizer, they will be able to apply some of the terms that they have learned (such as Chord Progression, Guitar, Bass and Keyboard).

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

A C.O.R.D. will be prepared such that it will contain the following:

- A picture of a piano-keyboard with note names written on it.
- Pictures of rock bands/artists with a few musical facts written about each (such as brief bio, popular songs that they've written, and specifics about their style).
- Images of different instruments used in rock music.

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 currently holds a Bachelors of Arts (emphasis in piano) from the University of Southern California (USC) and teaches beginning, intermediate and advanced classical and rock piano. He also has a history of playing (keyboards) and touring with a rock band. His band has toured throughout the western United States. After he completes his Ph.D. at UC Riverside, Christian aspires to become a full-time music teacher, both at the university and elementary school levels.

## **GRADUATE FELLOWS RACHEL HOWERTON and JACLYN HOWERTON**

### **Music Appreciation: Introduction to the French Horn, Oboe, and Classical Music**

This program is an informative, fun, and exciting performance and lecture/demonstration that act as an introduction to the world of classical music through the demonstration of the French Horn and Oboe/English horn. Partially consisting of a mini concert, students are exposed to a variety of songs and genres including classical, folk, and popular melodies and songs. A sampling of the diverse repertoire includes pieces by Mozart, Haydn, Brahms, Joplin, Foster, Irish Folk Melodies, traditional Spanish tunes, Disney songs, popular film arrangements, etc. Students are introduced to basic musical terms, proper audience etiquette, common performance practices, diverse sound effects created by the horn and separate mutes, and common classical and popular melodies that utilize the horn and Oboe/English horn. This includes a brief buzzing demonstration in which the students are taught the basic principles of buzzing with their lips to create sound on brass instruments and then are asked to participate by buzzing along with me. Students are given the opportunity to recognize popular songs performed on the horn and given the option to sing or clap along to the music. Students are also welcomed to ask questions throughout the presentation as well as request popular songs. They also receive a brief history lesson on the development of the horn with

demonstrations on Scottish cow horns, conch shells, and garden hoses. By touching and interacting with the garden hose, students feel the physical vibrations and effects of sound to create musical pitches. Additionally, students see how easy it is to create music through common household objects.

### **Common Core Learning Objectives**

1. Knowledge – Students gain the background knowledge and insight into the world of classical music and wind performance through the demonstration of the French Horn and the Oboe/English horn. They learn about the way the horn is used in music, the sounds it creates, and its historical development. They also learn the physical science behind sound production and how to create a pitch through sound vibrations and buzzing.
2. Reflection – Students reflect on this new knowledge by physically experiencing how vibrations work through the tactile feeling and seeing of how the vibrations flow through the garden hose. They reflect upon and try to recognize and sing or clap along with popular tunes that are being performed on the different instruments. This develops their ear training recognition and hand-eye coordination. Students apply their knowledge and associate it through other songs that they have heard before that they can then request to be performed on the horn and Oboe/English horn as well.
3. Execution – In addition to physically feeling how the sound is made through the vibrations of the hose horn, students are also given the opportunity to sing and clap along to recognizable songs and melodies in order to also participate in the musical performance. In addition, students practice buzzing with their lips and physically experience what the sensation feels like while they try to create a musical sound. This is in essence a physical execution of what a typical brass student would do in their first lesson on their instrument with a private instructor.

### **Outcome Assessment Strategies**

1. Students gain a new appreciation to classical music through the performance of woodwind and brass instruments and their role in classical music.
2. Students develop their ear training, sound recognition, and hand-eye coordination through actively participating in name that tune games, and singing and clapping along to familiar songs.
3. Students understand the physical science behind sound and vibrations and be able to actively participate through the use of the hose horn and lip buzzing.

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

A document that contains images of historical and modern woodwind and brass instruments, a description of the overtone series and sound wave production in music, and a labeling of the different parts of the horn.

**Jaclyn Howerton** is a Ph.D. student in Musicology currently starting her third year at the University of California, Riverside and was a recipient of the Anthony Ginter Music Award in 2015 and 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. Her honors senior thesis, entitled "Ralph Vaughan Williams: Music from War" was published in the university's undergraduate research journal, *Explorations*, and was an in-depth analysis on the influence of the world wars on the symphonies of Vaughan Williams. In addition, Howerton also received the UC Davis Departmental Faculty Award in Music Performance for oboe, the Graduate Equity Fellowship and the B.J. Pedrotti Memorial Scholarship from California State University, Northridge in 2011. Howerton is currently studying British Music with Professor Byron Adams and her research specialty resides in the music of British composer Ralph Vaughan Williams with a secondary interest in film studies.

**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. Her honors undergraduate thesis, entitled "Berlioz and Mendelssohn: Rivals or Equals?" was published in the UC Davis undergraduate research journal, *Explorations*, in 2010. In addition to her academic pursuits, Howerton is also a freelance horn player currently performing throughout Southern California and has performed with such credited artists as Lionel Friend, James Conlon, Carl St. Clair, Midori Goto, and Christine Brewer. Howerton has received the UCR Dean's Distinguished Fellowship, the USC Thornton School of Music Brass Chamber Ensemble Award, Music Scholarship in Performance to the USC Thornton School of Music, UC Davis Department Faculty Award in Music Performance, and Winner of the Adam Repán Petko Student Book Collection Competition.

## **GRADUATE FELLOW ERIC JOHNS**

### **Un'tango'ing Rhythm: Learning basic rhythms, and their functions, through tango guitar.**

The tango is a South American song and dance with strong, simple rhythms ideal for educational purposes. A demonstration song, performed live, shows the students a complete rhythmic accompaniment, which is then broken-down and examined. From the basic rhythm patterns explored, students learn a variety of note values, and rhythmic concepts. With this new knowledge, the class collaboratively constructs a new accompaniment for a song in order to see how these ideas work in a musical context.

### **Common Core Learning Objectives**

1. Knowledge - Students learn the basic note values of whole, half, and quarter notes, as well as the concept of syncopation. By the end of the lessons, students not only know about these rhythmic ideas, but how they actually function in music.
2. Execution - A demonstration song, *Por una cabeza* (Gardel/La Pera), shows what a complete tango guitar accompaniment sounds like. From there we explore basic tango accompaniment ideas, and the musical concepts that are used to create them. Once the students are comfortable with the ideas, we reinforce them and demonstrate how they are actually used, by creating a new collaborative accompaniment for *Por una cabeza*.
3. Reflection - Students demonstrate their understanding of rhythm through the construction of a new musical accompaniment.

### **Outcome Assessment Strategies**

1. Students count rhythms aloud and engage in movements to demonstrate the various rhythms.
2. We use call and response to remember basic musical terms and concepts.
3. Students collaborate on a new musical accompaniment, showing their understanding of rhythmic ideas and reinforcing them along the way.

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

A worksheet that students can use to build their own tango accompaniment, including examples of basic tango rhythms.

**Eric Johns** is a second year doctoral student in musicology at the University of California, Riverside. Originally from Louisiana, Eric earned his Bachelor's of Music in classical guitar performance from Southeastern Louisiana University studying classical guitar with Patrick Kerber, as well as jazz guitar with Hank Mackie. After undergrad, he moved to Buenos Aires to study tango guitar with maestros Anibal Arias and Julian Graciano. As a musician, he has worked professionally throughout the United States in a variety of styles. The focus of his doctoral work is the guitar in Rioplatense tango, unpacking the performative, and historical role of the guitar in that genre

**Eric Johns** is a second year doctoral student in musicology at the University of California, Riverside. Originally from Louisiana, Eric earned his Bachelor's of Music in classical guitar



performance from Southeastern Louisiana University studying classical guitar with Patrick Kerber, as well as jazz guitar with Hank Mackie. As a musician, he has worked professionally throughout the United States in a variety of styles. The focus of his doctoral work is on Rioplatense Tango and unpacking the performative, and historical role of the guitar.

## **GRADUATE FELLOW CHRISTINE LEE**

### **Plug-in Theme and Variation**

**Plug-in Theme and Variation** presents a concept of theme and variation using a new type keyboard, the Midi. In the process, this 24 key keyboard is introduced with its wide variety of virtual sounds included. This is followed by a demonstration of how theme can be developed in different ways through examples: Twinkle Twinkle little star, and Tetris. Also after that, some students have opportunities to bring a theme by picking 2 or 3 notes and I develop the theme by playing with them.

### **Learning Outcomes and Objectives**

Each session consists of singing and clapping activity through music. Students have an opportunity to have an introduction to read music and count beat, and try together as a group.

### **Common Core Standards**

By the end of the lesson students:

1. Knowledge – Singing and clapping are basic musical skill that students can learn. The process of learning them is fun and easy, but it is very important to have a right approach.
2. Reflection – Students show the enjoyment by doing singing and clapping activity, and they memorize each song by repetition through the workshop.
3. Execution - Students can try to make their own melody and beats to sing and clap after the workshop with friends. It would have a lot of potentials to go further.

### **Outcome Assessment/Evaluation Techniques**

1. Students sing and clap by looking at simple musical notation.
2. Students enjoy musical activity by participating in both performing and creating.
3. Students learn two or three songs or musical patterns.

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

A worksheet that introduces the Midi instrument and its new role in contemporary music.

**Christine Lee** a Ph.D. student at UC Riverside focusing on digital music composition. She composes music for different media. She started out playing keyboard for a rock band called “Wiretap In My Ear” when she was in Korea. An interest in exploring different types of sound led her to study music at University of Oregon (Intermedia Music Technology) and UC Riverside.

## **GRADUATE FELLOW ELIZABETH STELA**

### **Learning Musical Concepts through Creative Movement and Dance**

In this workshop, students learn basic musical concepts through clapping hands, stomping feet, and moving to music. Class begins with stretching and warming up the body, followed by clapping and movement exercises to teach fundamentals such as dynamics (loud and quiet), rhythm (fast and slow), and pitch (high and low). They then create short improvised dances to songs that illustrate these concepts, and review concepts at the end of class.

### **Learning Outcomes and Objectives**

By the end of the workshop, students learn to recognize basic musical concepts and express these musical concepts through dance and creative movement.

### **Common Core Standards**

1. Knowledge – Students identify connections between music, dance, and basic body mechanics, and be able to interpret music with dance movement.
2. Reflection – Students analyze their experience of exploring music through movement and by reflecting and speaking about their experience.
3. Execution – Students learn musical concepts by actively exploring them through dance, and through the creation of a final improvisation and performance.

### **Outcome Assessment/Evaluation Techniques**

1. Bodily movement imbeds concepts such as slow, fast, high, low, loud, and soft.
2. Students show examples of how they understood these key concepts through dance.
3. At the end of the class, students watch others dance and discuss how they understood these concepts.

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

A PowerPoint with music samples, photos, and brief descriptions of concepts and exercises.

**Elizabeth Stela** has taught movement, dance, and anatomy to children, teens, and adults for over ten years. As a doctoral student in Ethnomusicology, she researches music and dance in Brazilian immigrant communities. Elizabeth holds a M.A. in Oral History from Columbia University. In 2011, she researched music in the Japanese diaspora in Brazil through a Fulbright IIE fellowship. She has performed as a dancer in the Martha Graham Ensemble (New York), the Viva Brasil Dance Company (New York), and Yuubi Japanese Dance Company (Sao Paulo); as percussionist and in Taikoza (New York), and Origens (Austin); and as a shamisen player and singer in the Kyodo Minyo Society of Brasil (Sao Paulo).

## **GRADUATE FELLOW GELAREH NASERI**

### **Follow the Conductor: An Introduction to Musical Elements**

This workshop teaches students about these musical elements and their definitions: Pitch (High or Low), Dynamic (Loud or Quiet), Tempo (Fast or Slow), and Meter (Duple and Triple) through group activities. First, they learn and discuss the definition of these elements. Then, one student becomes the conductor of the group and moves his/her arm up or down and the group responds to that sign according to the element that they are representing at the moment. For example, if we decide to do “dynamics” activity, arm up means saying “Laa” word loudly, and arm down means saying “La” quietly. For pitch, arm up means saying “La” in a high pitched voice, and arm down means saying it in a low pitched voice. For tempo, moving arm up and down faster means fast tempo, and moving it slower means slower tempo, and the group walk, and repeat the word fast or slow. For learning Duple and Triple Meter, students walk and count up to two, or three according to the meter of the song they are listening to, and the conductor decides if they count loud or quiet. A background simple music rhythm is played on laptop when each activity starts to let the students keep a steady beat, and have better musical atmosphere in the class.

### **Learning Outcomes and Objectives**

By the end of the lesson, students learn about these musical elements: Pitch, Dynamics, Tempo, Duple and Triple Meter through group activities.

### **Common Core Standards**

1. Knowledge – Students learn the meaning of Pitch, Tempo, Dynamics, and duple/triple Meter
2. Reflection - Students learn to actively listen to music, identify some musical basic elements, walk, and sing according to the music’s tempo, meter, or the conductor’s arm moves.
3. Execution – Students take the role of a conductor and choose one music element, and present it to the group by their arm moves, and group respond to the conductor’s arm moves.

### **Outcome Assessment/Evaluation Techniques**

1. Students talk and discuss the musical elements after learning them.
2. Students actively respond to each of the conductor arm's signs and do the related activity (walking, saying "la", or both) according to the musical element that the conductor is presenting.
3. Student take turns and become the conductor and decide about choosing one musical element based on their learning, and then represent it to the group as a conductor, anticipating the correct response from the group.

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

Students learn about these musical elements: Tempo, Pitch, Dynamics, and Meter through related activities.

Students take turns to conduct the group while presenting one musical element, and the rest of the group respond to the conductor. These elements and their related activities are:

1. Pitch (High or Low): When the conductor moves his/her arm up, students repeat saying "La" in a high pitched voice, when conductor moves her arm down, they say "La" in a low pitched voice.
2. Dynamic (Loud or Quiet): Students repeat "La La La" and make it louder (Loud) when the conductor moves his/her arm up, and make it gradually quieter when the conductor moves his/her arm down.
3. Tempo (Fast or Slow): Moving arms fast or slow represent repeating "La" fast or slow, or walking fast or slow
4. Meter (Duple and Triple): Students walk and count up to two, and learn about duple meter. Then, Students walk and count up to three, and learn about triple meter with an accent on number one. Then, they listen to two songs in different meters, and guess if it is better to walk and count up to two or up to three to the song.
5. Combined Elements: At the end of the lesson, we perform more combinatory activities as a review. One student conducts the walking group with his/her right arm to ask them count loud or quiet, then with his/her left hand shows if they use high pitch or low pitch while counting. They may say "La" or count the numbers when they are representing the high or low pitch.

**Gelareh Naseri** is an Iranian composer and a music instructor. Her compositions include works for piano, chamber music, and orchestra. Naseri is currently a Ph.D. candidate in digital composition program at University of California, Riverside, working under the supervision of Professor Ian Dicke. 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.

## **GRADUATE FELLOW DHIREN PANIKKER**

### **Jazz Improvisation Workshop**

This jazz workshop/performance teaches students some of the basics of jazz improvisation through interactive exercises, listening, and live demonstration. While serving as a brief introduction to the vast world of jazz, this workshop/performance also provides hands-on exercises in order understand jazz practices and stimulate broad cultural awareness. Students learn fundamentals of jazz including call and response, scat singing, and syncopation. Through simple vocal and rhythmic exercises, students learn how to construct basic jazz phrases and apply them to a blues chord progression in a group setting. In addition, students learn about the history of jazz and its major figures through interactive listening exercises. If a slide projector is available, a PowerPoint presentation with photos of key jazz figures is a visual supplement to the exercises and listening.

### **Learning Outcomes and Objectives**

By the end of the lesson, students learn how to construct basic vocal jazz phrases and apply them to a blues progression in a group improvisational context.

### **Common Core Standards**

1. Knowledge – connect and apply improvisation to a visual arts and dance, as well as careers in education, communications, arts leadership, and business management.
2. Reflection – Students exhibit their enjoyment of jazz improvisation by speaking and listening.

3. Execution – Students play and create improvised jazz.

#### **Outcome Assessment/Evaluation Techniques**

1. Call and response is used in order to understand the basics of jazz improvisation.
2. Discussion of examples of jazz improvisation is used in order to stimulate critical and listening faculties.
3. Students exhibit their creative application of the key concepts.

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

This CORD lists of musical exercises, listening examples, and key ideas by providing key terms, improvisational exercises, photos, and historical background about the history of improvisation in Jazz.

**Dhiren Panikker** is a Los Angeles-based composer, performer, and scholar. As a Ph.D. student in ethnomusicology at the University of California, Riverside, Dhiren's research examines intercultural jazz and hip hop. As a Medici Foundation scholar, Dhiren holds a Master of Fine Arts (2010) in Integrated Composition, Improvisation, and Technology from the University of California, Irvine, where he studied with Kei Akagi and Michael Dessen. Additionally, Dhiren holds a Bachelor of Music in Jazz Studies (2008) from California State University, Fullerton, where he studied jazz and classical piano with Allison Edwards and Bill Cunliffe. An active pianist and composer, Dhiren has performed at prominent jazz venues throughout Los Angeles including the Blue Whale, the Jazz Bakery, and Vitello's, and regularly performs with his own group Trio Sangha, who released their debut album, *Lost Locations* in 2011. Outside of performance, Dhiren teaches a full studio of jazz piano students, and lectures at masterclasses and local schools across Southern California.

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

##### **Composing [De]Composition :: Compost Microbes, Data, and Music**

An Evening of Ambient Sounds and Electronic Works in Progress was an open exhibition installation at the UCR Sweeney Gallery in downtown Riverside. Created by Gluck Fellow and UCR Doctoral Candidate in Digital Music Composition, no.e Parker, for an ambient music listening session of 8-point, spatialized electronic music generated from compost temperature data while enjoying projections of live compost microbes at 220x magnification. The public was invited to contribute compost for the installation, and then invited to bring their own pillow to sit on (yoga mats were provided) inside the gallery for maximum comfort during this unique, hour-long experience and discussion by Gluck Fellow Parker.

##### **Connecting Sound, Science, and Technology**

Ever wonder what sound really IS? Or how sound is related to musical notes/pitches? In this hour-long workshop, artist/musician/scientist no.e Parker demonstrates to students a novel musical instrument she designed and built herself that translates a non-musical physical property like temperature directly into musical pitch. The workshop also students in a hands-on demonstrations of the physical properties of sound, and how to conceptualize and even draw sound waves of varying frequencies. No prior knowledge of music is needed to enjoy this fun and revealing session.

##### **Learning Outcomes and Objectives**

By the end of the session students better understand the basic physical science behind sound—through comparing sounds made by different sizes of the same type of object; learning how to conceptualize pitch as sound waves vibrating at a certain rate per second; and witnessing the demonstration of a novel physical musical interface that the instructor built.

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

1. Knowledge – Connect how sound is directly related to the physical sciences. Gain exposure to an artist working in the growing field of music technology.

2. Reflection - Students show their understanding of the concepts of a sound's wavelength, period, and frequency by illustrating different sounds they hear on paper and explaining the results of their hands-on experimentation with sound making.
3. Execution - Students learn that they can design and play their own sounds from simple everyday objects, draw and visually imagine sound waves they hear, and that it is also possible to create sound with their own body temperatures using musical interfaces and computers.

#### **Outcome Assessment/Evaluation Techniques**

1. Students draw different sounds that they hear to embed the key concepts of wavelength, period, frequency, and Hertz. This helps students understand how different frequencies of sound occur according to how many times the period of the wavelength is repeated per second;
2. Use of drawing also helps students conceptualize what is physically happening when they hear two simultaneous tones sounding different frequencies.
3. Students have opportunities to discuss/explain/and show illustrations of their findings on sound making and sound analysis with the class during each activity.

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

A poster illustrating sound waves of different frequencies to reiterate the fact that the period of low frequency sounds have fewer wavelength cycle/second in comparison to high frequency sounds, which have many repeats of the wavelength cycle/second. The poster includes a reference chart that translates frequency directly to musical pitch with an illustration of a piano keyboard as a classroom reference.

Earning a B.S. in Textiles and Apparel Design at Cornell University, a Digital Art/New Media M.F.A. at UC Santa Cruz, and a Digital Music Composition Ph.D at UC Riverside, **J no.e Parker's** interest in creating integrative works that explore new pathways emerges from interconnections between visual art, sound, music, science, and technology. no.e's work has been exhibited, performed, and screened nationally and internationally at venues such as UCR Culver Arts Center (Riverside, CA), DNA Lounge (San Francisco, CA), Bledog Art Space (Ubud, Bali) and Giancolis Park for the Arts (Las Vegas, NV). Parker also participates in international art, video and sound festivals such as the Surabaya Biennale International Video Festival (Java, RI), Yogyakarta International Media Arts Festival (Java, RI), Ubud Earth Day Festival (Bali, RI), and Soundgate: Sound Art Festival (Danish Museum of Modern Art, Alaborg, DN).

### **GRADUATE FELLOW PAULA PROPST**

#### **Powerful Words: Literacy through Songwriting**

How many times have you heard a song on with a catchy hook or really inspiring lyrics? Popular music is one of the most prominent ways we learn literacy in our society. Phrases and new words are created all the time in popular music, and eventually become part of our own everyday language. In this workshop, the basic structure of a popular music song is taught to students, with examples from popular music and a song about the different parts of a song. Students then compare different songs and discuss how each might be different. Students then write a classroom song together and learn to sing it right in the classroom!

#### **Common Core Learning Objectives**

1. Knowledge – Students identify the different parts to a typical popular music song. Students describe the different ways a song can be written. Key terms: Introduction, verse, chorus
2. Execution – Students create their own song lyrics through creative writing.
3. Reflection – Students evaluate their song after singing it collectively in class.

#### **Outcome Assessment Strategies**

1. Call and response (in the form of a song) is used to learn the different parts of a popular music song. Key terms: introduction, verse, chorus

2. The feeling of musical lyrics through syllables is discussed as a class.
3. A class song is created, and students have the opportunity to demonstrate their understanding of syllables and different parts of the song.

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

Teachers are given an MP3 of the chord progression used in class, along with a worksheet that provides students with blank spaces to fill in words by using their syllables that are similar to the song structure we used in class.

**Paula Propst** is a Ph.D. candidate in Music at UC Riverside. Her love for popular music and culture has inspired much of her own research. For her dissertation, Paula has conducted an ethnographic research project of rock and roll camps for girls and LGBTQ youth around the country, but primarily in the Southern California region. After she graduates, Paula hopes to continue working and/or volunteering for Arts influenced non-profits and pursue a professional teaching career at a college or university.

### **GRADUATE FELLOW ROBERT WAHL**

#### ***From the Café to the Concert Hall: The Rhythm, Sound, and History of the Spanish Guitar.***

Flamenco? Classical guitar? Spanish guitar? Learn the differences through live demonstration and hands-on performance with guitarist Robert Wahl. Students of all ages learn the history of the guitar in Eurasia and Spain, the basic components of flamenco and “classical” guitar pieces, and even get hands-on by learning rhythms and accompanying the music with *palmas* (the foundation of flamenco: rhythmic clapping). Students leave excited to learn more about flamenco, classical music, world history, the guitar, and maybe even take it up for themselves.

#### **Learning Outcomes and Objectives**

Learn the history of the classical guitar as it developed in Spain, Europe, and the Middle East  
Participate in the production of flamenco music through rhythmic accompaniment (*palmas*: clapping)

Engage with live music by identifying key features of various pieces

Learn the basics of how musical compositions are organized

#### **Common Core Standards**

1. Knowledge – Learn the historical connectedness of cultures across Eurasia, as well as understand basic components of music.
2. Reflection – Participate in the production of music and evaluate performance by listening and identifying key features.
3. Execution – Make music to accompany the classical guitar and engage with live performance by analyzing what they hear.

#### **Outcome Assessment/Evaluation Techniques**

1. Demonstrate their knowledge by describing the parts of the guitar and its history in Spain (head, neck, frets, strings (6), sound hole, body, etc.).
2. Apply the rhythms of flamenco by accompanying live performance.
3. When listening to pieces, students engage with the music to identify key features they then rearticulate as a class and amongst themselves.

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

Copy of posters used to illustrate the developments of the classical guitar

List of fun facts we covered about the guitar

Sample rhythms for students to continue practicing on their own or together as a class

**Robert Wahl** is a Ph.D. student at UC Riverside studying the music of Spain, Latin America, and the United States. His research focuses on Spanish composers who were prominent in the US

following the Second World War. Robert enjoys playing guitar with friends and family after he took it up as a freshman in high school. He studied guitar at San Diego State and music history at Cal State Long Beach before arriving at UCR.

## **THEATER**

### **GRADUATE FELLOW JAVIER HURTADO**

#### **Staging the Fantasy and Fairytales**

This class can be taught in English or Spanish (or a combination of the two languages). The objective of this class is to have students take folk and fairytales and turn them into short scripts for performance. Students engage with source material from all over the globe as well as stories passed down from their families that are used in the development of a short play for performance.

#### **Learning Outcomes and Objectives**

By the end of the sessions, students:

Identify the elements of a climatic plot structure

Engage climatic plot structure elements to tell a short story in play form

Describe their experience of plays using theatrical vocabulary (actors, play, staging, spectacle, plot, character, etc.)

Participate in a reading of a play or play scenes for an audience.

Explain what they learned to their peers.

#### **Common Core Standards**

1. Knowledge - Understand the basic plot structure of a play and its elements. In addition students gain an understanding the job of the playwright in the world of professional theater.
2. Reflection - Students evaluate on elements of a “strong story” and be able to discuss the criteria for a play that tells a “strong story.”
3. Execution - Students write a short play script.

#### **Outcome Assessment/Evaluation Techniques:**

1. Students engage in a Q & A session. Where they are asked to define story elements and structure
2. Students be asked to “pair share” in class when they are introduced to key concepts/terms
3. Students practice writing a story outline and script using the concepts and ideas shared in workshop

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

Teachers receive a 10 pages Playwriting Workshop workbook with story prompts, key terms, structure templates and examples of scenes and monologues.

Before beginning the M.F.A. program at UCR, **Javier Hurtado** served as the Education Coordinator for Brava! for Women In the Arts. He also spent the six years in Oakland coordinating after school arts programs for elementary students. Before moving to Oakland, he spent 10 years directing, coordinating and working as Production Manager for the STAR Arts Education’s summer conservatory program at Gavilan College and El Teatro Campesino. Beyond his youth focused work, Javier is a playwright, performer and independent producer. Javier 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. His solo-play LAST CALL at was developed 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. Most recently, one of his works was presented as a staged reading for UCR’s Playworks festival 2015.

## **GRADUATE FELLOW STUART PAUL GIBBS**

### **Theatre Games and Storytelling through Dramatic Expression**

In this fun-filled, fast-paced workshop, students learn and play several theatre games! Through these exciting and simple games, students practice working together as an ensemble to accomplish fun goals like creating frozen pictures of a well-known story. Laughing and playing, students learn new vocabulary around the elements of storytelling and theatre while using their voices and bodies as tools to reinforce their new knowledge. Once they master these games, they want to play them at school over and over again! But don't worry, because the games can easily be used to enhance academic curriculum across all subjects in the future. Perfect for grades K-2 and can be tailored for 3-5 as well.

### **Playwriting and Performance: Ensemble Dramatic Storytelling**

In this residency-based workshop series, students work over several weeks as a class or in ensemble groups to write and perform a brief piece of theatre. The goal of this workshop is to investigate the creative process and the elements of dramatic storytelling, while looking at the links between writing and performing (using one to aid the other). Students work together to build a short piece of theatre from scratch. The emphasis of this experience is on the process, not the product, but a potential outcome would be a performance of the original work(s). Working as an ensemble to create an original script in a short amount of time will provide a creative and collaborative challenge to stretch students' thinking. This workshop is appropriate for all ages, but it may be a great fit for an intermediate to advanced middle school or high school drama class.

### **Learning Outcomes and Objectives**

By the end of the lesson, students (in groups) create and present a short dramatic performance that highlights key elements of storytelling such as character and plot while implementing the standard principles of dramatic performance.

### **Common Core Standards**

1. Knowledge – Understand the basic principles of dramatic storytelling, and how performance can relate to writing in the world of popular culture. Identify acting, screenwriting and playwriting examples from their own knowledge.
2. Reflection - Connect some of the themes/ideas discussed and explored during the lesson to stories in their own lives- books, TV, movies, and even plays they can draw upon from their own schema by responding to questions during a group discussion.
3. Execution – As part of a small group, present a brief dramatic performance using their own ideas that showcases basic story elements (plot, character, setting, etc.).

### **Outcome Assessment/Evaluation Techniques:**

1. Group closing discussion or turn and talk (favorite things, one thing they learned, one new word, etc.)
2. Presentation of very brief dramatic performance of a familiar story, integrating story elements discussed
3. Call and response/command style theatre games that show memory retention of concepts in a fun way

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

*Think quick, stay focused, work together! Three fun theatre games!*

These theatre games are designed for students to learn ensemble building, to practice working together, to enhance non-verbal communication skills, and to focus energy. They are fast-paced and fun, and require quick thinking, imagination, physical coordination, and short-term and long-term memory. You can use these games as a brain break to energize the students, as well as a focused activity when their energy is too high. The games can be played at any age level. Students enjoy the silliness, the challenge, and the competition (though not against one another!). You can also easily adjust these games to reinforce academic subjects, simply by inserting vocabulary and concepts you want them to be more familiar with into the structure of the game.



These students are learning or consolidating concepts in a fun, physical manner. Above all, they are easy to play and lots of fun!

**Stuart Paul Gibbs** earned his B.A. in Theatre Arts from Brown University in 2006. Since graduating, he has worked as an actor and writer in theatre and filmed media, but his primary focus has been working as an educator. Stuart has worked for the past eight years as a Lead Teaching Artist at the prestigious Denver Center for the Performing Arts, working with students ages 5-18. Through the Denver Center, he has taught acting, playwriting, filmed media, and has worked with local schools by bringing dramatic learning workshops to academic subjects--playing theatre games about the periodic table is one of his fondest memories! He earned his Colorado teaching credential in Elementary Education and K-12 Theatre & Drama in 2011 and has served as a classroom teacher in kindergarten, first, and second grade. Before moving to Los Angeles to pursue a career in writing for film and television, he served as a founding faculty member of an innovation school in Denver that focused on creativity in learning and partnered with community organizations such as museums and theatres to bring a unique learning experience to his second grade students. Stuart is currently an M.F.A. candidate at University of California, Riverside, studying screenwriting as part of the Creative Writing for the Performing Arts program.

## **GRADUATE FELLOW **KIMBERLY NORRIS 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.

## GRADUATE FELLOW **ERMELLIA WILLIAMS KELLY**

### ***Theater is Fun***

***Theater is Fun*** is an entertaining workshop designed to introduce children to the essentials of theater and to the art of acting by playing fun theater games and improvising simple stories. Children will practice concentration skills needed by actors while playing the Circle Energy Ball game. They will practice basic movements while playing the Mirror game. They will learn stage blocking on an imaginary stage while playing the Follow the Director's game. Finally, they will become actors and practice their listening, analytical, concentration and acting skills while performing simple stories on an imaginary stage. This workshop is taught by Meme Kelly, a University of California, Riverside, MFA (playwriting) Fellow who has written and directed shows in packed theaters in Hollywood, Los Angeles, and Santa Monica. Lights, Action, Theater! Let the theater games begin.

### **Learning Outcomes and Objectives**

Learn to improvise and interact with others in a group setting  
Learn to evaluate successful acting strategies and responses  
Learn to execute prompts and strategies for expressive action

### **Common Core Standards**

1. Knowledge – Students will learn the art of Improvisation and importance of imagination in social settings
2. Reflection - Students will observe responses by others to ascertain impact and message in order to respond themselves
3. Execution – Students will improvise with others to create a scene

### **Outcome Assessment/Evaluation Techniques:**

1. Students will identify techniques in games and respond
2. Students will observe and respond to others
3. Students will collaborate to create scenes and messages

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

An activity sheet of theater games students can perform in the classroom.

**Ermellia Williams Kelly** (“Meme”) is a producer of two plays, *SHOUT* and *Voices*, and author of two novels, *Wings to Fly* and *On Edge*, and the author of a spiritual affirmation *Just Gotta Shout*. She is a social entrepreneur and facilitator of an inspirational seminar SHOUT (Shine, Have Hope Overcome, Use Your Power, & Take Charge) and I AM that has been offered at Los Angeles County Juvenile Detention Centers, Homeless Shelters, Elementary, Middle, and High-Schools, for the Ventura 911 Emergency Personnel, A New Way of Life Transitional Center, Union Rescue Mission, and at churches and private retreats. She is the mother of three sons and her oldest is Autistic. Children are her joy, and she continues to teach part-time for Los Angeles Unified at her neighborhood school, which is next door to her home! She is the founder of a non-profit, [www.indelibleimpact.org](http://www.indelibleimpact.org) that hosts creative events to impact the hearts of young adults with disabilities, women facing challenges, and urban youth, inspiring the discovery of greatness within.

## GRADUATE FELLOW **MONIQUE MANSOUR**

### ***Screenwriting: As Easy as 3-2-1!***

This interactive workshop teaches students about the cultural art form of scriptwriting and its contribution to film through the discussion and creation of an original film scene that utilizes **three** pages, **two** characters, and **one** location. Before delving in and working on their scenes in groups, students learn about a brief history of film, and watch a 3-2-1 scene from a popular Disney/Pixar film. Through the discussion and analysis of the scene, students develop the self-confidence and

the tools they'll need to draw upon their own unique backgrounds to create their own written and original film scenes.

### **Learning Outcomes and Objectives**

By the end of the lesson all participants learn about the components that encompass a classic film scene, and participate in the creation of an original 3-2-1 film scene.

### **Common Core Standards**

1. Knowledge - Screenwriting has influenced the art form of film, and is used in careers related to film and television.
2. Reflection - Students evaluate their enjoyment/opinion of their workshop experience involving screenwriting by writing a fundamental 3-2-1 film scene.
3. Execution - Students create a 3-2-1 film scene using fundamental concepts of screenwriting.

### **Outcome Assessment/Evaluation Techniques:**

1. The call and response technique conveys the definition and application of these key scriptwriting terms: conflict, character, and location.
2. Student volunteers read their original film scene toward the end of the workshop, and the whole class will be able to speak to its effectiveness and listen to each other's opinions about it.
3. When student participants view a 3-2-1 film scene from a popular Disney/Pixar film, they'll have the opportunity to evaluate and discuss if they found the characters, the dialogue, and the scene location as being used in the most effective manner.

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

A comprehensive presentation includes a slide-by-slide rundown of the workshop, so that teachers in the Inland Empire may access it and conduct *Screenwriting: As Easy as 3-2-1!* in their own classroom.

**Monique Mansour**, a current M.F.A. candidate with an emphasis in screenwriting in the department of Creative Writing and Writing for the Performing Arts at UC Riverside, is a proud native Californian who graduated with summa cum laude honors from Loyola Marymount University (LMU) in Los Angeles, California. Monique double majored in screenwriting and sociology, and was very involved on-campus at LMU. She served as Editor-in-Chief of a student-run social justice magazine, as a Resident Advisor for two on-campus residence halls, in addition to working as a research assistant for a professor of sociology. Monique's interests include writing, films, teaching, and creativity in all of its forms. Born a storyteller, Monique thrives on finding stories hidden in everyday events and occurrences. Monique's true passions lie with utilizing her love of writing along with her background in sociology to help ensure that diverse stories are told and appreciated. Monique holds lifelong membership to Alpha Sigma Nu, the Jesuit honor society, Alpha Kappa Delta, the international sociology honor society, as well as the National Society of Collegiate Scholars. She has extensive experience working with children of all ages, including teens of high school age. She has worked for three consecutive summers as a Summer Camp Instructor for Incredifix, a filmmaking camp company dedicated to teaching kids and teens the art of storytelling through film. She also holds experience working with at-risk high school students through the LMU-Upward Bound partnership. A few fun facts about Monique include the following: she was born on New Year's Day, her favorite color is yellow, and although she may be short in stature, her favorite animal is the high-reaching and high-achieving giraffe.

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

### **Fall Improvology – “A Great Adventure”**

This show blends improv theatre and fairy tale story telling to create a production that instills the importance of learning in school to children. The production uses 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 identify with the hero/heroine of the story. By relating to the hero's obstacles, the students see the importance of learning in school.
2. Execution: The students use and engage their own active imaginations and give suggestions to the troupe to help shape the performance.
3. Reflection: Through enjoyment and active participation in the show, the students step back and evaluate their own experience in comparison to the characters in the show. The goal of this is to identify 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.

**Lisa Umhoefer** is a screenwriter, filmmaker and playwright currently based out of Riverside, California. She is a second year M.F.A. student in Creative Writing and Writing for the Performing Arts program at the University of California, Riverside. Her directing credits include the short films *The Roommates* and *Coffee Shop Encounter*. She has worked with PDX Playwrights out of Portland, Oregon, as well as The Screenwriter's Workshop in Minneapolis, Minnesota.

**Giselle Austria** is starting her third year at the University of California Riverside as a Theatre, Film and Digital Production and Media and Cultural Studies double major.

**Amelia Olya Masek** is currently a third year Theatre major.

**Nick Perry** is a 5<sup>th</sup> year at the University of California, Riverside.

**Janaye White** is a third year Theatre Major at the University of California Riverside.

**Leslye Martinez** is a third year Theatre major. She has appeared in UCR's Theatre productions *In the Heights* as Nina, *Spamalot* as a Laker Girl, and *Mrs. Packard* as Libby.

**Gabriela Kreszchuk** is in her third year studying Creative Writing and Theatre at UC Riverside. This is her first time participating in Gluck.

**Kirby Marshall-Collins** is a fourth year Theater Major at UCR with an emphasis in Dramatic Writing.

**Aaron Morefield** is a fourth-year applied physics major with a minor in music.

### **Spring Improvology – Entertainment + Education = TALES OF WONDER!**

The Gluck Improv Troupe will present a fun, interactive play that will have students laughing at the same time they're learning about the power of Creative Expression. The theme of the play is "Never Stop Learning!" The students in the audience will help select the hero of the story, choose the adventures they go on and ultimately help them reach their goal—getting back to school where they can *learn*! TALES OF WONDER will help students to realize that "school is cool!"

### **Common Core Learning Objectives**

1. Knowledge – Students will learn how to identify various acting and improvisational techniques.
2. Execution - Students will participate in helping performers create the story (Creative Expression).
3. Reflection - Students will be able to evaluate, connect and apply what is learned during the presentation to other art forms and subject areas that require creative and critical thinking.

### **Outcome Assessment Strategies**

1. Students will be called upon to contribute their creative ideas in building the story.
2. Students will be asked to use their memory as the story develops.
3. Students will be able to ask questions after the play; our performers will tie their answers into the theme of the play: Never Stop Learning!

**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. **Giselle Austria** is getting her B.A. in both Theatre, Film and Digital Production and Media and Cultural Studies. She is a returning Gluck Fellow.

**Sanjana deSilva** is third year theater –film major from the Bay Area. She is working to be a film producer and is the president of UCR's on campus improvisational comedy troupe.

**Khalif Gillett** is a 4th year theatre major, returning to the Gluck Fellow program for the second time.

**Kara Malissa Grimes** is a graduating Theater, Film and Digital production student at UCR. She is a returning Gluck Fellow, previously working with the Gluck Improv Troupe and the Gluck Summer Camp. She enjoys acting, teaching and research and hopes to use theater as a means for personal and community education in her future endeavors.

**Leslye Martinez** is currently a Theatre and Sociology major at University of California, Riverside. Leslye was previously involved with Gluck through the Improv Troupe summer/fall 2015 and enjoys performing for the cause of education. As a sociology major, Leslye would like to focus her studies on how the performing arts affects children in the community in educational growth as well as development. She loves to perform but also loves to educate others in different aspects of performing arts such as acting, singing, dancing, and art. She is grateful for the opportunities Gluck Fellows gives to students who are trying to accomplish community service outreach through the arts.

**Nicholas Molencupp** is a 5th year at the University of California, Riverside. Nick is currently studying Business Administration and Theatre and plans to graduate in June 2016. Nick is a returning Gluck Fellow who has been acting on stage and in television and film since 2005. Nick has been in several theatre shows including *Beauty and the Beast*, *Hairspray*, *Once Upon a Mattress*, *Spring Awakening*, and more. He can also be seen in several television shows including MTV's *Awkward.*, *Parks and Recreation*, *2 Broke Girls*, and more.

**Gloria Olivias** is a first time gluck fellow. She is a first year theatre major.

**Janaye White** is a fourth year theatre major here at UCR. She will be receiving her B.A. in Theatre this coming June and is very excited to be a part of the UCR Gluck Theatre Troupe once again.

## **SPECIAL OUTREACH PROGRAMS**

### **MoveMore for Third Graders**

*MoveMore* is a twelve-week exercise program for third graders. The entire grade level at an Elementary school participates in the program, which includes movement exercises and Healthy Habits check lists as well as a nutrition module where children receive a 'My Plate' showing correct portion sizes and a selection of healthy eating snacks.

### **Common Core Standards**

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

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

The resources accompanying this class include a healthy habits checklist that students become familiar with and can bring home to their parents. Students become familiar in 'eating the rainbow' which encourages eating more colorful fruits and vegetables.

## **GRADUATE FELLOW CASEY AVAUNT**

### **Dance N' Beats**

Let's get dancing! Using fun, lively music gets the group bouncing to the beat. Through this workshop, kids learn creative expression, physical coordination, awareness of self and others in the space, boundaries, attention to start/stop signals, and level changes. All of these important are done in light-hearted ways that keep kids moving, dancing, and enjoying themselves. By the end of the program, students feel comfortable dancing in a small final performance for their friends and family.

### **Learning Outcomes and Objectives**

By the end of Dance N' Beats students have learned to move expressively and creatively in cooperation with their fellow classmates.

### **Common Core Standards**

1. Knowledge – Students **describe** movement qualities and **discuss** movement with others (Identify, discuss, describe).
2. Reflection - Students **enjoy** the process of choosing movement and developing self-expression (evaluate, decide, enjoy).
3. Execution - Students **use** what they have learned to create dances for a final showing (create, design, use)

### **Outcome Assessment/Evaluation Techniques:**

Students create a short piece based on what we have learned in class to assess their understanding of the material.

I watch for body language to see if the students are communicating understanding.

I use the thumbs up, down, or thumbs in the middle technique to check if students understand what I have just told them.

**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 where she is a Chancellor's Fellow. She holds a Master's of Fine Arts in Choreography from Taipei National University of the Arts in Taiwan where she received a three-year national scholarship from Taiwan's Ministry of Education. She received her B.A from Colorado College with distinction from the Dance Department. 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 and performance. 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 many years. From 2003-2006, she taught creative movement in underprivileged elementary schools in Colorado Springs through sponsorship from the Colorado Springs Dance Theater.

## **GRADUATE FELLOW IRVIN GONZALEZ**

### **How Do You Say Bend in Dance? Learning the Language of Dance with Dice**

This program works alongside the familiarity of games towards teaching students how to build dance movement in a fun and creative way. Through the utilization of dice and "chance," the students get to roll two different dice, one containing dance terminology and the other containing descriptors, and learn new words in relationship to their bodies. Through an interactive manner, the students learn dance language that they can incorporate into their everyday lives, while

incorporating the movement into their bodies. In learning and creating different dance moves with the game of chance we then compile together a set of moves into a dance phrase that culminates the end of the presentation.

### **Learning Objectives/Outcomes**

By the end of the session all students have...

Learned six or more dance terms that they can incorporate into both their daily vocabulary and bodies. From “flex” to “*chaine*,” the students learn the word and how it looks like in their bodies, teaching them the technique and definition behind each term.

Created and be able to choreograph a dance phrase that is unique to each classroom.

Participated interactively with dice towards the execution of specific movement that we manipulate in relationship to the descriptor dice.

### **Common Core Learning Objectives**

1. Knowledge - By the end of the lesson, students 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

2. Execution - By the end of the lesson students take pride in being able to analyze dance and choreography on a critical level through their new ability to discuss dance making. In deciding how they themselves make a dance and how others as well, students enjoy talking about what makes a movement a dance.

3. Reflection - Students learn new dance words and create new ways of moving through a fun structure of rolling dice and “chance”.

### **Outcome Assessment Strategies**

1. We begin with quick dialogue that introduces students to ideas of dance, and allow room for questions they may have.

2. While engaging in the activity, students have the opportunity to manipulate dance terms by volunteering ideas towards how a specific movement should be done. i.e. slowly, quickly, like a snake, etc.

3. Together with the students we end in a short conversation about what they have learned about dance terminology and dance construction.

**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 had the great privilege of studying experimental choreography under the teaching of talented professors in the UCR department, where he received the *Gluck Fellowship of the Arts in Dance Scholarship* his senior year. He has had the honor of working with a variety of choreographers that include Wendy Rogers, Susan Rose, Joel Smith, Hannah Schwadron, Sue Roginski, Jes Mulette, and many more as well as presenting work at the *Society of Dance History Scholars Conference* in 2013, and has aided in hosting a variety of contact improvisation workshops that range from spaces such as the Culver Center of the Arts in Riverside, ARC in Pasadena, and local dance studios in the Inland Empire. He is currently a dancer 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 DENISE MACHIN**

### **MoveMore**

MoveMore creates an atmosphere where students can be brave and try new things, to teach routines that are challenging but doable, and give progressive exercises so that students so can see and feel themselves improving.

### **Learning Objectives/Outcomes**

Balance, Stamina, Strength and Flexibility

### **Common Core Learning Objectives**

1. Knowledge – memorize routines from week to week
2. Execution – perform in front of peers with confidence
3. Reflection – share the ways movement is apart of their daily lives

### **Outcome Assessment Strategies**

1. Balance- be able to balance on ball of feet
  2. Stamina- be able to dance for 3.5 minutes straight
  3. Strength- be able to hold self in crab position while crossing the floor
- Flexibility- be able to perform a deep plié

**Denise Machin** is a third-year Ph.D. student at the University of California, Riverside. She is a Chancellors Distinguished Fellow, a Gluck Fellow, a 2015 UCR GradSlam Finalist, the President of the UCR Dance Graduate Student Association, and the recipient of the Graduate Research Mentoring Program Award. Machin graduated from Columbia University with a B.A. in dance and currently competes in dancesport competitions throughout the United States. Machin is interested in how certain communities and universities utilize ballroom dance to re-inscribe classic gender roles, while LGBTQA communities use ballroom dance to take ownership of changing gender and sexuality stereotypes. She is a founding member of the Collegiate Dancesport Association, serving as the secretary on the executive board. Machin is currently conducting ethnographic research with the Claremont Colleges Ballroom Dance Company, where she also serves as an artist in resident, creating pieces for their Tour Team.

## **ARTISTS IN RESIDENCE**

### **GRADUATE FELLOW ANDREA DECKER**

#### **Create Your Own Drama**

The best way to learn about performance art is to perform. Over the course of 12 one-hour workshops, one theatre class learns the fundamentals of effective theatre and then write, cast, design, direct, and perform their own short plays, learning hands-on how to produce and critique performance art.

#### **Learning Objectives/Outcomes**

In a series of twelve workshops, students write their own short plays based on current events, then cast, stage, direct, design, and perform in one of the plays at a regional drama competition.

#### **Common Core Learning Objectives**

1. Knowledge - Students learn the fundamentals of dramatic creativity, including playwriting, acting, directing, and design techniques.
2. Execution - Students use the techniques they learn to create and perform in an original dramatic work.
3. Reflection - Students evaluate their scripts, performances, and designs based on their knowledge of dramatic arts.

#### **Outcome Assessment Strategies**

1. Call and response imbeds new terms, such as "action," "goal," "reveal," "beat," etc.



2. The technique of "giving notes" allows students to respond to each others' work, demonstrating knowledge of new concepts.
3. With the final product, the short play, students demonstrate their mastery of course material.

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

The resource accompanying this project is a short web quest on types of theatrical performance worldwide.

**Andrea Decker** is currently an ethnomusicology graduate student at UC Riverside, where she was awarded the UCR Chancellor's Distinguished Fellowship Award. She has bachelor's degrees in vocal music and political science from Utah State University where she graduated as Caine College of the Arts Valedictorian. She studied singing under Cindy Dewey, acting under Kevin Doyle, and movement for actors under Camille Litalien. She has several years of experience as a teaching assistant and voice instructor. Additional awards include the Critical Language Scholarship, awarded twice, Outstanding Undergraduate Teaching Fellow, and the Milton R. Merrill Scholarship. Her current research interests include political activism in Indonesia and how music is utilized in online communities.

### **GRADUATE FELLOW DAVID BURCH**

#### **Learning Art Through Doing Art**

What to teach when teaching art is a question that becomes bigger and harder to grapple with every day. The incredible speed of changes and new approaches to art making has exploded over the past century. It is no longer sufficient to simply deal with realistic drawing or painting as a way to sum up the totality of visual art for children. In this 12 session workshop, students are exposed to a variety of artistic options to expand their understanding of what art can be, and how creativity can function, including elements of photography, drawing, painting, process art, sculpture, collage, and textile art. Brief histories of these mediums are addressed to provide context and understanding, but the workshops primarily focus on the acts of doing, to allow as much time as possible for the students to be physically engaged in the creative process.

#### **Learning Objectives/Outcomes**

Students engage in a variety of different visual art techniques and practices over 12 sessions, getting an introduction to an extensive array of approaches and ideas about visual art.

#### **Common Core Learning Objectives**

1. Knowledge - Students become familiar with artistic approaches and histories not usually afforded to them. The discussions about these types of doing provides a baseline understanding and serve as an example for the children to engage in their own personal projects.
2. Execution – Students design and create their own projects for a large portion of all workshops. It is critical that ample time be provided for students to make their own discoveries through “getting their hands dirty,” and engaging with the materials provided.
3. Reflection - In various workshops the students curate their own images and decide at various points how to continue, and how best to problem solve or choose various images or forms over others. Making personal decisions about ones own sense of aesthetic value help students determine their individual creative voices.

#### **Outcome Assessment Strategies**

1. During discussions students identify one artistic strategy versus another: e.g. landscape photography, vs. set photography.
2. Through the activities themselves students demonstrate their understanding of the principles of the workshop through their own execution of their artistic projects.
3. During the workshops the students are engaged in one on one conversation with the instructors about their ideas and how to execute, at which point help or advice can be given.

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

The resource accompanying this project is word document briefly outlining the materials required for each individual session and how the sessions are to be executed.

**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 JOSHUA HOLZMANN**

#### **The Mentoring Mural**

Judy Baca once said, "Mural should not only be aesthetically beautiful but should also educate, challenge and inspire." The creative workshop *Mentoring Mural* strives to fulfill those poignant words spoken by Baca over 20 years ago. Students work in teams to create a class mural using subject matter of their choosing. The subject matter reflects their story and demographic. The style of the mural is implemented in a historical method chosen by the students. For example, Cubism, Impressionism, and futurism. The goal of the workshop is for the students to learn how to tell a story through mural making and fun. The students choose a theme, create the composition, and paint in the enlarged outline of their mural.

**Joshua Holzmann** was born in Milwaukee, Wisconsin, and he has been living and working as an artist in Southern California for eleven years. Currently he is a third-year M.F.A. candidate in studio art at the University of California, Riverside. He received his BFA from Art Center College of Design in Pasadena, where he was awarded the Knapp Foundation Arts Scholarship. For the past three years, Holzmann has received fellowships from the Gluck Fellows Program of the Arts and has been exhibited in various national and international group shows.

### **GRADUATE FELLOW ALEX RATANAPRATUM**

#### **Writing and Wordplay Hooray!**

Have you ever wondered why a song is so catchy and pleasing to your ear? Or why words that rhyme tend to stick and stay in your mind? This workshop explores the mechanics of poetry and the fun in wordplay. Read poems, write poems, and dabble in the world of silly, rhyming, but nevertheless moving poems.

#### **Learning Objectives/Outcomes**

Following this lesson participants will have a better understanding of rhyme and alliteration that will encompass not only their definition and function but how to make them functional and enrich writing.

#### **Common Core Learning Objectives**

1. Knowledge - Students will be able to identify rhyme and alliteration and discuss how they are enhancing a poem in Langston Hughes's "Dream Variations" and E.E. Cummings 's "Maggie and Milly and Molly and May." Key terms: rhyme and alliteration.
2. Execution - After reading through the poems twice, participants will suggest words that rhyme or have similar sounds. I will then write them on the board. Then students will write down how the

words might be related in meaning. They will then discuss how the words might add meaning and significance to the poem.

3. Reflection - Students will create a T-Chart with rhyming pairs of words. They will then take those words and evaluate how functional their rhyming is by writing a four sentence "story." Then students will take some of the non-rhyming words in the story and make them alliterate. Students will then assess whether or not they want to make their prose poem make more sense or more sounds.

### **Outcome Assessment Strategies**

1. Students will make sound corrals and write a sentence about why they grouped the words together.
2. Students will be able to discuss how rhyming and alliterative words can enhance meaning.
3. When they make their rhyming and alliterative prose poems we can see how they interpreted the meaning making potential of rhyme and alliteration.

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

Powerpoint consists of a brief background on rhyming verse and alliterative verse as well as brief biographies of Langston Hughes and E.E. Cummings.

**Alex Ratanapratum** is a second year doing his Master of Fine Arts in Poetry at UC Riverside. He is a Thai American from Orange County and has worked in Phnom Penh, Cambodia as a poetry workshop leader. At UC Riverside he has been a Chancellor's Distinguished Fellow and Gluck Summer Fellow. His poems appear in *Rip Rap*, *Nou Hach*, and *The Asian American Literary Review*.

## **GLUCK IN THE COMMUNITY**

### **UNDERGRADUATE FELLOW MELANIE QUEPONDS**

#### **Latina/o Play Project**

Series of student/community table readings of contemporary plays by Latina/o playwrights. Each performance is followed by an open Q&A session with performers and the playwright.

#### **About the plays:**

*Mariachi Girl* is a bilingual musical for young audiences where third-grader protagonist Cita strives to become a mariachi, like her father. The issue is that her family has never had a woman in their band. Tradition & fear of losing their culture is keeping her father from changing his mind.

*Los Moreno*, written by UCR M.F.A. candidate Mercedes Floresislal is a trilingual play for the whole family. Carlos Moreno, a teenage Deaf boy and his non-signing father must learn to build a connection when Mrs. Morenos almost forgotten past sends her to jail. When the family is pulled apart and Carlos' attempts to connect with his father fail, his isolation reaches a critical point for the Moreno family.

#### **Common Core Learning Objectives**

1. Knowledge – Students will discuss serious issues through theatre and analyzing performance, such as racism, colorism, cultural differences, language and communication barriers, equal opportunities for the genders, and family issues.
2. Execution – Students will have conversations about the roles of the playwright, director, actor, crewmember, and theatre scholar: all have in a production with college students and scholars in the industry.
3. Reflection – Students will analyze how effective theatre is in talking about these issues of race, culture, and identity, and if there is any way that these particular scripts and show can be improved or changed.

### **Outcome Assessment Strategies**

1. We will pass out a survey after the show and ask for their initial response to the performance.
2. We will discuss and have conversations with students so that they may have their questions answered.
3. We will ask the audience questions as well, during our conversation with the scholars, playwright, actors, and crew.

**Melanie Queponds** is a fourth year Theatre and English major at UCR. She transferred into UCR from Riverside City College her third year of college. She is the Producing Partner and Director of the UCR Latina/o Play Project. The Play Project is headed by Melanie's mentor, Dr. Tiffany Ana López. Melanie is also the recipient of a Chancellor's Research Fellowship, which has given her the opportunity to invite the playwright of *Mariachi Girl*, Roxanne Schroeder-Arce, to our performance and to discuss her play at length with the families of Riverside.

**Eddie Ayala** is majoring in psychology and is a transfer student from Golden West College.

**Gabriela Bobadilla** is a Spanish major and Theatre minor at UCR. She is the first in her family to go to college and has studied abroad in Spain and Argentina.

**Irais Cardenis** is a third year Theatre major and Ethnic Studies minor.

**Raisa DeDios** is a transfer student in the Theatre, Film, Digital Production department.

**Fernando Echeverria** is a fourth year Political Science and Theatre double major. Much of Fernando's work in theatre has been social justice oriented, he hopes to tackle issues of marginalization and inequity through the medium of theatre. He has been a part of over 20 productions since high school, and will be pursuing a Master's Degree in the coming year.

**Moises Fernandez** is a transfer student from Harbor College in Wilmington, Ca. He was interviewed for a master's thesis dissertation once where the interviewer told him that people like him have virtually no statistically no chance of graduating from college. He is double majoring in Anthropology, and Music and Culture.

**Aniella Fields** has been playing the violin since 6th grade at her middle school. She currently is a second year theatre major student at UC Riverside.

**Sarah Garcia** is a third year undergrad at UCR, double majoring in Theatre and Sociology.

**Estefania Garcia** is a Theatre major and Education minor.

**Khalif Gillett** is a 4th year theatre major, returning to the Gluck Fellow program for the second time.

**Numa Juarez** is a fourth year Sociology major with an emphasis in social work and counseling.

**Kassandra Kin** is a first year Cell, Molecular, and Developmental Biology major at UC Riverside. She is a first generation college student. Kassandra Kin comes from a Hispanic background.

**Leslye Martinez** is a Theatre and Sociology major at UCR.

**Alfredo Medina** is a 42 year old Hispanic male. He graduated from MSJC College and he is currently attending UC Riverside, majoring in music. Alfredo Medina has been interested in music ever since he was a kid. He's also currently performing in various events, singing the vernacular mariachi music, interpreting many of the classical and beautiful mariachi song. Alfredo Medina is very excited to become part of the OPA Gluck Fellowship Program at UC Riverside.

**Ariel Mendoza** is a third year Music and Culture major.

**Edgar Ortuño** is a third year with a Theatre, Film, and Digital Production, and Sustainability Studies double major and a minor in Media and Cultural Studies.

**Michael Perez** is a Music Major at UCR.

**Stephanie Ponce** is a fourth year Music and Cultural Studies major.

**Alma Ramos** is a first year Political Science major.

**Alberto Rosito** is a fourth year Music Performance major.

**Nathali Samano** is a first year Theatre major.

**Adam "Windy" Russell Siders, Jr.** is currently a second-year at UC Riverside working towards a degree in Music Performance. Adam learned to play the Bass Guitar in the fourth grade and later learned to play the Euphonium in middle school. He played Upright Bass for both the school orchestra and Whittier Area Youth Orchestra. He continued to play Euphonium through high school for concert and marching band, learning Trombone for jazz band and orchestra. Adam performed on Baritone for Impulse Drum and Bugle Corps. for the 2011 season and has been on Euphonium with Pacific Crest Drum and Bugle Corps. since the 2012 season. He is currently playing Tuba for UCR's Concert Band and Guitar for the UCR Mariachi Alteños.

**Abraham Torres** is a third year at the University of California, Riverside. His major is Media and Cultural Studies with a minor in Philosophy. He attended La Quinta High School in the Coachella Valley and received his High School Diploma. This is Abraham's first time as a Gluck Fellow.

**Gabriel Vargas** is pursuing his Bachelors in the Theatre, Film, and Digital Production Major. He is a native to the Inland Empire, and is excited to continue pursuing his higher education inside the IE. This is his first time receiving recognition from the Gluck Fellows, and is excited to continue working with on various projects.

**Daisy Velasco** is a double major in Music Performance and Sociology.

## GRADUATE FELLOWS **NICOLE OLWEEN** and **EMILY DORFF**

### **Gluck National Poetry Month with the Inlandia Institute**

A two-month series of weekly poetry workshops open to the public.

**Art Inspiring Poetry, Poetry Inspiring Art:** writing poetry after looking at paintings / read a poem and then draw something inspired by that poem / write poems based on each other's art.

**Blackout! Poetry:** do blackout poetry with the group — bring in old books or magazines and have them color out words to make their own poems / bring in cardboard and construction paper to allow them to mount their own poems as a craft activity.

**The Tiny Book:** teach them how to make a little book out of one sheet of paper (very easy — many online tutorials) / let them draw, do art, etc. in their book / have them write poems based on prompts of the theme of their little books.

**Poems Can Be Funny, Too:** talk about funny poems / light verse (Shel Silverstein?) / limericks / have them write their own funny poems.

**Poetry in Its Natural Habitat:** discuss and write nature poetry / since this will be in the spring, maybe have them write spring poems / have them write about nature in Riverside or wherever they're from / bring in pictures of nature and have them write about those nature scenes / maybe even draw accompanying pictures of nature to their poems.

**Create-A-Card:** make a holiday or any kind of card! / have them write some light verse or card-like sentiments inside (we will supply art supplies) / they can draw on the cards, design them, etc. / encourage them to make the cards very authentic — have labels on the back and so on.

**Poems of the Body & Senses:** have them write poems about body parts, or write a poem about the entire body / write about problems with the body / play Exquisite Corpse and have each person write a line about a body part to create a "poem body." Combine it with poetry of the senses: engaging the 5 senses to write imagistic poems / bring in an orange and/or Hershey's Kisses chocolate and have the group look at, smell, taste, touch, and listen to these foods (e.g., peeling an orange or unwrapping the Kiss, and so on) / write poems based on their sensory experiences.

**Poetry in Translation:** bring in Spanish-English dictionaries (they might have to share). Have them translate a poem from Spanish into English (literally), and then have them rewrite the poem in a more "poetic" way. Have them write their own poem inspired by the translation. Discuss possibilities of translation, what we use and what we sacrifice when we write a translation; is their final poem still a translation? Etc.

**Emily Dorff**, originally from Florida, is now a second-year poet in the MFA program at the University of California, Riverside.

Originally from Michigan, **Nicole Olweean** is a second year poet in UCR's MFA program. Her work has appeared in *Fishladder*, *Menacing Hedge*, and *Bird's Thumb*.

**Family Funday on First Sundays at the Riverside Art Museum and the RCC Center for Social Justice and Civil Liberties.**

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

**GRADUATE FELLOW **DIANA NAVARETTE** and  
UNDERGRADUATE FELLOW **RUSSEL ALTAMIRANO**  
At the Riverside Art Museum**

**October: About Face!**

Bring your personality to the page using vibrant colors to make abstract paper-cut portraits of yourself or your family! Find your inner Picasso at the Riverside Art Museum.

**November: Día de los Muertos: Skeleton Tiles**

Come to the Riverside Art Museum on Sunday, November 1st to celebrate the Day of the Dead by printmaking your own skeleton tiles! Draw your spookiest skeleton and then use ink and paint to print your very own set!

**December: Illuminated Memories**

Come to the Riverside Art Museum on Sunday, December 3rd to explore the Icons in Transformation exhibit! Make your very own Illuminated Manuscript with dazzling gold and colors that you can fill with your memories!

**February: Chinese New Year: Jianzhi Papercutting**

Come celebrate Chinese New Year at the Riverside Art Museum for First Sunday! Use bright red paper to make your own Fu (福), window paper cutting, to bring joy and happiness to your 2016. Then take your new paper cutting skills to the Center for Social Justice and Civil Liberties to make Tangrams!

**March: National Crafts Month: Weaving**

Come celebrate National Crafts Month at the Riverside Art Museum by making your own textile. Thread your own loom and weave yourself a textile out of yarn and embellishments.

**April: Spring Sculptures**

Spring has sprung! We invite you to celebrate the beginning of Spring at the Riverside Art Museum for First Sunday. Use special colored clay and colorful wire to create your very own sculptures inspired by your favorite thing about spring!

**May: Curiosity, Wonder and Self-Discovery**

Description: Come celebrate the closing of Denise Kraemer's "resolve, resolved, resolving" at the Riverside Art Museum for First Sunday! Layer line and color to create your own self-portrait. Work with abstract colors and patterns to spark curiosity and wonder in yourself and your memories.

**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.

**Russel Altamirano** is a 4<sup>th</sup> year Art History major and History minor at UCR. She plans to pursue a museum career where she can apply her interests in collections research and management to promote public engagement with archival collections.

**GRADUATE FELLOW **KELLY FILREIS** and UNDERGRADUATE FELLOW **ANGELA HURLEY**  
At the Center for Social Justice and Civil Liberties**

**October: Abstract Collages**

In the 1950s, Japanese-American artist Miné Okubo made bold abstract paintings inspired by the emotion and rhythm of New York City. The Center for Social Justice and Civil Liberties invites families and kids of all ages to create vibrant paper collages in the spirit of Okubo's experimentation with abstract art.

**November: Día de los Muertos Calavera Mask**

Celebrate Día de los Muertos in downtown Riverside! At the Center for Social Justice and Civil Liberties, families and kids of all ages can decorate their own Calavera (skull) mask

**December: A Portrait of Everyday Life**

In the 1960's, Japanese-American artist Miné Okubo was inspired by family memories and folklore. The Center for Social Justice and Civil Liberties invites families and kids of all ages to think about their own family history while they draw their favorite memory, object, or event from their lives.

**February: Puzzling Pictures**

Celebrate Chinese New Year at the [Center for Social Justice](#). Stump your family and friends with tangrams, the ancient Chinese puzzle made of seven simple shapes. Then continue your celebration of joy and good luck in the new year at the Riverside Art Museum and make paper cut-outs.

**March: Wire Sculptures**

Celebrate Women's History Month at the Center for Social Justice and Civil Liberties! Make a hanging wire sculpture inspired by the pioneering modern artist, Ruth Asawa.

**April: Put a Button on it**

What does the earth and sustainability mean to you and your family? Design a button to express your unique point of view!

***Printed Memories***

"Using traditional techniques of relief printmaking, make a design that illustrates your favorite family history or tradition."

**May: Springtime Colors**

Celebrate the warm weather at the Center for Social Justice. Use markers and water to turn ordinary coffee filters into animals, flowers, and more!

**Kelly Filreis** received her B.F.A. in studio art at the Minneapolis College of Art and Design in 2011. After several years of independent researching, curating, and arts organizing, she is now pursuing a Masters degree in art history at UC Riverside, specializing in modern and contemporary art history. In 2015, she received a Brink Travel Award to conduct archival research in Washington, D.C.

**Angela Hurley** is a senior at the University of California Riverside working on a B.A. for Classical Studies and also Art History. She is a transfer student from Pasadena City College and plans on applying to graduate programs for Classical Studies this fall.

**OPA! Outreach Performance Artists at ARTSwalk on First Thursday**

The Riverside ARTSwalk is a monthly community event that celebrates the diversity of arts and culture in Riverside and the Inland Empire. Visit over 22 downtown locations, including museums, galleries and studios, presenting an eclectic mix of visual and performing arts. Either before or after, enjoy the many entertainment, dining and shopping experiences that downtown Riverside has to offer.

**UNDERGRADUATE FELLOWS LUIS CELAYA, HECTOR MATA, GARY PONCE**

### **Jazz Matadors at the Riverside Art Museum**

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

**Luis Celaya** is an undergraduate at UC Riverside.

**Hector Mata** is an undergraduate studying music at the University of California Riverside. He comes from Duarte California where he was an active member in his high school's band program and still actively volunteers with the Duarte High School's marching band program.

**Gary Ponce** is a fourth year undergrad who majors in music composition. He is involved in the UCR Jazz Combo and the UCR Big Band Ensemble by helping both groups to maintain their tempo by playing drums. Gary also partakes in music projects outside of school. He plays drums for a local ska/reggae/jazz band and also sings for a ska-jazz/reggae/indie band where he spends a considerable amount of time hopping between bands and takes pleasure in performing for various audiences all around southern California and beyond.

**Kevin Sliwoski** is a PhD in Music student at UCR.

### **UNDERGRADUATE FELLOW ALFREDO MEDINA**

Mariachi solos at the Center for Social Justice and Civil Liberties

**Alfredo Medina** is a 42 year old Hispanic male. He graduated from MSJC College and he is currently attending UC Riverside, majoring in musi. Alfredo Medina has being interested in music ever since he was a kid. He's also currently preforming in various events, singing the vernacular mariachi music, interpreting many of the classical and beautiful mariachi song. Alfredo Medina is very excited to become part of the OPA Gluck Fellowship Program at UC Riverside.

### **UNDERGRADUATE FELLOWS JOHN GARCIA AND JOHN O'NEILL**

#### **Jazz Duo at large on the mall**

The Gluck Jazz duo was comprised of John Garcia and John O'Neill. They performed jazz standards and songs ranging from swing, Latin, and blues during First Thursday Art Walks in downtown Riverside.

**John Garcia** is an undergraduate music major at UCR.

**John O'Neill** is an undergraduate Music Composition major at UCR.

### **PARKING DAY**

**PARK(ing) Day** is a annual open-source global event where citizens, artists and activists collaborate to temporarily transform metered parking spaces into "PARK(ing)" spaces: temporary public places.

The mission of PARK(ing) Day is to call attention to the need for more urban open space, to generate critical debate around how public space is created and allocated, and to improve the quality of urban human habitat ... at least until the meter runs out!

### **GRADUATE FELLOW JOSHUA SMITH**

Gluck Fellow and UCR Masters of Fine art candidate Joshua West Smith exhibited unique sculptural objects in a micro-art-park. Smith uses a mixture of high and low materials, from cardboard and paper mache to welded steel and fine wood, in a pursuit of strange forms which enhance our understanding of our selves and the spaces we move through.

### **GRADUATE FELLOW MATTHEW BUCHAN**

Violin solos at the Riverside Art Museum.

Born In Riverside, **Matthew Buchan** received his B.A. in music from UCR in 2005 and his Masters in music composition in 2008. He is Currently pursuing his Ph.D. in musicology.



### **UNDERGRADUATE FELLOW ANIELLA FIELDS**

Violin solos for kids on their way home from school.

**Aniella Fields** has been playing the violin since 6th grade at her middle school. She currently is a second year theatre major student at UC Riverside.

### **UNDERGRADUATE FELLOWS ELIAS HERNANDEZ, AJAY MAHANT, NATALIA ZUFFEREY**

Drum Circle trio provides rhythms for the end of the day.

**Elias Hernandez** is a Liberal Studies Major, has background in acting and music.

**Ajay Mahant** is starting his junior year at the University of California Riverside as an electrical engineering major. He has been a student in the Gluck program as well as a fellow and is passionate about music and the arts.

**Natalia Zufferey** is currently a fourth year Theater major at UC Riverside. She has performed in some of the department's recent plays, musicals, and films including *The Rover*, *In the Heights*, *Spamalot*, *Measure for Measure*, and *Control Your State*. She has also worked crew on various UCR productions and works as a lighting and sound technician for the department. Before becoming a Gluck Fellow, she attended the Gluck Summer Camp for the Arts at UCR, which she believes has strongly influenced her desire to attend UCR, work as a Gluck Fellow, and continue to promote arts outreach programs after graduation.

## **UCR ARTSblock**

### **GRADUATE FELLOW SARA GREENBERG**

#### **An Inside Look: California Museum of Photography Collection Print Viewings**

From October 2015-May 2016, the UCR/California Museum of Photography hosts a series of print viewings free of charge on themes concurrent with other events and exhibitions at the museum as well as events occurring in downtown Riverside. The prints are pulled from the museum's vast collection of over half a million historical and artistic photographs from across a broad range of geographical locations, time periods, and aesthetic styles. By making the collections more available and accessible to the public, community members and students have the opportunity to personally engage with material of great cultural significance. In doing so, this program cultivates critical and creative curiosity among its viewers and encourages thoughtful discourse on the processes involved in creating and interpreting visual language. In addition, visitors gain an understanding of how the photographic arts relate to, contribute to, and reflect not only important moments in the history of both California and the United States as a whole but also reveal lesser known or deeply introspective examples of lived experience. The prints will be set up in the Culver Center atrium and is open to anyone, free of charge, for viewing. At each program, a Gluck fellow will explain the selection of works to the viewers and highlights the strengths of the museum's collections and resources. Through this program, the community of Riverside will be intimately introduced and connected to the rarely seen and largest photographic collection west of the Mississippi.

#### **October: George Hurrell and the Glamour Shot**

California Museum of Photography hosted a viewing of George Hurrell prints in conjunction with a film screening of *The Passion of Joan of Arc*. While both the still photographs and moving picture film highlight the age-old trope of portraiture, Hurrell's work, which focuses on the glamour and sophistication of Hollywood celebrities, provides an interesting contrast to Carl Theodor Dreyer's cinematic techniques which emphasize the grotesque and tortured character of his subjects.

November: **FROM THE VAULT | Andy Warhol Photographs from the CMP Collection** During the reception for the *Second Wave: Aesthetics of the 80s in Today's Contemporary Art* exhibition, ARTSblock conjointly hosted a print viewing on a selection of Andy Warhol's New York Polaroids as well as some of his more conventionally produced photographs from his trip to Los Angeles. As a

compliment to the themes in the exhibition, Warhol's work effectively captures the vibrancy and energy that defined popular culture of his era. The viewing opened at 4:30 and remained available for viewing throughout the night until closing at 9:00pm. We welcome visitors to come by and think about how Warhol's work has influenced artistic expression in the twenty-first-century and consider the impact it has had on their own lives.

**December: Seeing Mankind: A Photographic Exploration of the Human Experience**

ARTSblock hosted a print viewing in collaboration with Pause, a five-piece ensemble who performed a concert in the Culver Center of the Arts that evening. Like the musicians, the print viewing featured photographs inspired by the 1955 *Family of Man* exhibition curated by photographer Edward Steichen. In their ability to evoke myriad sentiments, the images encourage visitors to reflect on the ways in which vision and sound capture and reveal conditions intrinsic to the human experience.

**January: An Unsettling Look at L.A. Huffman's Western Frontier**

University of California, Riverside ARTSblock hosted a viewing of seven rarely seen L.A. Huffman prints. Taken out of the permanent collection vault, these photographs offer a glimpse into the Northern Plains region of the United States at a defining and transitional moment in country's history when pioneers were settling the landscape previously occupied by Native American peoples. Stationed in Montana, Huffman witnessed this transformation, capturing a series of portrait photographs that bespeak the confrontation of European and Native American cultures in the late nineteenth-century.

**February: Modern Visions of a New York**

The display featured photographic prints and stereographic views of New York City from the early twentieth-century by a variety of artists. The photographs capture the city at a pivotal moment of transformation when inhabitants were coming to terms with new visions and experiences of the modern metropolis. Photography, with its portability and ease, proved to be a favored medium for artistic visionaries of the time and served to produce memories of a modern city frozen in time.

**March: The Art of the Machine: A Look at Los Angeles Car Culture**

On Saturday March 19 the University of California, Riverside's ARTSblock will host a print viewing in conjunction with a matinee screening of the film, *Drive*. The print viewing will present photographs of car culture from artists working in Los Angeles in the early twentieth-century until today. They offer a look into how automobiles have impacted modern visual culture and experiences of the city. But they are not only everyday objects of industrial production; the cars featured in these photographs are also turned into aesthetic subjects of formal study as the photographers reveal the artistry behind their underlying structure. The viewing is free admission and will begin at 12:30 in the Culver Center atrium.

**April: Picturing Power: A Photographic Study of Late Nineteenth-Century Poland.**

Saturday, April 30 from 12:00-3:00pm members of the community are invited to come view a print showing at the University of California, Riverside ARTSblock Culver Center for the Arts atrium. Organized in conjunction with a film screening of *Korczak*, the event will feature several Keystone View Company stereographic images of the cities and people of Poland from the late nineteenth-century. Taken during a period of constant social and political turnover, these photographs serve to legitimate unstable systems of power as they were spread across the globe and used as educational tools. We encourage visitors to stop by before the film and reflect on photography's potential as a vehicle for validation and dissemination of information.

**May: Spotlight: The Keystone View Company**

On Saturday May 28, from 12:00-3:00pm the University of California, Riverside's ARTSblock will host a print viewing open to the public. The viewing will feature stereographs from the Keystone View Company, one of world's largest producers of stereo views at the turn of the century. Combining photography with text, stereographs were intended to replace the actual experience of traveling by offering glimpses into the world outside of the United States. The Keystone View

Company shaped the American public into passive viewers through the perspective of one photographer and a systematic control of information that embodied prevailing socio-political understandings of the period. We invite visitors to come by and consider the ideological implications embedded in the use of these materials.

## **GRADUATE FELLOW EMILY WELLS**

### **#SecondWave**

In cooperation with the Second Wave show at the Culver Center, (<https://artsblock.ucr.edu/Exhibition/secondwave>) exploring aesthetics of the 1980's in today's contemporary art, the #SecondWave project used social media (specifically Instagram) to engage the public. The project consisted of a "selfie cam" at the Second Wave opening. Emily encouraged attendees and photo subjects to interrogate the public practice of the "documenting" of our lives with the photographing of art, artists, art participants, and art objects. This is to act as a conversational piece between the public and the exhibition and to vastly increase outreach for this and other ARTSblock events.

The follow-on event in February showed the historical shift from the instant gratification of image technology like Polaroids to that which we use today, like Instagram. Educational handouts were used at the event and a workshop was led in collaboration with Nikolay Maslov, from the ARTSblock.

**Emily Wells** writes true stories (journalism) and obliquely true stories (fiction). She is an M.F.A. candidate in fiction at UCR. Her work appears in Flaunt Magazine, Artillery Magazine, and the Press-Enterprise, among others.

## **GLUCK ON THE UCR CAMPUS**

### **GRADUATE FELLOW CASSIE NGUYEN**

#### **Spotlight on Hope (SOH)**

Spotlight on Hope (SOH) UCR Student Org was set up by Cassie in order to bring the Spotlight on Hope Film Camp, already a fixture at UCLA, to UCR. Student volunteers, trained in teaching filmmaking to children, hosted patients from Loma Linda Hospital's pediatric cancer ward and their families at SOH Film Camps at UCR.

#### **Spotlight On Hope Film Camp (SOH)**

Cancer patients learn the ins and outs of the film making process, and create and edit short films or CG animations serving as a therapeutic outlet. Patients and their siblings learn every aspect of film making from production and acting to recording and editing short films and CG animations. They act to the scripts they wrote and create the film atmosphere with their presence and with film instruction. It serves as a therapeutic outlet for the patients where they gather together to create and write scripts to the short films they want to produce, create CG animations or act in front of a giant green screen, while one patient is holding the microphone, the other is recording and the others are acting to the scripts that they wrote, and edit their films. After, a grand red carpet screening is held for them, their families and friends. Cassie, herself a brain cancer survivor, was the prime motivator for Spotlight On Hope as she remembered her dark days during cancer treatment, and wanted to provide creative, uplifting experiences for other children during their cancer treatments.

#### **Spotlight on Hope (SOH) Stop Motion Film Training**

Gluck Fellow Cassie Nguyen organized training for the members of the Spotlight on Hope Film Camp club so participants would be able to assist the children who will attend future SOH Film Camps on the UCR campus.

### **Common Core Learning Objectives**

1. Knowledge – Identify and discuss together as a group what short film they want to produce applying their knowledge of film making from the instruction provided.
2. Execution – Learn how to create a short film and CG animation through use of active practice and performance.
3. Reflection – Participate in film instruction by writing scripts and evaluating their films while enjoying their time creating a short film.

**Cassie Nguyen** is a graduate student in the School of Public Policy at UCR. Having been diagnosed with a malignant brain tumor at the age of 16, she went through and accomplished a lot during her high school and college education. She volunteered all her time to the cancer community, like the American Cancer Society and Pediatric Brain Tumor Foundation and school where she graduated high school, community college and UCR with honors. Because of her love and passion to give back to others going through cancer, she created a film instruction class for kids with cancer called Spotlight On Hope Film Camp. Through the camp, she hopes to expand the program throughout California making it available to all cancer patients. With the help of the Gluck Fellows she can do that!

Beginning a college career at a campus like UC Riverside can be a daunting task for any student.

**Brandon Phong's** journey started with a simple fascination with his science courses, which ultimately led him to take on a career path towards medicine. With the encouragement and support from his Professors, Health Profession Advising Center Advisors, and Family; Brandon had many opportunities to learn and grow from his extracurricular activities. In particular, Brandon enjoyed volunteering his time the Loma Linda Children's Hospital in the Oncology Department. It was there that he discovered a passion for service and working with children, as the volunteers invited patients to play in the department's playroom. By engaging and having fun with the children, volunteers were able to create a safe haven to provide some relief for patients that were undergoing chemotherapy. His experience in the Oncology Department would eventually lead him to meet a brain cancer patient survivor named Cassie Nguyen. Working with Cassie, they were able to bring Spotlight on Hope Film Camp (SOH) to the UC Riverside Campus as new organization. SOH's main goal was to act as therapeutic outlet for cancer patients by offering free film camp workshops that helps children bring their imaginations to life through stop motion filming. As the Co-President of SOH, Brandon worked with Cassie to oversee the growth of the organization as well as help establish a foundation with other programs such as the Gluck Fellow Program at UCR, Childhood Cancer Foundation, and the Associated Student Program Board (ASPB) at UCR. Brandon also worked closely with the Vice President's of the organization to help provide film instruction to the patients during the film camps. Brandon graduated from UC Riverside as a part of the Class of 2015, receiving a BS Degree in Biology. He is currently applying to medical school and tries to remain active in his community as a volunteer.

**Sara Leung** is an undergraduate at UC Riverside

**Alondra Marquez** is a first-year sociology major from Yucaipa, California. She graduated from Yucaipa High School in 2015 and decided to attend UCR because of its many educational opportunities.

**Christian Lugo** grew up in Rancho Cucamonga, California and attended Los Osos High School before attending UCR. He is a Spanish major and is also Pre-Med. Christian plans to practice primary care in Inland Southern California upon completing medical school. As the Vice President of Spotlight on Hope, his duties included instructing at film workshops and presenting at the screening held in May of this year. Christian is the head of video editing for SOH, and his goals for the organization include reaching more patients and hosting more film workshops next year.

### **Homecoming**

Homecoming at UCR is a community event, with free family learning programs for and free parking all day. The Gluck Fellows program represents the College of Humanities, Arts, and Social Sciences. Other Gluck fellow projects, including Spotlight on Hope, Mosaic and the Contemporary Dance Ensemble participated in Homecoming events including the **KidZone Button Bonanza**.

Gluck Fellows J no.e Parker and Natalia Zufferey led a button making booth in the KidZone section of ScotFest, the interactive part of Homecoming. Hundreds of children and their parents made personalized buttons from recycled UCR flyers as well as tartan print paper.

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

Gluck Day of the Arts is a full day of arts programming on the UCR campus. We invite Elementary schools to bring 50-100 students to the UCR campus for four special Gluck programs and a picnic lunch. We provide transportation via Alliance Bus Lines.

### **Gluck VIP Days**

Gluck VIP day is an invitation for 50 from a school to enjoy two special 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.

## **GRADUATE FELLOW MAURISA THOMPSON**

### **Playing with Food: Imagination and Nutrition Through Poetry**

If you could live inside any kind of fruit or vegetable, like our favorite cartoon characters, what would it be? And what if all the fruits and vegetables were this much fun all of the time? In the workshop “Playing with Food: Imagination and Nutrition in Poetry,” students learn to identify how descriptive language, such as similes, has appealing and persuasive power, and create fantastic images using both illustrations and sensory description to make fruits and vegetables “fun.” By using a colorful nutrition chart and the workshop leader’s own poem, “Let’s Build A Broccoli Treehouse,” part of an award-winning anthology of children’s poetry, students create fantastic images “made” of fruits and vegetables both with poems and drawings on paper plates, and discover how their food pictures are also healthy. The workshop also references the power of advertising on children’s consumption of non-whole foods, and encourage children to both enjoy whole foods and recognize that they have persuasive power in their language as well.

**Maurisa Thompson** is a poet, teacher, and activist from the San Francisco Bay Area, whose passion is to use literature to help all of us re-imagine our lives in positive ways. She holds a B.A. in English with an emphasis in creative writing, and an M.A. in Education with a CLAD cleared teaching credential. Over the past 13 years, she has taught middle school and high school students in San Francisco and Oakland, and all grade levels as a substitute teacher around the Bay Area. Her past artistic projects have included a Gluck Fellowship on writing ecstatic odes to “make ugly things beautiful,” editing and coaching the youth performing arts group Richmond Artists With Talent in their widely-recognized spoken-word play, and working with the SCIPP program (Students and Coyotes Instruction in Poetry and Prose) teaching poetry to elementary-aged youth in Riverside.

## **GRADUATE FELLOW HANNAH KARSEN**

### **Using art and science to create colorful flower experiments**

Students learn about paper chromatography with this art and science experiment in which color mixtures create unexpected results. Embracing the series of this reaction (chromatography), students draw and then watch their colors travel up and fill the paper (coffee filter) through the use of water. This workshop allows students to engage in the process of creating and mixing colors in a unique way, yielding surprising results as the water creeps up the filter causing the ink colors to mix.

### **Common Core Learning Objectives**

1. Understand and process how paper chromatography works

2. Create and participate in a unique experimentation to explore color mixing
3. Connect that a scientific process can be used in art making

### **Outcome Assessment Strategies**

1. We discuss how water affects ink when it is absorbed
2. We experiment first before completing our own flowers
3. When we do the activity, students get to work in small groups to observe others experimentations

**Hannah Karsen** holds a B.F.A. in Studio Art and a B.A. 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.

## **GRADUATE FELLOW JOSHUA SMITH**

### **Behind the Scenes at the UCR Sculpture Lab**

Gluck Fellow and Master of Fine Art Candidate at the University of California Riverside Joshua West Smith lead a discussion about his own artistic practice. The show and tell is held inside of UCR's exciting sculpture laboratory. Following the discussion Smith leads the group in a drawing exercise which highlights art as a practice of looking and seeing things differently. Allowing students access to one of the University's specialized arts learning laboratories gives them a rare look at creative and career possibilities possible through pursuing a University education.

**Joshua West Smith** is an artist and curator who lives and works in the Inland Empire of Southern California. Smith is currently working towards his Masters of Fine art at the University of California Riverside. Smith's work has been exhibited nationally and internationally at venues including the MarinMOCA in Novato, California, K Space Contemporary in Corpus Christi, Texas, The Contemporary Craft Museum in Portland, Oregon, and Gallery Maskara in Mumbai, India. He has been a visiting artist at University of Wisconsin-Stout and at Whitman College in Washington State. Before returning to school Smith worked as a welder, fabricator, and machinist specializing in hydraulic and pneumatic cylinders. Currently, Smith is one half of the curatorial team TILT Export, an independent art initiative with no fixed location, which works in partnership with a variety of venues to produce its exhibitions.

## **GLUCK GLOBAL**

**GRADUATE FELLOW KATE ALEXANDRITE**  
**GRADUATE FELLOW ANNA WITTENBERG**

### **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 discussing the reach of the UCR Gluck Program in particular and the Max H. Gluck Foundation 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 knack for catchy names) crystallized into the idea for Gluck TV—a YouTube channel housing a variety of short films cataloguing the many facets of the Gluck Fellow 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 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 Kate Alexandrite

**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.

Filmmaker Anna Wittenberg

**UCR Spotlight on Hope Film Camp for Pediatric Cancer Patients**

**UCR Spotlight on Hope Film Camp Compilation**

Two short films showing the Spotlight on Hope film camps for pediatric cancer patients, and the films they made during the camps.

**Fly Your Flag High**

The history of flags and flag making.

Filmmaker Dana White

**Gluck – A Legacy**

A short 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

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

Her most recent work, a visual music film collaboration with the composer Antenor Correa is titled *'The Monument'* and is currently being shown in the exhibit *Encontro Internacional de Arte e Tecnologia 13°* at Brazil's National Museum of Modern Art the Museu Nacional da República in Brasilia.

**Anna Wittenberg** (b. 1985, Houston TX) is an interdisciplinary artist based in Los Angeles. She received her BA in Media Studies at Pitzer college in 2008 and is currently working toward her MFA at University of California Riverside. Coming from a background in film and critical theory, Anna primarily works in video, performance and photography to interrogate facets of both contemporary and historical cultural practices.

**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.

Quarter	Site	Age Group	# Films	Viewers
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2015-16	GluckTV.UCR YouTube	Family Learning	23	465
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### **Podcasts**

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

<https://artsblock.ucr.edu/Page/podcasts>

### **Gluck Classroom Online Resource Documents - CORD**

Teachers tell us that they are not trained in arts integration, and that is part of the importance of having Gluck visitors in their classrooms. We have created the Classroom Online Resources section on the UCR Gluck Program's website so teachers have access to materials produced by our Gluck Fellows for the purpose of classroom art integration. Gluck Fellows produce a condensation of their research accessible for classroom use, with accompanying projects or activities.

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

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

#### **Staff**

Erika Suderburg, Director  
Christine Leapman, Assistant Director  
Shane Shukis, Ph.D., Program 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 and the UCR ARTSblock in Downtown Riverside. The Gluck Fellows Program of the Arts gives high priority to the realization of equality and opportunity for all members of society.

#### **Goals**

1. To integrate the arts within the web of social life of selected constituents of the program.
2. To utilize the talents and creative ability of Gluck Fellows to perform, exhibit, and illustrate the 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 the 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, the infirm, and long-term-care persons in nursing homes, hospitals, and hospices.

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

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 writing on one's observations, feelings, and ideas about the arts.

**Standards for the Visual and Performing Arts (VAPA) for students 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**