

Art

GRADUATE FELLOW KATHERINE GUILLEN

Making Multiples; Printmaking, Artist Book and Zines

This project introduced the idea of a multiple as a form of art making. The process of Etching, Lithography and Screenprint – as well as the use of common technologies (such as printers and copiers) and their role as tools for artistic production were presented. The ideas of editioning and monoprints were explored with examples of Artist Books, Prints and Zines – and students were be initiated in simple forms of printmaking that allowed them to make their own multiples.

Standards Met: Artistic Perception, Creative Expression, Connections, Relationships, Applications

Katherine Guillen is a first year MFA student at the University of Riverside. After studying 4 years of literature at the University of Arizona, she went on to complete her BFA from Art Center College of Design 2006. After graduating she worked as a collaborator and designer for Gemini G.E.L., a Fine Art Print Publisher in Los Angeles, CA.

GRADUATE FELLOW JOSHUA HOLZMANN

CURVBALL THE ELEMENTS IN DESIGN: Making photographs through collage.

We interact with design in everyday life, as it is a part of our simple daily functions. From the product designer who perfected our travel thermos to the graphic designer who creates images on billboards, we are encompassed by the presence of design everywhere. This workshop focused on giving children the tools, as well as the inspiration, to make designs of their own within two and three-dimensional mediums. Students were introduced to the basic ideas of design: Color, Unity, Rhythm, Variety, Balance and all elements (CURVBALL). Students learned what these terms mean and how to incorporate them into a successful design. Using A variety of stock photography and appropriated media-i.e magazines or newspapers-students created their own photographic composition using collage methods and

Standards Met: Artistic Perception, Creative Expression, Connections, Relationships, Applications

Joshua Holzmann is an artist and Gallerist living and working in Los Angeles. His studio practice is focused in painting, but he has many sculptural influences. He is originally from Milwaukee, WI, and moved to Los Angeles in 2003. He has taught high school and upward bound programs with related classes in art history, still life drawing, design and painting. He is in the MFA Art Program at UCR.

GRADUATE FELLOW JOSHUA SMITH

The Line as a Map:

“A line is a dot that went for a walk.” – Paul Klee

This hands-on workshop focused on sharing personal experience and the expression of emotion through the use of the drawn line and color. Following a discussion that linked ideas of mapping with artists such as Paul Klee and Vasily Kandinsky, students were led in two drawing exercises. These exercises helped develop observation skills and encouraged a playful interaction with memory and self-expression.

Standards Met: Artistic Perception, Creative Expression, Connections, Relationships, Applications

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

Creative Writing

GRADUATE FELLOW KATE BONNICI

“I Smell a Poem!”

“I Smell a Poem!” was an interactive presentation/workshop designed to engage young students in a multi-sensorial approach to writing. Although the presentation focused on poetry, the included lessons applied more broadly to other forms of creative and scholarly writing. The presentation was designed to be brief enough for young students (approximately 30 minutes), interactive and engaging, flexible, and able to be easily woven into an elementary school curriculum. The premise of the program was that the strongest writing engages all the senses; children are fantastically creative and able to make varied concrete and metaphorical connections; teaching children how to use all their senses in writing poems, stories, and essays will encourage them to be more vibrant writers and observers of the world around them.

The presentation was organized as follows:

(1) Introduction, reading of several children’s poems, questions posed and discussed – What is poetry?

How do you smell a poem?

(2) Warm-ups: wiggle arms, shake heads, and warm up our language skills!

- Word play: Let’s think of a word (e.g., cat) and brainstorm all the words that rhyme with it.

- Synonym silliness: Let’s think of all the synonyms for a few words like happy, soft, tall, sleepy, hot, cold.

- Senses warm-up: (a) Pass around an object with our eyes closed and describe the object using touch, taste, sound, smell; (b) Think of an object we cannot see (like the wind) and describe it together using touch, taste, sound, and smell (e.g., the wind smells like chocolate); (c) “What Am I?” guessing game describing an animal or object using all the senses.

- Object observations: Now, using our eyes, let’s describe an object in the classroom, bringing in all the senses.

(3) Writing poems! For younger children, we collectively wrote several “list” poems using an object (e.g., the moon, an apple) as the title of the poem and asking the children to volunteer words describing the title-object. I recorded the list on a large pad or blackboard at the front of the room, and the final result was a poem. Older children could write their own poems. At the end of the session, I read the collectively-generated poems aloud. Older children/readers could read their own poems to the class. This was a lesson in both multi-sensorial writing and a creative, open introduction to poetry.

Standards Met: Artistic Perception, Creative Expression, Connections, Relationships, Applications

Kate Bolton Bonnici grew up in Alabama and graduated from Harvard University and New York University School of Law. Her poetry and essays have appeared or are forthcoming in the *Southern Humanities Review*, *NANO Fiction*, *B O D Y*, *The ExaminedLife Journal*, *Kudzu Review*, *VOX MOM*, and elsewhere. She serves as guest poetry editor of *The Fertile Source* and was a finalist for the 2012 Morton Marr Poetry Prize (*Southwest Review*). Kate will be an MFA candidate in poetry at the University of California, Riverside, beginning in Fall 2013. She lives with her husband and two young daughters in Los Angeles.

GRADUATE FELLOW KRISTA LUKAS

Add-a-Word Poetry

The objective of this workshop was to write an Add-a-Word Poem using Gregory Denman's poem, "Pig," as a model. This was a simple, repetitive poem that lent itself to exaggeration; the lines repeated and a new adjective was added successively to each line. First, students read "Pig" and other examples of add-a-word poems from photocopied pages and/or from texts displayed on an overhead projector or document camera. Students brainstormed possible topics for add-a-word poems by writing their ideas on paper. From their papers, they offered ideas for a class list of possible topics that I wrote on the board. Together the students and I chose one topic for a class poem. With the students' help, I demonstrated writing an add-a-word poem about this topic on the board or on a large piece of chart paper. Then students added to their lists of possible topics and chose one for their personal add-a-word poem. On a new sheet of paper, they brainstormed fifteen or more adjectives relating to their chosen topic. They wrote a rough draft, revised and edited with help from myself and their teacher, and then wrote and illustrated a final draft. They read their poems to each other in pairs, in a small group, or to the whole class. Invariably, laughter filled the room as students listened to these humorous poems.

Standards Met: Creative Expression, Aesthetic Valuing

Krista Lukas is a teacher with thirteen years experience working with students in kindergarten through twelfth grade. Nine of those years were as a K-6 Gifted/Talented (GT) teacher. A core part of her job was teaching creative writing, both in a small group setting with GT students and in regular classrooms. Before becoming a GT teacher, she taught English as a Second Language in grades K-8, and before that, she taught high school English at Rite of Passage, a residential treatment program for adjudicated juvenile boys age 14-18. In both of these assignments, she worked with at-risk students of various racial and ethnic backgrounds. Her BA is from UCSD in General Literature. Her first book of poems, *Fans of My Unconscious*, was published by the Black Rock Press (University of Nevada, Reno) in April, 2013.

GRADUATE FELLOW ANGELA PENAREDONDO

Small Alchemy of the Pen: An Introduction to Poetry Writing

In a time when so many things feel so routine and mechanical, information already wired way ahead before we even know it, it is easy to forget the possibility of alchemy or that magical spark that exists in our personal lives (and beyond our electronic devices). But how does one tap in or create this kind of "natural chemistry?" In many ways, poetry is one of the most accessible forms of daily alchemy. Poetry is something that came to us very early on and only requires three simple elements—a pen, a page and you, to be present.

In these poetry workshops, participants engaged with the fundamental literary devices of writing a poem. Through reading poetry by other poets and writing poems through exercises that stimulated the imagination and alternative ways to approach subject matter, they explored what makes a poem spark and dazzle and how to incite that spark within themselves to write it.

Angela Peñaredondo is a writer and artist from Los Angeles, California, where she attends the University of Riverside's MFA program in Creative Writing. Her poems have appeared or are forthcoming in *Sin Fronteras: Writers without Border*, *Solo Novo*, *Ghost Town*, *Thrush Poetry Journal*, *Temenos*, *Burningword* and elsewhere. Angela is also a recipient of a University of California Institute for Research in the Arts Grant, Gluck Fellowship and a UCLA Community Access Scholarship in poetry. She has been nominated for Pushcart Prizes. This April, Angela will be one of the featured poet's presenting her work in the Los Angeles Public Library's Aloud Series, *Writing Our Future*.

GRADUATE FELLOW MAURISA THOMPSON

Nothing Was Ugly Just Because the World Said So

Do you freak out around gross, hairy spiders? Wrinkle your nose at the city dump? Can't stand that scar on your knee from when you skinned it riding your bike? But what if you saw these things in a different light? Inspired by a line from Naomi Shihab Nye's "Poem for Ernest Mann," this creative writing workshop taught participants how to do one of the most important "jobs" of poetry: to use language to make ordinary or even ugly things beautiful. Participants learned that they were "already" poets by constructing a group poem around an "ugly" object, reading model poems, then writing a poem on a topic of their choice. In all activities, participants identified and used a targeted literary device, such as simile, metaphor, or hyperbole, to help the audience and themselves perceive the object as beautiful. Primary grades focused on simile or metaphor; older grades focused on hyperbole and distinguishing between literary devices, determined in collaboration with the classroom teacher. Model poems were selected to be culturally responsive to specific groups, and included Lucille Clifton ("Homage to My Hips"), Pablo Neruda (*Elemental Odes*), poetry from the differently-abled community, and from other groups with traditions of writing self-affirmative poetry

Standards Met: Artistic Perception, Creative Expression, Aesthetic Valuing

Maurisa Thompson a poet, teacher, and activist in the San Francisco Bay Area, and her passion is to use literature to help people re-imagine their lives in positive ways. She currently 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 12 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 current artistic projects include being a teaching assistant for the Poetry for the People class at City College of San Francisco, an editor for the youth performing arts group Richmond Artists With Talent, and a poet and activist with Librotraficante Bay Area Califas, which is raising awareness surrounding the books banned from high school Ethnic Studies courses in Arizona.

UNDERGRADUATE FELLOWS CINDY WANG and EMILY WELLS

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 31st. Works are then selected from a board of editors and compiled in a paperback book in which all published contributors receive a free copy. Check our FaceBook page for Open Mic nights, Submission Workshops, Readings, and the May Launch Party.

Standards Met: Artistic Perception, Creative Expression

Emily M. Wells is a fashion model, writer and journalist. She contributes to various newspapers and websites, writing true stories (journalism) and obliquely true stories (fiction). Emily studies creative writing at UC Riverside, where she is working on a novel. Formerly a ballet dancer and aspiring politician, she lives in Southern California with a nameless cat.

Dance

GRADUATE FELLOW JENNIFER AUBRECHT

Czech Folk Dances

This movement workshop was designed to introduce students to Czech folk dance, locate that dance within Czech history and folklore, and build community within the classroom by dancing together as a group. The workshop began with a brief introduction to the history of the Czech Republic. Aubrecht then

told an age appropriate short story from Czech folklore and then showed a video of professional dancers doing Czech folk dances. After a brief break for questions and a discussion of what Czech dance looks like and where it came from, the students learned a simple dance that they performed as a group. The dance, *Ceresnicky*, told the story of going cherry picking and putting the cherries in to a basket; the steps to the dance mimic this activity and there is an accompanying song to help students remember the steps. When teaching older groups (5th and 6th graders) I generally left out the folk tale, and instead taught the students the basic steps of the polka, the national folk dance of the Czech Republic.

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context

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

GRADUATE FELLOW CASEY AVAUNT

Bouncy Beats

Using fun, energetic music, Avaunt got the group bouncing to the beat. Through this workshop, she taught awareness of others, controlling our bodies, finding empty space, boundaries, paying attention to start/stop signals and level changes. All of these important skills were done in light-hearted ways that kept kids moving, dancing and enjoying themselves.

Standards met: Artistic Perception; Creative Expression; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications

Casey Avaunt is a teacher, choreographer and performer, specializing in contemporary dance, hip-hop, and cross-cultural performance. She is currently a PhD candidate in the Critical Studies Department at UC Riverside. She graduated 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, Asian performance, and Chinese philosophy.

GRADUATE FELLOW JULIE FREEMAN

Moving and Shaking and the Art of Dance Making

Moving and Shaking and the Art of Dance Making utilized a well-known piece of choreography as a jumping off point for improvisational investigation and inquiry into the art of dance. The intent of this workshop was for the students to have a deep, kinesthetic experience of a renowned dance, to uncover the choreographic strategies and aesthetic qualities of this dance, and to awaken the student's individual creativity and expression. The techniques that were used to achieve these objectives included guided processing and improvisational exercises related to the chosen piece of choreography. Examples of the improvisational exercises included the exploration of axial and locomotor movement, spatial pathways, positive/negative space, movement intersections, pushing, rolling, and cantilever. These improvisations were enhanced through frequent processing of the movement experience and guided noticing. For example, asking the students to notice connections, and spatial relationships, to identify patterns and shape, and to speak about their personal experiences within the movement.

Through improvisational movement explorations, the students attempted to uncover the choreographic devices of the chosen dance while also facilitating the individual student's creativity. Guided processing was also important to the process. Asking the students to notice the specifics of what took place while they were moving - how they felt, what they noticed about spatial relationships, speed, shape, patterns, and the contrast and similarities in movement – these noticings began to develop an eye toward aesthetic qualities while enhancing their experience of the choreographic devices.

Standards Met: Artistic Perception, Creative Expression, Aesthetic Valuing

Julie Freeman is a member of the dance faculty at Mt. San Jacinto College where she has taught for more than eighteen years with a focus in modern dance technique and choreography. She has performed at the Japan American Theatre as part of the Olympic Arts Festival, at the Edinburgh Arts Festival Fringe in Scotland, in the Dance Kaleidoscope Festival, and with the companies of Stephanie Gilliland and Dancers, Groundwork, and Liz Davidow and Dancers. Freeman is a co-founder of P.L.A.C.E. Performance, a dance collective that is committed to creating community by providing supportive, non-competitive performance opportunities for dance artists in the Riverside County area. A first year M.F.A. candidate in Experimental Choreography, Freeman is a recipient of the Chancellor's Distinguished Fellowship Award. Most recently, Freeman participated as a choreographer in the first annual Trolley Dances Riverside.

GRADUATE FELLOW SANGWOO HA

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

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

Korean Mask Dance "T'alch'um" is one of Korean traditional dances, and it is currently designated as an intangible cultural asset under the Korean Cultural Heritage Protection System. This dance was popular among village people in the nineteenth century so most dancers were people of the lower class. People performed the mask dance in order to comfort mental and physical exhaustion from hard agricultural labor. Movements of the mask dance are mostly based on agricultural working and everyday life motions. For Korean people, the mask dance was the useful exercise and the excited amusement in history.

Korean mask dance "t'alch'um" included educational merits. Through learning Korean traditional mask dance, students were able to not only experience historical moment of Korean life, but also different uses of dancing body in Korean dance. Students also accomplished harmonious unification and integrated energy while they danced together. Students were able to improve bodily reactions, learning the use of time, space, and direction. Korean mask dance class encouraged students to develop moving sense through their bodies.

Standards Met: Creative Expression, Historical and Cultural Context, Connections, Relationships, Applications

Sangwoo Ha is currently a Ph.D. candidate in Critical Dance Studies at the University of California, Riverside. She received an Ed.M. in Physical Education and a B.A. in Dance from Ewha Women's University, Seoul Korea. Before coming to Riverside, she participated in several Korean dance performances as a dancer and choreographer, and taught Korean dance at Arts High School in South Korea.

GRADUATE FELLOW RACHEL CARRICO

Sevillanas: The Dance of Southern Spain

Take a trip to southern Spain and learn to dance the *Sevillanas*: the flamenco dance from Andalucía, or southern Spain. By the end of this residency, students were able to dance the opening steps of *Sevillanas* and gained a glimpse into the dance form's complex history, which involves European, African, and Indian influences. To begin, the instructor performed a two-minute demonstration of the entire *Sevillanas* dance and taught students the opening steps. *Sevillanas* is a partner dance, so it requires students to cooperate

and practice tolerance. However, this dance was great for young students because partners rarely touch. Unlike some other social dances, students learned to dance together without the “cooties” factor. By the second or third session, students danced the first *paso* (section) with as many different partners as possible to gain fluency, build confidence, and enjoy the dance. After the students learned a few steps, the instructor gave a brief history lesson about *Sevillanas*. This included information about the 800-year *convivencia* in Spain, when Muslims and Christians lived together peacefully under Muslim rule. Throughout the sessions, students enjoyed stamping their heels, spinning in circles, and swirling their arms.

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context

Rachel Carrico is a performer, teacher, and performance scholar who relocated to Riverside from New Orleans in 2010 to pursue a Ph.D. in Critical Dance Studies at UCR. Rachel’s teaching background includes two years as a full-time high school teacher (English and Drama) and ten years as a teaching artist in elementary and high schools in New York City, New Orleans, and Southern California. She is a founding ensemble member of Goat in the Road Productions in New Orleans. With GRP she has directed, choreographed, and performed in many original dance/theatre/performance pieces; founded New Orleans’ first children’s playwriting festival, Play/Write; and conducted three creative exchange residencies with Grupo de Teatro Artzénico from Quetzaltenango, Guatemala, including one in Riverside. Rachel holds a B.A. in English and an M.A. in Education from Truman State University (Kirksville, MO), and an M.A. in Performance Studies from New York University’s Tisch School of the Arts. She learned to dance *Sevillanas* while studying abroad in Sevilla, Spain.

GRADUATE FELLOW ADANNA JONES

An Introduction to Afro-Caribbean Dance

Have you ever been to the Caribbean, or wanted to? Well then, this class is perfect for you. I welcomed the students to the Caribbean by introducing various dance forms, rhythms, and movements, all which have played an integral role in the construction of Caribbean culture. From the salsa to the merengue, to Dancehall, to Carnival, and back to the rumba, students experienced the joyful dances of Puerto Rico, the Dominican Republic, Jamaica, Trinidad, Cuba, and many more. All levels of dance experience were welcomed as the students took a brief journey to these islands, learning the histories, music, costumes, and basic rhythms of these particular dance forms. By the end, everyone had built a general understanding of Caribbean dance forms and the cultures from which they came; all while having the time of their lives.

Standards Met: Creative Expression, Historical and Cultural Context

Adanna Jones is currently a 6th year PhD student in Critical Dance Studies at UCR, with a focus on Caribbean dance cultures. She received her BFA in Dance from Mason Gross School of the Arts, Rutgers University and has since performed in professional dance companies based in NYC, including *Julia Ritter Performance Group* and *Souloworks*. She has been instructing dance since 2007 and is working hard to complete her dissertation on the dance cultures circulating *winin’* (a rolling hip dance of the Caribbean).

GRADUATE FELLOW MICHELLE T. SUMMERS

A Hop, Skip and a Jump!

A Hop, Skip and a Jump! was an interactive creative movement program designed for kindergarteners. Focusing upon kinesthetic development through movement practice, this fun and exciting class encouraged the students to foster important cognitive and physical skills. We focused on 3 concepts in particular during the 40 minute session: 1) Space, 2) Body awareness, and 3) Locomotive movements. The

first concept utilized exercises that emphasize self-space/shared-space, which teach the children a sense of individuality within a social setting. Other elements were introduced that explored height (high, medium, low) and proximity (over, under, in-between, etc.). The second concept focused on using certain body parts to move such as the head, shoulders, arms, hips, legs, etc. This also enhanced basic skills such as learning the right side of the body from the left. The final concept was to focus on 6 basic locomotive movements (leap, jump, hop, gallop, slide, and skip). All of these elements were performed to music, which allowed the students to creatively express themselves in an encouraging space. **A Hop, Skip, and a Jump!** was a great way for students to explore their world in a fun and meaningful way.

Standards Met: Artistic Perception, Creative Expression

Michelle T. Summers is an active dance scholar, teacher, choreographer, and performer in the Los Angeles area. Originally from Arkansas, Michelle's dancing has taken her across the United States as she completed her B.F.A. in Ballet and B.A. in English from Texas Christian University, and then received her M.A. in Performance Studies from New York University. A fellowship to pursue her Ph.D. in Critical Dance Studies at UC Riverside brought Michelle to Los Angeles in 2009.

GRADUATE FELLOW MINERVA TAPIA

Dance Links: Traditional and Contemporary Mexican Folk Moves

This dance class allowed participants to experience the fusion of Mexican Folkloric dance from the North of Mexico with modern dance movements. The participants moved in a dynamic and exciting way. They danced to traditional music from Northern Mexico and electronic music of the celebrated collectives Nortec and Tribal Monterrey. Some students tried the *Sombrero* and experienced dancing with it and all moved to the sound of tradition and modernity.

Standards met: Artistic Perception; Creative Expression; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications

Minerva Tapia is a Mexican-American choreographer, educator and company director of the Minerva Tapia Dance Group. Tapia received a Master of Fine Arts in Dance at the University of California, Irvine in 2006. She has honed her art at dance studios in New York, Los Angeles, Mexico, Brazil, Canada, and Turkey, and also in Cuba, where she studied for seven years. Currently Minerva is pursuing a Ph.D. in Critical Dance Studies at the University of California at Riverside.

GRADUATE FELLOW NATALIE ZERVOU

Greek (Folk) Dances Workshop (Syrtaki/Hasapiko)

This workshop focused on an introduction to two of the most famous choreographed Greek dances that have acquired the status of "folk" dances in Greece. The first dance was used as a warm-up; it was called "Syrtaki" and first appeared in the movie "Zorba the Greek." The second dance was called "Hasapiko" and has partly served as the source of inspiration for the creation of Syrtaki. The objective of this workshop was to introduce students to Greek culture through exposing them to some of the most valued Greek dances. The workshop began with a short power-point presentation that discussed the history of the dances and showed some videos of them being performed in the local context. A short interactive question and answer session followed, and then students were taught the steps of the dances which they had the chance to perform together to the accompaniment of traditional music.

Standards Met: Artistic Perception; Creative Expression; Historical and Cultural Context

Natalia Zervou is a third-year Ph.D. student in Critical Dance Studies at UCR. Born and raised in Athens, she attended the Higher Professional Dance School Morianova-Trasta while also receiving a degree in

Political Science from the Kapodistrian University in Athens. She then received an MA in Dance Studies at the University of Surrey where she received the Janet Lansdale award for Best Dissertation.

Contemporary Dance Ensemble led by GRADUATE FELLOW ROSA RODRIGUEZ FRAIZER

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

Standards Met: Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications

Rosa Rodriguez Frazier is pursuing her MFA in Dance at UCR. She has been involved with Faculty and Student work productions at Riverside Community College *Kinetic Conversations*, *Celebrate*, and traveled to San Francisco in 2008 with RCC to perform at the American College Dance Festival. In the spring of 2011, she was involved in a residency at Riverside Community College hosted by *Lux Boreal* Modern Dance Company from Tijuana, Baja California followed by a weeklong summer workshop with the company in their hometown, Mexico.

Steve Rodriguez is a 4th year Dance major at UCR.

Sidney Spiegel is a 4th year Dance and Physics major at UCR.

Cory Nyirenda is a 4th year Neuroscience and Dance major at UCR.

Daniel Dinh is a 5th year Dance major at UCR.

Brittney Williams is 3rd year Dance major at UCR.

Patricia Huerta is a 4th year Dance major at UCR.

Breanna Gonzalez is a 3rd year Dance and Sociology major at UCR.

Jennifer Mendez is a 5th year Dance major at UCR.

History of Art

GRADUATE FELLOW MARGARET WALLACE

Unraveling Narratives: Traveling through the Chinese Handscroll

Since ancient times, the ability to create beautiful drawings has been a lifelong task for the people of China. This skill was not only desired to be mastered by artists but was also viewed as a mandatory element of one's formal education. In an ink drawing, one can identify the hand of the artist; the speed, movement and grace of the brush as it moves across the surface in one swift movement, containing a clear harmony between hand and mind. These drawings were often in the form of a handscroll and were able to be unraveled to reveal complex mountain landscapes. For this workshop, we examined the handscroll of the China's Song dynasty and took a journey through them as we explored their hidden stories. To begin, students were provided a brief introduction into the art of China during this time period. They then participated in a very engaging I-spy game where they were asked to find secret items concealed in the drawings shown; temples, people, animals, bridges, canoes or mountain streams. This allowed for students to discover camouflaged narratives together as a class or in small groups. I wanted to teach participants that although these drawings may seem simple, they contained a complex system of hidden parts and it was up to their thorough examination to discover them.

Following this game, I held a drawing workshop where the participants were able to create their own mountain scenes, facilitating artistic expression and originality using authentic Chinese rice paper. This entire workshop was focused around the growth of active participation, personal expression through artistic practice and the expansion of cultural knowledge and art appreciation. Following the landscape drawing portion, students were able to present their work and share the journey or story they had created through their drawings as their handscrolls were unraveled and a new world was revealed.

Standards Met: Artistic Perception; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications

Margaret Wallace is an MA student in the History of Art Department at the University of California, Riverside. She received her bachelor's degree from the University of California, Santa Barbara in Cultural Anthropology and Art History. During her time as an undergraduate, she participated in multiple archaeological research projects, including the excavation and analysis of a Chumash settlement on Santa Cruz Island. She recently completed an internship with the American Art Collection at the Huntington Library.

GRADUATE FELLOW CHELSEA HERR

Team Totem Poles: Learning about Northwest Native American Art

The goal of this project was to help students understand the importance of totem poles in the Native cultures of the Pacific Northwest, Alaska, and Canada. It began with a brief slide show with various images and the accompanying stories behind totem poles of Northwest tribes, and individual images of animals used. The students got to guess which animal was depicted, and learned to comprehend how each animal was "stylized" to look somewhat abstract. The presentation also included the symbolism of the animals shown, as well as stories to accompany each totem pole. After the presentation was complete, each student received various pieces of colored construction paper, which they cut into different shapes, and then constructed an animal or figure of their choosing. With the time remaining, the students got into groups of 6-8 and create their own totem pole using the paper figures they have created.

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context

Chelsea Herr was born and raised in Southern California and went to undergrad in Seattle. She is currently pursuing a graduate degree in Riverside. She has a particular interest in working with children on art lessons. She is currently finishing her first year in the History of Art graduate program at UCR, with research emphasis in early 20th century photographs of Native American boarding schools.

GRADUATE FELLOW CYLE METZGER

Family Portraits in Photography and Painting

The goal of this project was to inspire students to consider the places their families have in our contemporary cultural landscape and the importance of art and images in discovering and preserving those histories. Through investigations of modern and contemporary portrait painting and photography, I taught students how to read elements of a photograph or painting for basic composition elements, and how those elements carried symbolic and cultural meaning. By including with these lessons brief grade-level appropriate discussions of historical events that were taking place when the images were made, I also wanted to guide students to learn to make conjectures about the effect of those events on the experiences of the people the images depict. With student activities rooted in my presentation, I developed students' ability to generate their own meaningful works that reflected their own family and cultural backgrounds.

Standards Met: Artistic Perception; Creative Expression; Historical and Cultural Context; Connections, Relationships, Applications

Cyle Metzger received his BA in Liberal Arts from Bennington College in Vermont in 2008, and his MFA in Studio Art at the Maryland Institute College of Art in 2010. He began teaching studio art and theory courses in 2011 in the Art Departments of George Mason University and Towson University in the Washington DC metropolitan area. He is currently an MA student in the History of Art Department at UCR, having received the Chancellor's Distinguished Fellowship for the upcoming 2013-2015 academic years.

GRADUATE FELLOW LESLIE PAPROCKI

Buzz... Bang... Pow! The Sounds of *Amazing Future Poetry*

This project introduced students to the sound-based poetry and visual art of Italian Futurism and then challenged them to collaboratively create a "super future sound (word) bank" based on the artworks they had heard/seen and their own creativity. The sounds from this bank was used to inspire students to create their own sound poem collage based on the sounds and shapes of their favorite futuristic word. The project was ideal for both young readers and more advanced students, as it encouraged both students' artistic creativity and language development.

Italian Futurism unfolded in the early 20th century and its artists celebrated the sound, speed, movement, and technology of the developing modern era. Futurist artists were known for their radically different approach to the written word and their poetry included the use of non-traditional word arrangement, unconventional use of page space, and made-up words. Futurists also incorporated many elements of today's popular culture into their sound poetry based with onomatopoeic sounds such as *buzz*, *whoosh*, and *zoom*.

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context, Connections,

Leslie Paprocki has recently completed her first year as an MA student in the History of Art Department at the University of California, Riverside. She received her BA in Art History/Administrative Studies from UCR in June of 2012, graduating Magna Cum Laude. Leslie's career goals are oriented towards arts education, and to this end she has participated in several internships that involve public arts education. Currently, she is working with the Mission Inn Foundation in Riverside, California to help produce the Foundation's Hands on History program which includes both in-class and after school lesson plans to engage middle and high school students in the artistic and social history of Riverside and the surrounding Southern California area. Leslie has also participated in two curatorial internships, working to bring creative interpretations of artworks to the Inland Empire. She is currently working on research for her thesis, which will examine the work of photographer Garry Winogrand and his archive at the Center for Creative Photography in Tucson, Arizona.

GRADUATE FELLOW ASHLEY MEDINA

"Express Yourself"

Why is that woman carrying a lamb around in her arms? Why are all of these men wearing frilly white collars? And what on earth does Napoleon keep in that pocket, anyway? This project introduced portraits to students, and how objects in portraits were used to tell stories, represent ideas, and offer the viewer an interpretation of what the subject's values and interests were (or what they wanted everyone to *think* they were interested in and valued.) With easy access to cameras, students were already extremely familiar with portraits, even if they didn't know it! This project allowed students to see how the function of portraiture has changed over time, and what a crucial role objects and clothing played in conveying the essence of a person.

The project began with a 15 minute PowerPoint presentation in which we played a type of “I-Spy” game with 5-7 images. Beginning with simple portraits and moving towards the more complex, students were asked to find objects that stood out to them and explain why they thought they’re important. We talked about what the objects represented, why certain objects were consistent in paintings, and why portraits were significant to the people commissioning them and to the people viewing them.

After the presentation, students created self-portraits in which they included at least three objects or elements that they felt represented their personality and interests. The goal was to encourage them to think through their piece before they began, recalling the information about portraiture they had just learned in the presentation and applying it to their own art. After students completed their self-portraits, volunteers were welcomed to share their art in front of the class to explain why they chose to include the objects they did, further solidifying the lesson in the students’ heads, and encouraging their abilities to understand and create art.

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context, Aesthetic Valuing, Connections, Relationships, Applications

Ashley Medina received her B.A. in Art History from UC Santa Barbara in three academic years. After she graduated, she taught an art studio class for children ages 5 – 12, working with multiple mediums including paints, pastels, charcoal, and clay. The goals of the class were to teach the students basic techniques that will encourage them to pursue the arts as they grow older. Ashley is currently an M.A. student in UC Riverside’s Art History program, and is focusing on the development and growth of Italian Baroque art.

GRADUATE FELLOW KAELYN RODRIGUEZ

Painting Like Kandinsky

For this project, we looked at some of Kandinsky’s most famous paintings and reinterpreted them. We looked and thought about them, then created our own rendition in order to appreciate the history of art, but also to participate in it. We asked what made the paintings interesting and considered how Kandinsky’s imagination inspired our own creativity. We thought about color and shape and examined how they influenced the paintings and used these questions and answers to inspire our own paintings. As we looked at some of Kandinsky’s paintings, the students participated in a discussion about color, painting and expression. After the discussion, they then made their own Kandinsky paintings. Finally, they shared about the paintings they made, their inspirations, and how they felt about both the final product and their process of painting.

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context, Aesthetic Valuing

Kaelyn Rodriguez is a MA student in the Department of the History of Art at UCR. She is a Dean’s Distinguished Fellow, as well as a Gluck Fellow. She is currently a TA for Arts of Asia and enjoys the responsibility of leading discussion each week. Over the summer, she has been conducting thesis research, interning at Human Resources, and co-curating an exhibition for the California Museum of Photography. She loves teaching art and art history and looks forward to graduating in June of 2014.

GRADUATE FELLOW ASTARA LIGHT

Wayang Kulit – Balinese Shadow Puppets Brought to Life

How are movement and myths brought to life through the two-dimensional mediums of the Balinese shadow puppets? This was the central question of this presentation and workshop. The Balinese shadow

puppets (wayang) were the first ‘paintings’ in Bali and also a form of visual narrative. This presentation introduced short sections from the Mahabharata and Ramayana—both Hindu epics filled with colorful characters and adventures that also connect deeply with Balinese culture. This presentation was predominantly a discussion and a creative workshop. Although the presentation included some cultural and historical background, the purpose was to give the students a chance to answer questions and make observations about the pieces.

We examined how the shadow puppets were a type of painting that were also a performance, or ‘paintings in motion’. What makes a story different from a performance? And how do both of these expressions relate to the creation of shadow puppets? These questions guided the presentation and discussion, after which the students had an opportunity to make their own shadow puppets, applying some of the same stylistic concepts and historical context of the characters and stories discussed.

Standards Met: Artistic Perception; Creative Perception; Historical and Cultural Context; Aesthetic Valuing; Connections Relationships, Applications

Astara Light is a graduate student in the Art History as well as the Southeast Asian Studies program (SEATRIP) Departments at UCR. She has a Bachelors degree from Indiana University Bloomington in Religious and East Asian Studies. Her research focuses are oriented toward religious art, dance/performance and anthropological approaches. Her thesis research discusses Balinese painting and sculpture with an emphasis on how movement and dance are conveyed through these mediums.

MUSIC

GRADUATE FELLOW **KATE ALEXANDER**

Keeping the Dirt In: Scottish Music and Dance

Did you ever notice how music pervades our daily lives? We create our own sound worlds and overhear the sound worlds created for us in restaurants, shops, offices, and on the street. But do we really know how to listen? In this workshop, students gained tools for active listening that expanded their ideas of what music is and what it can do. We used the violin to explore how people use music to make meaning in their lives and communities, and then delved into a specific example of how Scottish Canadians create their culture through music, dance, and song. Students learned how to sing a song and how to dance to it, while also experiencing the fiddle music of this community performed live.

Standards Met: Artistic Perception; Creative Expression; Historical and Cultural Context; Aesthetic Valuing; Connections, Relationships, Applications

Christmas Regale at the Riverside Art Museum led by Kate Alexander with Graduate Fellow Paul Propst Led by Kate with assistance from Paula, a special evening of traditional Christmas music was prepared for violin and clarinet. The event was held on the December 5th First Thursday Art Walk to bring a festive spirit during the evening’s free admission to the Museum.

Kate Alexander is a PhD candidate in ethnomusicology at the University of California Riverside. She received her MA from UCR in 2009, and BA’s in Music and History from the University of California San Diego in 2005. Her research explores intersections of identity in North American community-based music scenes. She is currently working on her dissertation on authenticity, tourism, and embodied practice in Cape Breton style music and dance. A native California, Kate can often be found at the beach.

GRADUATE FELLOW **JOSHUA BROWN**

Flamenco: A Music Without Borders (Flamenco: Una Musica Sin Fronteras)

In this engaging presentation, Joshua Brown introduced flamenco music and culture by providing audio and visual examples, explaining the history of multiculturalism in southern Spain and instructing audience members to maintain rhythms with their hands and feet. Students learned how flamenco, which is an umbrella term that refers to numerous song and dance forms, is representative of a wide array of cultures and peoples. Josh alternated between lecturing and asking questions, as well as firsthand demonstrations of flamenco guitar playing and dance, in order to provide a nuanced look at the extraordinary landscapes, languages and rhythms of flamenco.

Standards Met: Artistic Perception, Historical and Cultural Context, Aesthetic Valuing

Joshua Brown holds a BA in History with a minor in Music from UC Santa Barbara, and an MA in Ethnomusicology from UCR. While living in Spain, Josh began his journey with Flamenco music at the University of Pablo de Olavide, and continued his research in 2011-2012 while doing a Fulbright Fellowship in Seville.

GRADUATE FELLOW NANA KANEKO

Minyo: Japanese Folk Music

This project introduced audiences to Japanese *Minyo* (literally translated as ‘folk singing’). *Minyo* consists of traditional Japanese songs that are historically connected to various forms of manual labor and were sung by workers to ease the toil and monotony of their daily lives. A complete performance of *Minyo* consists of several elements including main vocals, *hayashi* (accompanying vocals), *shamisen* (three stringed plucked instruments), *taiko* (drums), and *odori* (dance). Participants became part of the performance as they learned accompanying vocals, taiko rhythms, and a communal festival dance!

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context

Taiko and You: Drumming as Teamwork led by Nana Kaneko with Graduate Fellows Kate Alexander and No.e Parker

Led by Nana Kaneko, this workshop held during a Gluck Day of the Arts introduced students to the history and practice of Taiko drumming, emphasizing the collaborative nature and teamwork involved. After a demonstration by Kaneko, Alexander, and Parker, students were taught separate rhythm scores, and then had to coordinate them all together to perform the entire group piece.

Nana Kaneko is currently a third year graduate student in Ethnomusicology at UC Riverside. Nana has been studying Minyo vocals and shamisen from Matsutoyo Sato for the past year. She also learns taiko from Rev. Tom Kurai as a member of Satori Daiko. Nana received her B.A. from in Music from New York University.

GRADUATE FELLOW NO.E PARKER

Developing Sonic Awareness/Music is Everywhere!

Want to learn how to make music out of anything around you?

This one-hour workshop opened students minds to making music with practically any object within reach through a series of interactive, fun and unusual listening exercises, a site-specific sonic treasure hunt, and a game-show style sharing of our findings together. No previous musical experience was required!

Standards Met: Artistic Perception, Creative Expression, Aesthetic Valuing

no.e Parker is a third year Digital Music Composition PhD Student with a focus in AudioVisual Composition and Sound Spatialization. She has a BS from Cornell University in Textile Design, and earned her MFA in Digital Art and New Media from UC Santa Cruz in 2007. A multi-disciplinary artist, her work deals primarily with live musical improvisation---integrating soundscape recording, gamelan and electronic musics, interactive video installation, and dance performance. She has also designed sound for sculpture installation, along with sound and digital media for theater and dance performances in Bali Indonesia since 2008.

GRADUATE FELLOW ROBERT J. WAHL

The Sound of Spain: Music and History with the Classical Guitar

This project educated and engaged audiences of any age on the history of the classical guitar with live music demonstrations and historical lessons. This was accomplished by providing visual and aural examples to illustrate the developments in the construction and composition of the guitar since the Renaissance era. Through this lesson, participants learned about the predecessors of the modern classical guitar such as the lute, Renaissance guitar, and vihuela, and how these helped to shape the modern instrument and performance style. During the discussion, visual aids were used to illustrate the differences between the modern instrument and those of the past. Most importantly, however, music was performed from various eras to highlight the developments in guitar music over the years so that audiences could better understand the instrument and music performed on it.

Standards Met: Artistic Perception, Historical and Cultural Context, Aesthetic Valuing

Robert Wahl is beginning his second year at UCR in the Musicology PhD program. His background includes a Bachelors of Music degree from San Diego State University on the classical guitar and a Master of Arts from California State University, Long Beach in historical musicology. He enjoys studying and playing the music of Latin America and Spain so that he can share it for others to enjoy as well. He has experience teaching music at the university level and has worked extensively with children, most notably Jr. High students, in over the years.

GRADUATE FELLOW ERICA SIEGEL

Putting it all Together: Creating Music and Sound for Film

This interactive project focused on the role of sound and music in film. Through composing a score for a brief animated clip, students learned how music and sound could tell a story by illustrating what was happening on the screen. After beginning with a brief discussion of what film music is, I segued into the main activity in which the students worked together to create music and sound effects for a brief 1-2 minute animated clip. (For the sake of time, the actual music was already composed; however there were various different options from which the students helped choose. The sound effects, however, were created by the students themselves using a variety of everyday objects.) After learning when the music came in, and rehearsing their sound effects, the students combined everything together for a live run through of their film score.

Standards Met: Creative Expression, Aesthetic Valuing, Connections, Relationships, Applications.

Erica Siegel is a PhD Candidate in Musicology. She holds an MA in Musicology from UC Riverside and a BA from the Gallatin School of Individualized Study at New York University.

GRADUATE FELLOW PAULA PROPST

All About the Clarinet

The purpose of this workshop was to introduce students to various instruments associated with classical music performance. This performance and workshop/discussion featured the clarinet and the varieties of genres associated with this instrument. Paula presented the different components of the clarinet and the different types of clarinets in the instrument's "family," as well as present the various ensembles where the clarinet performed most regularly. The students participated by helping construct a puzzle of the five parts to a clarinet (individually, in groups, or collectively as a grade level by helping Paula fix a larger sized puzzle at the front of the audience). Additionally, she played various excerpts from different genres of music on the clarinet, and allowed the students to participate by "becoming the metronome" for Paula while she performed. The first half of this presentation was predominately presentation and student participation with the puzzle, while the second portion of the presentation was performance and student musical participation. Students listened to a brief introduction/"lecture" about the clarinet – highlighting genres where clarinets were present and the different types of clarinets in the clarinet "family." Students watched the instructor put a clarinet together and then put together a small puzzle in their groups (or help, as a grade level, to put together a large puzzle at the front, made by the workshop leader). Students then listened to the sound of the clarinet, and were taught to keep time (by clapping) while the workshop leader was performing.

Standards Met: Creative Expression, Aesthetic Valuing, Historical and Cultural Context. Connections, Relationships, Applications.

CLARINET ORCHESTRA

Paula Propst is a PhD student in Ethnomusicology. She received her Masters in Musicology from the University of Tennessee, Knoxville in 2012, and her Bachelor's Degree in Music Education from Appalachian State University in 2006. She has played clarinet for seventeen years.

GRADUATE FELLOW AUDREY COLEMAN-MACHERET

Strengthening Attention and Memory Skills Through Traditional Hawaiian Music and Movement

This workshop used aural, visual, and kinesthetic dimensions to teach elements of traditional Hawaiian culture while strengthening listening and observation skills. Presenter Kealani introduced pre-contact Hawaii by painting a vivid verbal picture, showing visuals, and, without explanation, playing the Hawaiian nose flute. Eliciting their reaction to the flute playing, she engaged the children in a discussion of how they learned something new. She described how the ancient Hawaiians, who had no written language, learned from careful watching and listening and had to remember all their stories and important facts. Next, she taught them a simple call-and-response work chant the Hawaiians used when hauling logs to make canoes. Volunteers simulated hauling a log while chanting.

After that, Kealani demonstrated three ancient Hawaiian percussion instruments and taught two basic hula steps. The children practiced these steps to the rhythm she performed on the instruments. Subsequently, the children danced the same steps and learned additional expressive movements to a modern hula for the song "Holo holo ka-a" (Riding in the Car) accompanied by Kealani on the ukulele.

In the final few minutes, after learning at least one verse of the dance, they discussed with Kealani the new words, facts, and movements they have learned through listening and watching carefully.

Standards Met: Creative Expression, Aesthetic Valuing, Historical and Cultural Context. Connections, Relationships, Applications.

Audrey Coleman-Macheret is a graduate student in UCR's Department of Music, completing an M.A. in Ethnomusicology. A significant part of her research deals with how the music, dance, and socio-cultural dimensions of hula *halau* (schools) in Southern California address identity issues of the local Hawaiian diaspora. Audrey has been a member of Hula Halau O Lilinoe in Carson, California since 2001 and has

studied hula and ukulele there. She received the Hawaiian name “Kealani” (Heavenly White Flower) from teacher/*kumu hula* Berna Lehua Riveira. Audrey has also written articles on Hawaiian culture which have been published in Hawai'i magazine, *Dirty Linen: The Magazine of World Music*, and *Folk Works*, a Los Angeles-based on-line magazine that features her column, *Folk Beat*. She holds an M.A. in Educational Technology, in which her primary areas of focus were instructional design and multicultural education.

GRADUATE FELLOW CHRISTIAN DUBEAU

Classical Piano through the Ages

Fill your room with classical piano music! Christian played music from Beethoven (Für Elise; Moonlight Sonata), Johann Pachelbel (Canon in D), Scott Joplin (The Entertainer), and John Williams (Star Wars) and also discussed this wonderful music and the composers. Students distinguished and compared the sounds of different keyboard instruments when he played samples of music with different programs on the digital keyboard. He showed pictures of the clavichord, pipe organ and harpsichord and used their sounds to play music that was written for those instruments and music written for piano. Some children were invited up to 'have a go' on the keyboard.

Standards Met: Artistic Perception, Creative Expression, Historical Context, Aesthetic Valuing

Growing up in a family greatly immersed in a musical background, **Christian Dubeau** developed his love for music at an early age and began playing piano at the age of 5. He was fortunate enough to have outstanding piano teachers, and this inspired him to want to become a teacher. Currently, he holds a Bachelors of Arts (emphasis in piano) from the University of Southern California (USC) and teaches beginning, intermediate and advanced classical piano. He also knows how to teach rock piano techniques. He is currently pursuing a PhD in Digital Composition at UC Riverside. Upon graduation, he aspires to become a full-time music teacher, both at the university and elementary school levels.

GRADUATE FELLOW DANIEL CASTRO PANTOJA

Huepa' Je: a journey through the musical landscape of Colombia

This program was a musical voyage through the complex and rich soundscape of Colombia; the audience heard the history, cultural context and performance practice of Cumbia, Bullerengue, Porro, Vallenato and many other genres. These were compared to modern adaptations of these styles found in contemporary music and participants learned the basic rhythmic patterns by clapping along. Using the call and response dynamic present in both the Atlantic and Pacific coasts, the audience learned idiosyncratic expressions found in the musical examples and sang them. Daniel played Colombian music written for guitar, featuring works by Adolfo Mejia, Gentil Montana and Jaime Romero.

Standards Met: Artistic Perception; Creative Expression; Historical Context; Aesthetic Valuing; Connections, Relationships, Applications

Daniel Castro Pantoja is a first year PhD student at UCR, having received his MA at Loyola University, New Orleans. He created and coordinated a cycle of art exhibitions in Bogota, Colombia with artist Rosenell Baud. He is fluent in both Spanish and English

ENSEMBLES

GRADUATE FELLOW JASON HEATH with GRADUATE FELLOW TONY RASMUSSEN and UNDERGRADUATE FELLOW CAMERON MARLOW

GLUCK Laptop Ensemble

The music of the *GLUCK Laptop Ensemble* enticed and engaged its audiences with ground-breaking and interactive performances that relied on the laptop as an exciting and creative musical engine. As part of our performance program, everyone was invited to participate in simple guided improvisations and musical games that combined interactive sound controls to form seamless processes of learning, performance, participation, and interaction. We aimed to empower young people and non-musicians of all ages and abilities to experiment with new media technologies and to engage in new ways of making, listening, and thinking about the music of our time.

Standards Met: Creative Expression

Jason Francesco Heath is a Los Angeles based composer and interactive media artist. His music has been heard at such diverse venues as Pacifica radio's *Global Village*; *Sacred Mondays* on KXLU 88.9; *People Inside Electronics (P.I.E.)*; *Hear Now 2012*; Boston Court; the Barbara and Art Culver Center of the Arts; Pepperdine University; *Grand Performances*; and *Microfest 2012*. His *Rain Ceremony* for viola and live electronics has been declared "an extraordinary piece," by *KPFK's* John Schneider. Jason concentrates on concert music with digital media and instrumental ensembles. His music has been released on Microfest Records. He is currently pursuing his PhD in music composition as a UCR GLUCK fellow of the Arts.

Tony Rasmussen is a 2nd year PhD student in Ethnomusicology at UCR. Rasmussen has collaborated with members of the Silk Road Ensemble, Chanticleer Choral Ensemble, and John Fogerty Band.

Cameron Marlow Cameron is a 3rd year music composition major with an extensive background in performance. As a percussionist he has performed with the UCR Jazz Ensemble, the UCR Pipe band, and many other local groups around the Inland Empire. Throughout his composition studies he has collaborated with many composers including UCR music chair Paulo Chagas and has explored the possibilities of composition with digital software. As a guitarist and pianist his exploits with digital software have been modeled after real-world knowledge of instrumentation as well as music theory, with an exceptional insight on rhythm as well.

SPIRITUS MUSICA with UNDERGRADUATE FELLOWS ALEX LEE, JOHANNA PRADO-LAZARENO, JORDAN HANG and ANH DUY NGUYEN

Spiritus Musica is a chamber music ensemble from UCR. Its goal was to provide music to the community, as well as to educate the community on the history of classical instruments such as the clarinet, piano, violin, and cello. They performed three well known classical pieces which included Cannon in D, Eine Kleinem, and Concerto Grosso. After these three pieces, they demonstrated the differences between instruments by playing short experts students will recognize. In addition to the three classical pieces, they performed Christmas songs where two of the members sang and asked the audience to sing along. The holiday songs they performed included: Jingle Bells, Feliz Navidad, and We wish you a Merry Christmas. They provided shakers for the students so they could play music with them in order for them to be a part of the performance.

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context, Aesthetic Valuing

Alex Lee is a 3rd year Psychology major at UCR. He plays cello and bass viol.

Johanna Prado-Lazareno is the bilingual Founder/Director of Mariachi Mexicatl de UCR in UC Riverside where she organizes and manages the ensembles rehearsal and performance schedule.

Jordan Hang is a Music Major at UCR.
Anh Duy Nguyen is a 4th year Music major at UCR.

UNDERGRADUATE FELLOWS CHLOE KEEDY and ELMA FRIAS

UCR Trombone Duo

The UCR Trombone duo group strives to bring the joys of instrumental music to children through an interactive performance featuring popular and children's music arranged for trombone duet. By playing music that the children are likely to already know, we provide a common ground to build interest on, and set the groundwork for a lifetime enthusiasm for music. Interactive activities include clapping, singing and other methods of participation along with listening. This activity is flexible and appropriate for all age groups.

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context, Aesthetic Valuing

Chloe Keedy is a second year music major at University of California, Riverside.
Elma Frias is a 4th year Neuroscience and Music Major.

UNDERGRADUATE FELLOWS RAFAEL VACA and OSCAR URENA

Hip-Hop Workshop: Production and the Craft of Rap

The aim of the project was to host workshops for students to learn about the craft of poetry for rap and the steps for producing a finished product. Depending on the amount of students, the goal was to break the class up into groups, and they would work on one song together that was focused on an individual theme/concept. Each student took part in the production of the beat, their own verses, and the organization of the entire song. If the class was small, then it would be one group. The group exercises allowed for students to share and gain feedback with their peers. The goal was that students would see hip-hop not simply as a popular art form but as a way to express the self and foster understanding of diversity through a sociopolitical conscious medium.

Instruction/Lectures were limited to the viewing/listening of examples and overview of beat production on software. Lectures were brief and intended for discussion and practice. These examples simultaneously worked as a tool for learning the history of the art form as well as the craft. Like most hands on activities, learning by doing was the most efficient method for writing and production.

There are students in the Music Changing Lives program who have had experience in writing and production and we worked to build on their knowledge and provide a new group oriented approach in partnership with Music Changing Lives.

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context

Rafael Vaca is in his third year as an undergraduate student pursuing a B.A in Media and Cultural Studies and a minor in Theater. His interests are in politics, culture, and the arts and he plans to continue his education after his B.A. Rafael's future career goals include teaching and working in the film industry.
Oscar Urena is a 3rd year Sociology major at UCR.

Theatre

GRADUATE FELLOW AISHA JENKINS

Play Now!

The processes of realizing a new play is a collaboration between the playwright and the actors who give life to the script. In this workshop, student actors acted scenes from my graduate thesis play. They learned techniques to access their voice, body, and emotions as tools for the stage. They learned to identify their characters' wants, obstacles, and tactics for perusing their character's objectives. In a group discussion, using affirming language, students learned how to participate in a critical dialogue about the development of the play's plot and characters. Students also discussed the most entertaining ways to present America in the 1850's to young audiences.

The class began with a physical warm up and vocal warm up. Next, they played a mirroring game which allowed us to communicate a wide range of emotions by using their bodies. The class then participated in structured situational improv games that assisted in character development. Once the class was fully warmed up, the students worked individually on addressing specific questions which applied to their character in the play. Students worked in groups to practice their scenes to prepare for performance. Each class culminated in a performance and group discussion. Students came together and performed their scenes for each other. In a directed discussion, students critiqued the scenes and gave suggestions to the playwright. Students also offered positive suggestions to each other regarding their approach to acting material.

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context, Aesthetic Valuing

[Winter/Spring]

Listen Now! was an interactive theater workshop that taught children to listen and problem solve with a partner by using exercises from drama and dance.

Students participated in a "Call and Response" music and dance activity which prepared them to listen and work together as partners. In pairs, students practiced leading and being lead, as they faced each other to mirror their gestures to each other. In pairs, students played an acting game in which they practiced achieving a goal, overcoming an obstacle, and choosing a tactic to overcome their given obstacle. Finally, as a group, we discussed the student's experience of negotiating and listening in the acting game format and how these skills were applicable during regular activities at home and school.

Aisha Jenkins studied acting at the Beverly Hills Playhouse Acting School in Los Angeles and has been directed on South Coast Repertory Theater's Main Stage by David Chambers. Her writing for the stage has been produced numerous times by Theater Artaud in San Francisco. She trained to teach theater to school aged children at the Performing Arts Workshop in San Francisco.

GRADUATE FELLOW PATRICK GARRETT YORK

"Top of the Head/Tip of the Tongue: Learning to Tell and Write Our Stories on the Fly"

This workshop (tailored for groups ranging from 4th-12th grade) taught students to tell their own stories in various ways. First, we started with theatre exercises, getting students on their feet, building confidence in ourselves and getting comfortable with our group. Next, I guided the students through group storytelling exercises, teaching them a story structure they could later use to tell new tales. Finally, the students used their comfort, confidence and group-story-telling experience to write a story of their own, either real or made up. In the end, my goal was to give students the tools and the confidence to creatively tell the stories they all already had within them.

Standards Met: Artistic Perception; Creative Expression; Connections, Relationships, Applications

Patrick Garrett York is an MFA student in Creative Writing and Writing for the Performing Arts. His emphasis on screenwriting has developed in him an appreciation of unique stories and the motivation to help others tell theirs. He holds an MA in English Literature from La Sierra University.

GRADUATE FELLOW JARED ROBBINS

Screenwriting Mad Libs.

Ever wanted to know how to write a script? In this workshop, students were introduced to the art of screenwriting. We watched a famous film scene and discussed the importance of character (e.g. Luke Skywalker, Hermione Granger, Indiana Jones, Catwoman, etc.). The class was given the opportunity to create their own characters and dialogue, which they then plugged into predetermined scenarios in a screenwriting variation on the beloved game *Mad Libs*.

In part two, I shared my love of film and relayed my experiences as a screenwriter in the MFA program at UC-Riverside. The class was given a tutorial of the free screenwriting software, Celtx, which enabled them to write their own screenplays in the future.

Standards Met: Artistic Perception, Creative Expression, Historical and Cultural Context, Aesthetic Valuing, Connections, Relationships, Applications

Jared Robbins is a screenwriter and filmmaker. He received his BA in Political Science from the University of Michigan. Post-college, he taught English in Thailand through a Princeton in Asia fellowship and worked for Greene Street Films in New York. He is a Samuel Goldwyn Award finalist.

UNDERGRADUATE IMPROV ENSEMBLE

Healthy Minds, Healthy Bodies

Improvology!

We are UCR's comedy improv theatre show designed for kids, a fast paced and funny series of games and skits structured around a college theme. The actors of the troupe played "students" that must take different "classes" during their study of Improv, guided by an eccentric and time-obsessed Professor. Children watched the actors build stories and play visually and mentally engaging games around their suggestions, exercising their verbal skills in the English class, daring a "choose your own adventure" through History class, broadening their horizons with visiting Foreign Language "experts," or valuing the importance of Physical Education in the Slow Motion Olympics. By the end of the show, the students had participated and everyone was awarded an "A" in *Improvology!*

Standards Met: Artistic Perception, Creative Expression

Dana White received her BFA in theater from The Boston Conservatory and then went on to study classical theatre at The London Academy of Music and Dramatic Art. She moved to NY to begin her professional acting career. There she acted Off-Broadway, as well as regionally across the country. She has worked in various independent films such as: *The Surface*, which won her a Best Actress Award at The NYU Film Awards; *Replaced*, which received great praise at both the Hollywood Film Festival as well as The Malibu Film Festival; *Moonscapes* which won her the Best Actress Award at Italy's Dieciminuti Film Festival. Dana is currently pursuing her MFA in Screenwriting and Playwriting at UC Riverside Creative Writing Department.

Kristopher Ide is a 3rd year MFA student in playwriting and screenwriting at UCR. Kris is also an accomplished actor and director for the stage, and looks forward to a long career either teaching in academia or making it in the professional world.

Sarah Green is a 2nd year Theatre Major at UCR.

Kirby Marshall-Collins is a 2nd year Theatre Major at UCR.

Genna Trujillo is a 3rd year double major in Theatre and History at UCR.

Lawrence Pointer is a 2nd year Neuroscience major at UCR
Jacob Bell is a 3rd year Theater major.

CHILDRENS TOURING TROUPE – SUMI’S HOUSE

The Gluck Children’s Touring Troupe annually produces an original play designed for Elementary School Children. This year’s production, written by UCR Playwright Kate Anger, explored the life of Riverside’s own Harada family and their journey for justice in a new country. The play focused on the perspective of the Harada’s youngest daughter Sumi.

Kate Anger has taught undergraduate playwriting at UC Riverside for the past six years. This is her fifth touring production with the Gluck program. Her work has also appeared at the Los Angeles Theatre Center, Stella Adler Theatre and Ensemble Studio Theatre. She has published in both fiction and non-fiction. An accomplished actress, she has also appeared in numerous stage productions.

Patrick York is a 2nd year MFA student with an emphasis in screenwriting.

Nicole Gharghoury is a senior Theatre and English major at UCR.

Brian Diep is a 3rd year Theatre major at UCR.

Fernando Echeverria is a 2nd year Theatre and Political Science major at UCR.

Christopher Park is a 3rd year Theatre Major at UCR.

Tammy Li is a 3rd year Creative Writing major at UCR.

Haley Bess is a 3rd year Theatre major at UCR.

Sarah Green is a 2nd year Theatre major at UCR.

Jazmine Branch is a 4th year Theatre major at UCR.

Jack Koester is a 4th year Theatre major at UCR.

Erica Eden is a 2nd year Theatre major at UCR.

Gluck Makes a Difference

GRADUATE FELLOW JANET NICOLE HOELLE WITH UNDERGRADUATE FELLOWS MIRIAM ARREDONDO AND YVETTE HERRERA

i-Promise Joanna Stop Bullying Project for Fifth Grade

i-Promise Joanna was a bullying awareness project where children heard the story of Joanna Ramos, a 5th grader from Long Beach who sadly died after a playground fight. The workshop de-mystified bullying, empowered students with Stop Bullying phrases, and they made promises to stop bullying when they see it. They then made a group poster with Stop Bullying tactics; we posted a picture of the posters online in the Promises Gallery. This hour-long workshop was most appropriate for fifth or sixth grade.

Standards Met: Creative Expression, Historical and Cultural Context, Aesthetic Valuing

Janet Nicole Hoelle is a second year M.F.A. candidate at UCR. She has an M.A. in Poetry from San Francisco State University and received actor training at A.C.T. in San Francisco. She has acted on numerous stages including Theatre West, Attic Theatre Ensemble and the A.C.T. Studio Theatre, and acted for TV and short films. Her plays have received staged readings throughout LA. She is also a published poet in such journals as New American Writing, Barbour Street, Jacket Magazine and The Adirondack Review. She has taught for 14 years.

Miriam Arredondo is a fourth year Theatre and MCS major and the first one in her family to attend college. She hopes to inspire young students to continue their education by attending college as well as pursuing a career in the arts.

Yvette Herrera is a 3rd year Theatre major at UCR.

MoveMore for Third Graders

MoveMore was a 12-week exercise program for third grade. We required that the entire third grade participate for the program, which included movement exercise, Healthy Habits check lists, and nutritious snacks. Each participant received a water bottle at the end of the program.

Standards Met: Creative Expression

Christine Canady is an incoming graduate student in the Critical Dance Studies program at University of California Riverside. She earned her Bachelor of Arts degree from the University of Delaware in Cultural Anthropology with a minor in Islamic Studies with Arabic Language. Her research focuses on interdisciplinary dance scholarship of the Arab world with an anthropological lens to promote authentic cross-cultural knowledge and understanding. Christine is a performer, instructor, and researcher of folkloric and raqs sharqi dances of the Arab world.

MoveMore

A twelve-week program focused on getting your class moving for at least one hour each week. In addition to helping students expend some of their extra energy, the program also focuses on teaching participants healthy life habits in a fun and relaxed environment

Jessica Herring is entering her second year as a Ph.D. student within the Critical Dance Studies Department. In 2007, she graduated Summa Cum Laude from Skidmore College with a double major in Dance and Psychology. Following graduation, Herring moved to New York City where she worked as a freelance dancer, art administrator, artist, choreographer, and Pilates instructor for various organizations including Dance New Amsterdam, Ballet Tech, and Baryshnikov Arts Center.

Meghan Quinlan is a second year PhD student of Critical Dance Studies at the University of California, Riverside. Prior to attending UCR, she obtained a BA in Dance and English from Marymount Manhattan College. She is formally trained in ballet, modern, and tap dance forms, and she has an interest in a variety of other movement practices. She has taught dance within public school systems since 2007, producing choreography for several full-length musical productions including *Grease*, *Little Shop of Horrors*, and *All Shook Up*.

Brianna Skellie is a dancer and choreographer from Hawaii. She received her BFA in Dance from Scripps College in 2008. For the past three years Brianna has been living in Oakland, Ca., where she has been teaching dance, performing, and creating work in collaboration and on her own. She is one of the founding members of SALTA, and Oakland based dance collective that is dedicated to curating and producing dance and performance in the Bay Area. She will be pursuing her MFA in Experimental Choreography from UC Riverside beginning Fall 2013.

Katie Stahl-Kovell is a third-year Ph.D. student in Critical Dance Studies and a M.A. student in SEATRIP (South East Asian Studies) at the University of California, Riverside. Stahl-Kovell is also a Dean's Distinguished Fellow and a mentor in the Graduate Student Mentoring Program at UCR. Her undergraduate work in Cultural Anthropology at California State University, Dominguez Hills and her graduate work at UCR is situated in the Cambodian Community of Long Beach, California. Stahl-Kovell is a dance student of KAA, Khmer Arts Academy, a Cambodian Classical dance organization, and also does ethnographic fieldwork at KAA and in Los Angeles County.

GLUCK PROGRAM COORDINATOR CHRISTINE LEAPMAN

You Get In, You Get Out, You Get Art

You know art is good for the kids, but how do you squeeze it in during these times of cutbacks and testing? In this interactive workshop, teachers and administrators discovered ways of integrating art with the school's curriculum, while validating and sharing their current art practices.

Christine Leapman's background as a teaching artist and maker developed as she used art to support adult learning in Parenting and Yoga, as well as during her substitute teaching days.

Gluck Fellows in the Community

GRADUATE FELLOW CHELSEA RECTOR WITH UNDERGRADUATE FELLOW MARC ABI-SAMRA

Family Fundays on First Sundays

First Sunday Workshops at the Riverside Art Museum! Join us for creative play and exploration every First Sunday at the Riverside Art Museum. From 1-4pm, First Sunday Workshops are free and open to the public. Each month, the First Sunday Workshop offers a creative project that reflects the Riverside Art Museum's gallery programming! Drop in to make a remarkable object and wonderful memories, at the Museum!

October

Sunprints

Have you ever had a tan line? Do you like to look at shadows?

Cyanotype photograms are simple photographic prints that work with Sunlight and the shadows of objects placed upon the photogram's paper surface, to create a cyan blue tinted photo print!

November

Dia de Los Muertos Memorial Cards

Dia de Los Muertos/Day of the Dead is a time to honor and remember loved ones who are no longer with us. For the Day of the Dead memorial card making workshop, participants created their own drawing and notes for a loved one who they missed! They honored their loved ones by contributing memorial cards to an installation in the Riverside Art Museum, where their thoughts and love were on view during the month of November

December

Coil Bowls, Pinch Pots, and More!

Roll a clay ball, build a clay form, learn to coil or pinch clay into a cup or bowl, and let your imagination go wild...

Join us for First Sundays at the Riverside Art Museum, where we'll be playing and sculpting with clay!

January 5,

Crazy for Keychains!

Join us at RAM for January's First Sunday, where we're going to make a New Year's Keychain Resolution. Don't loose your keys in 2014, sport an awesome keychain instead! Deck out your backpack or bag with your very own keychain creation. We will provide the beads and string, you can bring the creativity...

February

The Hand Made Valentine!

February is a month of love, and at RAM's First Sunday we celebrated by making our very own Valentine's Day cards. Participants joined us for collaging, coloring, cutting, and pasting their very own Valentine's Day Card. They could send their card to a special someone, near or far!

March

Clay Sculpture Lab

For the First Sunday in March, participants had the opportunity to craft their own unique sculptures out of clay. Materials, tools, and practical demonstrations were provided. Then they provided the imagination.

April

Bending Lines and Color!

For April's First Sunday family event, Gluck Fellows Chelsea Rector and Marc Abi-Samra presented **Bending Lines and Color**. Participants were able to use their imaginations to create fantastical forms through the creative twisting and looping pipe cleaners of all colors.

May

Paper Media Collage

Community members joined RAM and Gluck Fellows for an afternoon of Paper Media Collage. They crumpled, cut, and blended shapes and colors into fantastic pictures! Paper Media Collage was an extravaganza of pattern, texture, and forms!

Chelsea Rector is a multimedia artist who lives in Riverside, CA where she is earning an M.F.A. in Visual Art at the University of CA, Riverside.

Marc Abi-Samra is a 3rd year Music major at UCR.

ARTSblock

Educational Web Outreach

UNDERGRADUATE FELLOWS MIKENZIE DENHOLTZ AND SARINAH SIMONS

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

Mikenzie Denholtz is a 2nd year Media and Cultural Studies major at UCR. She is also Gluck Summer Camp alum who, now as a UCR student, has assisted in the annual Gluck Day of the Arts and Gluck Summer Camp programs.

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

Video

Joe Biel - Sentry (Feb 6, 2014)

http://youtu.be/jzISz7VcF_k

Inside the White House - The Seven Year Itch (Jan 24, 2014)

<http://youtu.be/Gk4opfNTynA>

Billy the Kid and Lee Harvey Oswald Praise Citizenship in the American Dreamtime - The Bill of Rights (Jan 24, 2014)

<http://youtu.be/al7kO-EGz7k>

Audio

<https://itunes.apple.com/us/podcast/ucr-artsblock/id594335588>

Jackrabbit Homestead Panel Discussion (Nov. 2013)

And the Earth Did Not Swallow Him Post-Screening Discussion (Dec. 2013)

Bless Me Ultima Post-Screening Discussion (Dec. 2013)

Forgotten Space Post-Screening Discussion (Dec. 2013)

Hannah Arendt Post-Screening Discussion (Nov. 2013)

Forthcoming

Garry Winogrand: Confessions* of a male chauvinist pig Panel Discussion (this week)

Joe Biel interview (this week)

Walead Beshty in conversation with Liz Kotz (next week)

William E. Jones Panel Discussion (next week)

ULTRAVIOLET Curator Interview (next week)

Trouble with the Index Curator Talk (early March)

Flaws in the Diamond Curator Talk (early March)

The Rememberers: Art & Memory Post-Screening Discussion (late March)

Seventeen Post-Screening Discussion (early April)

MFA Thesis Artist Profile (early April)

Senior Thesis Artist Profile (mid May)

GRADUATE FELLOW ANDREA BROWN with UNDERGRADUATE FELLOW MINH VO

ARTSwalk First Thursdays in Downtown Riverside

First Thursday Art Walks are a monthly event when Museums, Galleries and Libraries in Downtown Riverside stay open late on the first Thursday of each month and have free admission. Special interactive art activities are provided.

November 7th

Night Illuminations

In response to Hiromi Takizawa's exhibition, *Ultraviolet* at the Culver Center of the Arts, the public was invited to create unique fluorescent sculptures with abundant glow sticks and assemblage materials. Captivating, playful, and temporal, the glow stick sculptures showed participants how light can alter the experience of color and space, giving them a practical understanding of design possibilities in everyday life.

Night Illuminations is an ARTSblock *EXTRA CREDIT/First Thursday* event and is supported by the Gluck Fellows Program of the Arts at UC Riverside. The Gluck Fellows Program is made possible by the generosity of the Max H. Gluck Foundation. *Night Illuminations* is organized by UC Riverside Gluck

December

Fragmented Narratives

The public was challenged to test and express their imaginations and design skills by combining circles, squares, straight edges and curvy lines. Participants were given an open-ended design with loosely placed elements and only one set of colors to use in drawing. With limitations such as these, the possible outcome of designs were different in every masterpiece.

While waiting for their masterpieces to dry, the public could explore the narratives presented in the exhibition in-progress *SENTRY: Works by Joe Biel* free of charge in the North Atrium and Sweeney Art Gallery at the Culver Center of the Arts.

December

Art Tour

Andrea and Minh led groups on a tour of the special installation ULTRAVIOLET by Hiromi Takazawa at the Culver Center of the Arts. They explained the piece, its history, and answered questions from the tour groups.

February

Floating Notes

This workshop at the ARTSblock was in celebration of all things loved, an evening of secret letters and romantic gestures. Participants customized a helium balloon takeaway with a personal message to a friend or loved one, or chose a prewritten “fortune,” for a sweet surprise. Colorful balloons, messages, confetti, and ribbon were provided to dress-up the fun-filled gift.

March

G’Luck

Join us at the Culver Arts Center for some good luck and G’Luck wishes! This EXTRA CREDIT/First Thursday workshop will feature customized balloon messages and takeaways. Participants will simply write good luck messages or well wishes for a friend, loved one or anyone special. Then fill up a balloon with your G’luck message and St. Patrick Day charms to bring you lots of good luck and good wishes.

April

Spring Collage

Participants had a range of colorful materials to create their own collages in celebration of the Spring season. They came together to make art and let their creativity blossom!

May

Do-It-YourSelfie was a project organized by UCR ARTSblock and the Gluck Fellows Program for the Arts at UC Riverside that invited the community to partake in the “selfie” phenomenon and took the concept to another level. The museum put out a call for Riverside Community members to submit their best and most creative selfie photos. Submissions were be juried by a panel and curated by the ARTSblock Gluck Fellows. **Do-It-YourSelfie** was be a collection of expressions and personae that highlighted the faces of the community in a large-scale projection rather than its typical repository in social network sites. Selfies selected into the project were be exhibited via large projection screen at the California Museum of the Photography.

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

Minh Vo is a 3rd year Art major at UCR.

Gluck Opportunities on the UCR Campus

Gluck Day of the Arts

Gluck Day of the Arts happened two times a year. Each school was invited to bring 100 people to the UCR campus for four Gluck programs and picnic lunch. We typically had Gluck Day in the Fall and Winter, and the day lasted from 9:00-2:00. We provided transportation from Alliance Bus Lines. This trip was appropriate for children in fifth grade or above.

Gluck VIP Day

Gluck VIP day was an invitation for 50 from a school to enjoy two Gluck programs and have a short walking tour around campus. There was the option for the group to bring their own packed lunch or buy their lunch from our food court in the Highlander Union Building. There was the possibility that we could provide transportation from Alliance Bus Lines. We also welcomed schools who were able to provide

their own transportation, and a school was welcome to request a VIP Day, if they were able to provide their own transportation. This trip was appropriate for children in fifth grade or above.

UCR Homecoming

Homecoming at UCR was a full day of activities for the whole family. Gluck presenters no.e Parker and Kate Alexander presented to a full audience of parents, alumni and members of the community as well as to the thousands of people attending ScotFest, the carnival held outside at the Bell Tower.

Gluck Orientation

Gluck Orientation brought together the 2013-2014 Fellows and Site Coordinators from participating schools and community centers for an informational session and meet and greet. During the first session, Fellows were instructed on the procedures, expectations, and guidelines for their participation in the program and given demonstrations of successful workshop/performances practices and what to expect at the schools. Then, during a intermediary session, the Site Coordinators joined them for a meet and greet session. Each Fellow introduced themselves and described their proposed workshop. After this, Fellows and Site Coordinators mingled and discussed who would be the best match for which schools. This was followed by an afternoon session for the Site Coordinators norming them towards Gluck Fellows Program procedures, expectations, and evaluation.

Gluck Open House

Gluck Open House was a daylong event in the Gluck Office that invited potential and previous to come in and discuss their ideas for application proposals for next year's Fellowships. Prospective Fellows had the chance to share their ideas for workshops/performances and receive feedback about feasibility. They were also able to peruse the office's archive of previous successful projects and learn more about the schools in Riverside so that they could consider the best practices for making a successful Fellowship project.

Gluck Summer Camp for 14-18 year old teens: June 16-20

The Gluck Summer Camp of the Arts at UCR offers free workshops on the UCR campus June 16-20. 2014. There are classes in Art, Creative Writing, Dance, History of Art, Music and Theatre. An exceptional graduate fellow from the Gluck Fellows Program of the Arts teaches each workshop. Anyone aged 14-18 is eligible to apply; although we attract students from as far away as Los Angeles, as well as Home-Schoolers, most students are from local high schools in the Inland Empire. We assign classes based upon application essay and recommendation by teacher. Each participant can enroll in as many as four intensive weeklong workshops, and we are able to provide places for up to 150 students, each enjoying up to 35 hours of arts programming in one busy week.

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

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