

## Gluck Fellow Programs Offered for the Gluck Fellows Program of the Arts at UCR 2016-2017

### Art

#### Joe Leavenworth, Graduate Fellow

##### **Drawing the Landscape in One-Point Perspective**

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

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

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

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

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

##### **Outcome Assessment Strategies**

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

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

The CORD used in *Drawing the Landscape in One-Point Perspective* is a PowerPoint presentation including historical and contemporary examples and an explanation of the fundamental rules of one-point perspective observation expressed through drawing.

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

region. Joe has taught photography at the Maryland Institute College of Art, Cooper Union, International Center of Photography and University of California, Riverside.

**Ashley May, Graduate Fellow**

**Exquisite Corpse – A Surreal Cooperative Drawing Exercise**

In war-torn 1920's Europe a group of artists and writers decided they no longer understood the world to be a place ruled by logic. They created "Surrealism" - a movement that explored unexpected and seemingly illogical juxtapositions. Through inventions like the parlor game "Exquisite Corpse", Surrealists created new techniques for artmaking that were collaborative and fascinating. In this workshop, students play "Exquisite Corpse" - in which four sections of the body - head, torso, legs, feet - are drawn by four different people. The entirety of the drawing is only revealed at the end - a fun, surprising and exciting moment. Students learn that each person's imagination is a unique resource. The world behaves in surprising ways and together we embrace the unexpected.

Exquisite Corpse is a collaborative drawing game that any group of people can play. All you need is a pencil and a piece of paper! The piece of paper is folded into four sections. On the top section one person draws a head without letting anyone see it. The paper is tucked into the fold so that it is hidden. He or she marks the middle section indicating where the torso should begin. The second person draws a torso. The paper is flipped so the torso is hidden. He or she marks the bottom section where the legs should begin. A third person draws the legs. A fourth person draws the ankles and feet. The drawing is unfolded and revealed to the group — an unexpected creature appears! Once the concept is clear, it can be altered — the sky is the limit. Any two-dimensional media can be used - markers, paint, crayons, collage, etc. Students can draw parts of animals instead of humans. Or they can create sentences by using parts of speech instead of sections of the body i.e. "article," "adjective," "noun."

**Learning Objectives/Outcomes**

By the end of the lesson students will understand the historical framework and definition of Surrealism and make multiple collaborative drawings using the Surrealist technique called "Exquisite Corpse."

**Common Core Learning Objectives**

1. Knowledge - Students learn a technique for collaborative drawing that they can play with any group of people any time.
2. Reflection - Students discuss their reactions to the drawings once they are fully revealed. In what way does the drawing surprise them? Surrealism teaches us to embrace surprises in a world that continually grows more conscripted.
3. Execution - Students feel a sense of pride at contributing to a drawing. They let go of control in service of a collaborative effort.

**Outcome Assessment Strategies**

1. We will use call-and-response to learn about the feeling of life during wartime, fragmentation, the parts of the body and the terms "Surrealism" and "juxtaposition."
2. We will look at the collaborative drawings and discuss what surprises us and how that makes us feel.
3. We will identify what elements of the drawings don't normally go together and what new ideas are created through juxtaposition.

**Classroom Online Resource Document (CORD)**

The CORD is a template and instructions for playing Exquisite Corpse.

**Ashley May** is an artist living in Riverside, California. She received her B.A. in Sculpture from Wesleyan University in Middletown, Connecticut in 2007 and is currently pursuing a Master of Fine Arts degree from the University of California, Riverside. Her work includes sculpture, painting and photography. She has exhibited in group shows in New York City and California and has been a resident artist at the Wassaic Project, Wassaic, NY; the Shandaken Project, Shandaken, NY; and most recently the traveling program Land Arts of the American West based in Lubbock, TX.

**Julia Sadowski, Graduate Fellow  
Cubist Collage Portrait**

Cubism is considered to be one of the most influential art movements of the 20th century, started in Paris around 1910 by a group of artists who devoted themselves to analyzing the visible world. They decided that the subject matter of their artwork must be broken up and rearranged into abstract forms in order to be seen and understood better. Pablo Picasso was one of the pioneers and generators of the movement, and one of his most celebrated paintings is *A Portrait of Ambroise Vollard* - a painting made entirely out of geometric shapes, yet making a recognizable, and perhaps more truthful, depiction of a man. In this workshop students make their own Cubist collage by cutting up a printed portrait of a person into triangles and squares and rearranging it onto a blank piece of paper. Through this exercise students learn about Cubism - one of the most exciting art movements, Pablo Picasso - one of the most celebrated artists of all time, and most importantly make a piece of their own artwork that will teach them about the surprises of visual language.

### Learning Objectives/Outcomes

By the end of the lesson students will understand basic principles of cubism, geometry, and visual language, and most importantly have made their own cubist collages.

### Common Core Learning Objectives

1. Knowledge - Ability to recognize principle of Cubism in visual arts.
2. Reflection - Broader understanding of visual language based on the observation of how an image changes through disassembling and rearranging it into geometrical shapes.
3. Execution - Learn about materials and form through use of images, geometry, paper, scissors and glue.

### Outcome Assessment Strategies

1. We will look at a printed out poster of *A Portrait of Ambroise Vollard* that will serve as an example of a cubist painting and will introduce students to the basis of this exercise
2. We will look at examples of ready-made collages as well as the pictures before they were made (before and after effect).
3. We will discuss what surprises us about this type of collage and how does it make us feel.

### Classroom Online Resource Document (CORD)

*Cubist Collage* is a cut a paste exercise based on art movement called cubism and more specifically a painting *A Portrait of Ambroise Vollard* by Pablo Picasso. Anyone can do it! The CORD is a sample of a Cubist portrait collage with instructions to recreate the collage.

**Julia Sadowski** was born in 1987 in Boston, MA. She was raised in Poland where she attended High School of The Arts in Suprasl, where she focused on drawing, printmaking and photography. After completing High School she relocated to San Francisco to pursue a Bachelor of Fine Arts in Photography at San Francisco Art Institute. While at SFAI she received Dean's Scholarship, Still Photographer Award, John Collier Photography Award, Photo Alliance Service Award, and Paul Sack's Photo Award. She now lives in Los Angeles where she works as a photographic master printer and is pursuing a Masters of Fine Arts in Visual Arts at University of California, Riverside.

## Creative Writing

### Aleksandra Krzywicka, Graduate Fellow

#### Voices from the Outside: Personification and Perspective in Poetry

What does a rain drop think before it hits the car's window? How does an orange feel before it is plucked or as it travels from a branch to the grocery store to a person's mouth? What thoughts spear a pencil's mind as it is chewed on by a sharpener? Students explore these questions through personification and perspective in poetry. Students create their own poem from the perspective of an object and write an original poem using personification and perspective, while using strong verbs and description.

### Learning Objectives/Outcomes

By the end of the lesson students will:

- Be able to define personification and perspective
- Be able to identify examples of personification in poetry

- Be able to apply this knowledge to use strong verbs to personify an object of their choice
- Be able to create their own personification poem

### **Common Core Learning Objectives**

1. Knowledge - identify and define personification
2. Reflection - on what they know and what they learned
3. Execution - create a personification poem through guidance, discussion, and examples

### **Outcome Assessment Strategies**

1. Informal - discussion/define personification and identify it in text
2. Formal - creative personification poem
3. Informal - discussion, working together to brainstorm ideas for what to put in their poem
4. Informal - personification game/theater game

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

The CORD is a worksheet with a graphic organizer and instructions to create a personification poem.

**Aleksandra Krzywicka** is a certified middle school and high school, but she just spent a year teaching English in Taiwan to elementary school students. She subbed in an elementary school district and a high school district for the past 2 years. She enjoys working with students on creative projects especially ones that include a combination of visuals and language and how they both work to create meaning.

### **Shaun Miller, Graduate Fellow**

#### ***All About Action! Invigorate Your Writing with Evocative, Descriptive, and Specific Action Verbs***

The poet Theodore Roethke famously taught his writing students that “motion is equal to emotion.” In *All About Action!* We put Roethke’s words to the test. Students learn how using Evocative, Descriptive, and Specific action verbs Invigorates their writing. We explore the precise use of action verbs by both creating meaningful sentences and physically demonstrating the result. Following a number of sentence-based written exercises we act out what we learned by playing a game of charades. At the end of the class students become like literary lions who roar both out loud and on the page.

### **Learning Objectives/Outcomes**

By the end of the lesson students will learn how precise and well-chosen action verbs invigorate one’s writing and write their own sentences using Evocative, Descriptive, and Specific action verbs.

### **Common Core Learning Objectives**

1. Knowledge - Students will learn how precise and well-chosen action verbs invigorate one’s writing.
2. Execution - Students will discover how their own verb choices can effect the experience of the reader and that the more Evocative, Descriptive, and Specific their verb choices, the more emotional and visual becomes the reader’s experience.
3. Reflection - Students will both physically demonstrate the result of group written exercises and make evocative sentences of their own.

### **Outcome Assessment Strategies**

1. We will use call and response to identify verbs within sentences and to develop a word bank of alternative words.
2. During the writing and demonstration exercises we will discuss the ways in which certain words visually and emotionally effect our own reading experiences.
3. We will share how individual contributions are affected by the rules of each game and discuss what was learned as it relates to students’ future career goals.

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

The CORD is a worksheet with two sample paragraphs. Students circle the verbs in each paragraph and compare which makes the best use of action verbs. At the bottom of the page students can make their own action verb flash cards, which they can use to play charades.

**Shaun Miller** is a writer living in Los Angeles, CA. He holds an M.A. in Philosophy from the University of Houston and is an MFA candidate in Creative Writing at UC-Riverside.

**Samantha Reid, Graduate Fellow**

**Who's Hungry? Writing Sumptuous Stories & Delicious Descriptions**

In this hour-long session, students engage narrative techniques as they produce a creative writing piece centered on a food-based memory. Students are asked to consider all five senses involved and to describe them in a narrative where they develop real experiences and events into a cohesive story. The session consists of a mixture of group and individual activities such as creating word banks, considering how to engage sensory details through descriptive language, and writing a story about their own favorite food memory. Students are asked to list and describe characters, outline the events of the story, and from those elements write a creative narrative that uses dialogue, temporal words, and descriptive actions to develop a clear sequence of events.

**Learning Objectives/Outcomes**

By the end of the lesson, students will engage with narrative techniques in a variety of ways.

**Common Core Learning Objectives**

1. Knowledge - This activity increases students' knowledge of descriptive and creative writing through the identification of descriptors that apply to more than one object. Students will discuss how some words (like adjectives and adverbs) can be used to compare the quality shared by two disparate objects.
2. Reflection - Students will demonstrate their understanding of the activity through individual creative writing practice. Students will illustrate their enjoyment of the activity by sharing their similes with their classmates and practice reading them in class so that they can be shared with their families at home.
3. Execution - Students will create similes within a group setting and as individuals. As individuals they will write similes in the form of a short creative poem.

**Outcome Assessment Strategies**

1. We will discuss shared qualities among dissimilar objects to introduce the concept of common descriptive words.
2. We will use call and response to imbed the key term of "Simile" and the phrase "as \_\_\_ as a \_\_\_."
3. When the students create their own similes, they will be able to demonstrate their understanding and application of the concept.

**Classroom Online Resource Document (CORD)**

The CORD is a digital poster with key words to help prepare students to recount and descriptively narrate food experiences.

**Samantha Reid Aviña** has been writing creatively since she was a young elementary school student. She earned her B.A. in English and Creative Writing with a Spanish Language Minor at Brandeis University in Waltham, M.A. before earning her M.A. in English literature from Georgetown University in Washington, DC. Samantha is very inspired by working with young writers and she is excited to share her passion for writing with a new generation of budding authors. Her foremost goal for her classroom sessions is to help acquaint students with the joys of creative self-expression. Samantha is currently pursuing an MFA in Creative Nonfiction Writing at UC Riverside Fall 2016.

**Mosaic – Undergraduate Art & Literary Journal**

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

**Rebecca Calloway** is from Santa Rosa, California, but currently lives in Riverside, California, where she is pursuing a degree in Creative Writing at UC Riverside. This is her second year as a prose editor for *Mosaic* Art & Literary Journal.



**Leah Dawdy** is an undergraduate at the University of California, Riverside, studying Creative Writing. She hopes to continue her education at the graduate level at UCR, pursuing a degree with the School of Education to become an elementary school teacher.

**Kelly Duarte** is currently in her final year of her undergraduate. She is studying Creative Writing with a minor in Spanish. This is her second year as a Gluck Fellow.

**Sabrina Finke** is a second year creative writing at UC Riverside. She is an editor of the *Mosaic Art & Literary Journal*.

**Rema Shbaita** is a second year majoring in Creative Writing and is working on her minor in Education at the University of California, Riverside. She aspires to be an educator at the university level after finishing graduate school. She enjoys stress gardening and has amassed a small potted army.

**Steph Shatkin** is a third year creative writing major from the town of Santa Clarita. A poetry editor for *Mosaic* since 2015, Steph has helped to organize open mics, writing salons, and other community events. After their studies at UCR, Steph aspires to go on to teach creative writing at the university level.

**Benjamin Smith** is the 2016-2017 Editor-in-Chief of the *Mosaic Art & Literary Journal*. He is a fourth-year student of creative writing at the University of California, Riverside, and is from Santa Clarita, California.

**Sierra Stonebraker** is an undergraduate in the UCR Creative Writing department.

## Dance

### **Alfonzo Cervera, Graduate Fellow** **Shapes, Sounds, Sequences, and Dance**

Shapes, Sounds, Sequences and Dance is a movement inspired game that uses basic fundamentals of memory, repetition, and rhythm to engage students in learning and memorizing geometric shapes with dance movements. Remembering rectangles, squares, triangles and more are just some of the many ways students learn these geometric dance moves and get involved with math in a fun and interactive way.

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

By the end of the lesson students will:

- Memorize three or more shapes and dance movements in a sequence based on repetition and a sound score.
- Participate interactively with other students towards the execution of specific movements that will require teamwork.
- Students will create shapes with dance by remembering how many sides exist in all shapes.

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

1. Knowledge - By the end of this lesson students will have remembered up to four shapes and determine how many sides belong to that shape.
2. Reflection - Students will be able to mix and match and or use repetition based on the sound score in order to help students create a new choreography
3. Execution - Students will be able to hear or see the shape on the board and do the movement as a class.

#### **Outcome Assessment Strategies**

1. We will begin with introducing four basic shapes and calculating how many sides each shape has
2. Students will learn the movement for the shape as a class by using repetition and a musical sounds that help students remember the movement with the shape
3. Students at the end will volunteer and play a board game that mixes and matches the shapes creating new choreography for the students to remember

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

The CORD is a template with instructions for playing Shapes, Sounds, Sequences, and Dance. It includes pictures with shapes and instructions for how to organize a sound-score with movement.

**Alfonso Cervera** is a first-year M.F.A. in Experimental Choreography at the University of California, Riverside, and holds the Dean's Distinguished Fellowship Award. Cervera currently is involved in dance companies like WXPT under Taisha Paggett, Intersect Dance Theatre with Sofia Carreras, and WHAT

Dance with Julie Satow Freeman. He is also a director, dancer, and collaborator of Primera Generacion Dance Project, who have recently showcased at RedCat's Winter Studio 2016 and of Eloku Dance Company. Cervera's interest and research as a choreographer draw from his experiences as a Folklorico dancer and the entanglement that has made in his practice of Contemporary movement and choreographic craft. He challenges the norms that are expected in Mexican American identity by negotiating the process of choreography and how his identity and movement place values on gender, race and culture.

**Xiomara Forbez, Graduate Fellow**

**Dancing Hands: Use Your Hands to Dance and Speak Hawaiian Language and ASL**

Use your hands to dance and speak! Hula is the combination of Hawaiian dance, song, and story performed with the body, especially the hands. American Sign Language (ASL) also uses the hands to communicate. This workshop introduces students to both languages. First we learn the parts of the body in Hawaiian by singing and dancing along to the Hawaiian version of "Head, Shoulder, Knees, and Toes". Then we learn the Hawaiian names of animals and the ASL signs for animals with the help of the song "Old Makana Had a Taro Farm" (Hawaiian version of Old MacDonald Had a Farm). Time permitting, students also watch a performance of hula in a traditional outfit.

**Learning Objectives/Outcomes**

By the end of the lesson students will be able to perform dance movements, say certain Hawaiian words, and sign the names of animals in American Sign Language.

**Common Core Learning Objectives**

1. Knowledge - Students will become informed about hula as a dance form and Hawaiian language. Learning languages and learning about other cultures encourages understanding and empathy in students.
2. Reflection - Students can decide to use the words and movements they've learned to tell a story of their own or be inspired to teach their friends and parents the things they've learned.
3. Execution - Students will perform the song and dance that showcases their language and movement learning.

**Outcome Assessment Strategies**

1. Call and Response – I will prompt the students with questions like "How do you say turtle in Hawaiian?" "What does this sign mean?" "How do you dance "honu"?"
2. At the end of workshop, I will ask students to share their favorite word and sign that they learned.
3. When teaching parts of the body, we will play a version of Simon Says to reinforce the new words the students are learning. For ex. "Wiggle your manamana lima (fingers)"

**Classroom Online Resource Document (CORD)**

The CORD is a document with Hawaiian vocabulary for body parts and animals. It includes links to pronunciation guides for ASL and Hawaiian vocabulary.

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

**Hyoin Jun, Graduate Fellow**

**Dancing Ballet with Traditional Korean Fairytale "Hung-Bu and Nol-Bu"**

Dancing Ballet with Traditional Korean Fairytale "Hung-Bu and Nol-Bu" is one-hour program for elementary school students. By learning about the Korean traditional fairy tale "Hung-Bu and Nol-Bu," students learn about Korean culture and a moral lesson in the fairy tale. Students not only learn the fundamental elements of ballet, but also express each character of the fairy tale through their own bodies. Additionally, the workshop helps students to increase their physical ability and experience group movements.

Focused on various ballet gestures and gazes, students in this workshop learn how to express various feelings such as confidence, happiness, sadness, joyfulness, and etc. They also understand the emotions of the two conflicting characters in the fairy tale through these elements of ballet. In addition to the understanding of bodily expression, this dance workshop carries a moral lesson. Students learn that “kindness to help others is returned to themselves with bigger happiness.”

### **Learning Objectives/Outcomes**

The main goal of this dance workshop is to introduce Korean culture and help students improve their physical expression in ballet movements. In Korea, many traditional fairy tales have been passed from generation to generation by the oral story telling system. Because these fairy tales contain Korean cultural sentiment, people can easily understand Korean culture even though they don't have any background about it. “Hung-Bu and Nol-Bu” is one of the most famous fairy tales. Based on this storyline, I will introduce basic ballet movements to students.

### **Common Core Learning Objectives**

1. Knowledge - The program's subject is related both with the field of dance and field of literature since the program is structured to connect ballet and fairy tale.
2. Reflection - Students will speak out loud about how they felt after they experience dancing ballet on the story of the fairy tale.
3. Execution - Students will perform dancing ballet on a story of a fairy tale.

### **Outcome Assessment Strategies**

1. Through questions about what we've learned. So what does this ballet movement mean?, How did Hung-Bu became rich in the fairy tale?, etc.
2. Ask students to show the ballet movements that we just learned. (Please show me the ballet movement that has the meaning of 'hello')
3. Ask students to tell me how they felt after they experience expressing the story of the fairy tale through dancing ballet.

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

The CORD provides explanation about the story telling element of ballet with pictures, and the full story of the Korean traditional fairy tale “Hung-Bu and Nol-Bu” to help teachers understand the story more clearly.

**Hyoin Jun** is currently a second-year MFA student in the Experimental Choreography at the University of California, Riverside. He was awarded the Dean's Distinguished Fellowship Award. Before coming to UCR, Jun received a M.A. degree in Physical Education and a B.A. degree in Dance from the Chung-Ang University (CAU), Korea. Jun has actively attended and won in international dance competitions: Jury Award, Sibiu International Dance Competition, Rumania (2011), Bronze Medal, Novosibirsk International Dance Competition, Russia (2010), and Gold Medal, Berlin International Dance Competition TANZOLYMP, Germany (2010). Furthermore, Jun has performed on both international and local stages, such as the 2014 Sochi Winter Olympic Closing Ceremony on behalf of Korea National Contemporary Dance Company, at the Olympic Stadium, Sochi, Russia. He choreographed and performed B.C. (Before Christ) in Korea in 2015. He has teaching experience as a part time instructor in CAU.

### **Maiko Le Lay, Graduate Fellow**

#### **Dancing Around the World: Traditional and Popular Dances from America, France and Japan**

This dance workshop is designed to be a real international cultural exchange between French and Japanese graduate student Maiko Le Lay and the participants. Participants have the opportunity to share their own dance knowledge with Maiko through fun dance practice, observation, and group discussion. Maiko teaches a short multi-cultural dance warm up that includes a couple of Ballet (from France) and Buyō (from Japan) movements to incorporate with local dance such as the Swing, Charleston, Hip-Hop dance, etc. What a mix! Students experience how different cultural dances can make beautiful combinations. They also develop their personal creativity while improvising during freestyling moments with Ballet and Buyō music. To make a full cultural circle, participants perform various moves with French, Japanese and American popular songs.



This workshop is an artistic and fun laboratory where hip-hop philosophies such as the “Come as You Are” mentality, and the community/solidarity based training are at the core. This workshop is inspired by Le Lay’s research on hip hop pedagogy, identity formation, and empowerment.

### **Learning Objectives/Outcomes**

By the end of the lesson students will:

- Be creative using dances from their own country (USA) and from France and Japan.
- Work in groups and reflect how their identity and background can inform their dance and their creativity
- Experience a multi cultural exchange, and be in conversation with the cultural diversity of the class through dance and music
- Interact with class members in a unique way through international artistic dance forms and vocabulary

### **Common Core Learning Objectives**

1. Knowledge - Multicultural dance roots, history, and philosophy; basic French and Japanese greetings and movements
2. Reflection - Leadership, team building, togetherness, diversity, cultural exchange, globalization
3. Execution - basic ballet, hip hop, and buyō movements, recognize different rhythms and sounds from different countries, use their body language, and movement memory, and put them in conversation with movements they just learned.

### **Outcome Assessment Strategies**

1. Short questions throughout the workshop (ex. How do we call this movement in French again?)
2. Short observations and reflection session throughout the workshop? (ex. Did you notice any difference between the two songs? How did you feel when dancing on this song?)
3. Group Circle short discussion at the end of the workshop reflecting on the activity; remembering some key cultural information about hip hop, ballet, and buyō; recalling the French and Japanese vocabulary words we learned.

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

The CORD is a document with pictures, information and web links regarding history about Ballet, Nihon Buyō and Hip-Hop.

**Maiko Le Lay** is a French and Japanese Ph.D. Student in Critical Dance Studies at the University of California, Riverside that has been granted a full scholarship for her studies. She is a 2015-16 Gluck Fellow, as well as the 2016-17 Carbon Neutral Initiative Fellow. She achieved a Bachelor Degree in Cultural Mediation at Paris III Sorbonne Nouvelle, and a Master Degree in Political Sciences at University Catholic of Louvain, Brussels. Maiko danced in professional companies since age 7, created her own association that promotes art activism and charity, and became the general manager of the Studio Maison Bejart in Brussels, Belgium. She taught Ballet, Street Jazz and Hip-Hop in Europe to people from different levels and ages. She currently acts as the Graduate Student Association Campus Organizing Director and is a Teaching Assistant for the online version of the course Dance Cultures and Context at UC Riverside.

### **Sophia Levine, Graduate Fellow**

#### **Choose Your Own Yoga Adventure**

This program frames yoga as a physical practice of moving, stretching and strengthening that allows students to de-stress, focus and relax. Stories and/or imaginative imagery are used to teach students yoga sequences that incorporate basic poses and breathing. Repetition of these sequences, freeze dancing, “Simon Says”-style games and/or the creation of their own yoga stories help to deepen students’ embodied understanding of yoga. By the end of the lesson, teachers and students alike learn poses and breathing that can be employed both in and beyond the classroom.

### **Learning Objectives/Outcomes**

By the end of the lesson students will learn and make basic yoga sequences.

### **Common Core Learning Objectives**

1. Knowledge - Students will connect yoga to the literary arts through the embodiment of stories.
2. Reflection - Students will discuss how yoga makes them feel and its physical, emotional applications/benefits in a group discussion at the end of the session.
3. Execution - Students will practice yoga and/or make their own yoga sequences/stories.

**Outcome Assessment Strategies**

1. We will use call and response/embodiment to imbed the names of the poses selected for each session. For example, the instructor says Mountain Pose, and the students respond by standing in the pose.
2. We will discuss how yoga makes us feel and when we might use the yoga we have learned in our everyday lives.
3. We will make and show yoga sequences/stories incorporating the yoga poses and breathing introduced.

**Classroom Online Resource Document (CORD)**

The CORD for this course includes pictures and names of yoga poses and some breathing instruction. It also includes web links to age-appropriate yoga activities.

**Sophia Levine** is a dance artist. As a movement teacher and certified yoga instructor, she has taught workshops for all ages and performed in Pittsburgh, New York, Illinois, Vermont, the Dominican Republic, Switzerland and Italy. Her artistic endeavors include dancing a paper at a mnemonics conference in London; curating collaborative devised dance and theater works; and choreographing embodied installations for offices, museums and parking lots. She graduated with a B.A. from Middlebury College with High Honors in Dance and the Mahalingiah Dance Prize. As a Teaching Assistant and MFA in Dance at the University of Illinois Urbana-Champaign she was awarded travel grants, fellowships for continued education and independently secured a grant for research on an archaeological dig. This is her first year as a Gluck Fellow and Ph.D. in Critical Dance Studies at University of California, Riverside.

**Cuahtémoc Peranda, Graduate Fellow  
Aztec Friendship Dance!**

Though Aztec Dances, students learn more about the cultural diversity of California and the Mexican Indigenous traditions, as well as have an opportunity to touch and dance with authentic Aztec instruments and feathers. By dancing, sensing, and moving, students acquire new information and possibilities for movement patterns, and meanings behind symbolic gestures. With each step being a prayer to honor an element of the earth, students are exposed to the power of dance as transformative, as a way to tell a story, and a way to shape the world around them. Students also engage with their own creative prowess as they make new movements to give thanks to important aspect of the earth, like rain, family, food, and animals, in creating friendship dances together.

**Learning Objectives/Outcomes**

By the end of the lesson, all participants will have learned about Aztec Dance’s contemporary practice, and its cultural-spiritual meanings to Mexican people.

**Common Core Learning Objectives**

1. Knowledge - Students, through learning steps and the rhythms of Aztec Dance, will learn the cultural significance of this form to Indigenous-Mexican people. By learning that each step has a meaning to an element of the earth, and specifically which step mean what, students will not only cognitively learn about symbolism of movement, but physically remember it as well, through their kinetic learning potential. By learning Aztec Dance, students will engage with Aztec identity historical, aurally, spiritually and physically, thereby enhancing the possibility for cross-cultural investigation with common core curriculum on human cultures of the world.
2. Reflection - Students will be asked to review movement material on their own, and in groups, as way to practice for the performance of dances, but also as a way to reflect on what they have learned. Through the embodied practice of movements, having been told steps’ symbolic meanings, students would be asked how they can see, feel, or make sense of these movements as part of Aztec culture and storytelling. More, as students are asked to choreograph movements for the friendship dance, students will have to connect and reflect on how movement have symbolic meaning for themselves—in this way, engage with a Aztec reflective process of choreography.

3. Execution - Students will follow the process of Create, Explore, Perform, and Connect. Student will create dances with the instructor, either by dancing traditional dances (creating movement with their bodies) or by creating dances phrases for the friendship dance (choreographing original movement). Students will then explore the movement possibilities and range of performative affect of the traditional dances, or explore new possibilities of movement, and their symbolic connections to earth elements, for their friendship dance. Students will perform both dances for each other and the instructors present. And through lecture and presentation of traditional Aztec dance regalia and artifacts, students will connect the dancing to physical items—and through discussion, student will connect the dance to their lives by finding common ground of dance symbols to their daily lives.

#### **Outcome Assessment Strategies**

1. I will use call and response to embed the rain dance, bear dance, and friendship dance rhythms in the students.
2. We will discuss the Aztec Rain god Tlaloc, and pretend to be deer and fogs, in order to physicalize the symbol and meanings behind the dance's steps. Students will be asked to dance and recite what each step means, when the dance step is called out by the instructor.
3. When we do the friendship dance, each student will have an opportunity to show us their own original choreography of their relationships to rain, family, or animals, as the way to demonstrate how they interpreted the Aztec value of giving thanks to important aspects/elements in their lives.

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

The CORD is a document with pictures, historical information, and web links regarding the contemporary practice of Aztec Dance.

**Cuauhtémoc Peranda**, (Mexica/Aztec & Mescalero Apache), M.F.A., is a first-year Ph.D. student in the Critical Dance Studies program at the University of California, Riverside. He is a Benjamin E. Mays Mellon Fellow and a recipient of the prestigious Dean's Distinguished Fellowship. In 2009, he studied at Northwestern University, through the competitive Research Opportunities Program Fellowship, and he graduated in 2010, with Honors, from Stanford University with a B.A. Degree in Comparative Studies in Race and Ethnicity. While training at Mills College for his M.F.A. in Choreography and Performance, he established his art & dance company: Mitote Choreographics. He is an Aztec Dancer, Voguer, and Contemporary Dance-Theatre Choreographer and loves to create new work with peoples of all ages and dance backgrounds.

#### **Lindsay Blue Rapport, Graduate Fellow**

##### **Show Me What You've Got: Exploring Dance Through Hip-Hop**

Let's dance! In this workshop, students get up out of their chair and move their body! Students learn some fun hip-hop choreography as they also learn about hip-hop culture and its history, which emphasizes innovation and personal style. Then, students are guided through activities that help them create *their own* choreography so they can show off what they've got! They learn, get a workout, and have fun!

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

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

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

1. Knowledge - Discuss how what they have learned in this workshop can be applied to other art forms and to their daily lives.
2. Execution - Learn through active participation in learning choreography as well as through creating their own movement.
3. Reflection - Students will observe and discuss differences and similarities in the movement choices they make during the compositional exercises, as well as consider other ways in which to express themselves artistically.

#### **Outcome Assessment Strategies**

1. Students will perform the taught choreography, demonstrating what they have learned.
2. Students will have the opportunity to create their own movement phrases.

3. Students will discuss the differences and similarities in their compositional choices and listen to others' opinions.

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

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

**Lindsay Rapport** is a third-year Ph.D. student in Critical Dance Studies at the University of California, Riverside, where she is a four-time Gluck Fellow as well as a recipient of the Chancellor's Distinguished Fellowship. She is interested in the relationships between Hip-Hop dances and Black liberation movements. She received her B.A. with Honors in 2006 from Pitzer College, where she majored in Spanish Language and Latin American Cultural Studies and minored in Dance. Lindsay is a founding member of ENVY Dance Company and has served as Assistant to the Founder and Artistic Director, Brandon J, since the Company's inception in 2007. She has been teaching Hip-Hop in the Los Angeles area since 2008, working with students from age 5 to 85, from beginners to professionals, and in 2016, she joined the Dance faculty at Mt. San Jacinto College.

### **Christine Sahin, Graduate Fellow Contemporary Cairo Hip-Hop – “Maharagan!”**

This workshop begins with a lively Cairo-style contemporary hip hop performance and brief introduction to this historic Egyptian city as well as the ways dance celebrates diversity, connects cultures, and honors local 'roots' in our global world. Students learn by doing, they learn the signature contemporary Cairo hip hop movements such as slinky snake arms, the 'King Tut,' and Pharaonic head slides, all danced to the funky up-beat Cairo hip hop tunes called '*maharagan*.' After embodying the uniquely cultural movements of the Cairo style, the movements are put together into simple and fun combinations to be performed to the accompanying music. Concluding, students 'circle-up' and reflect upon our dance workshop experiences. We discuss how actually 'doing the dance' helps us celebrate cultural diversity, understand how dance travels and creates bridges between cultures, and are introduced to new geographies and histories- all through an exciting form of exercise and art!

### **Learning Objectives/Outcomes**

By the end of the lesson students will learn how dance creates bridges between cultures and celebrates cultural diversity all through hands-on movement education and accompanying cultural music.

### **Common Core Learning Objectives**

1. Knowledge - Understand more about the diverse history and culture of Cairo, Egypt through hands-on dance movement to accompanying cultural music. Understand how in a globalized world cultures are more connected yet still celebrate their cultural diversity, such as through dance movements, style, and music. This relates to history, geography, and cultural diversity.
2. Execution - Students will observe and review a brief performance and then learn 'by doing' through trying out the dance movements and combinations of Cairo contemporary hip-hop. Concluding, we circle-up and discuss our experiences and what we've learned.
3. Reflection - Students will analyze and evaluate how dance crosses and connects cultures in our globalized world while still remaining true to local geographic 'roots.' Participants will discuss how and why dance travels across cultures and why celebrating heritage and cultural diversity is important.

### **Outcome Assessment Strategies**

1. We will use call and response technique to learn and embed these key terms in English/Arabic in relation to the dance and cultural diversity: Hip-Hop/*maharagan* – Egypt/*Musr* – Dance/*raqs* – Culture/*thaqafa* – Youth/*Shabab*
2. We will have a quick 'Q&A' time after each section of movement to relate how the movements are embodying an Egyptian cultural identity as well as celebrating global diversity.
3. At the conclusion of the workshop we 'circle-up' and reflect upon our experiences with a guided group discussion going over the dance moves, music, and why dance is important as well as celebrating cultural diversity and local heritage.

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

The CORD includes contextual music/dance videos of maharagan / hip-hop as performed in Cairo, Egypt with the youth of today. Students begin by watching the clip and then learning new vocabulary words in the Arabic language (the official language of Egypt) that are related and important to the dance community.

**Christine Sahin** is a fourth-year Ph.D. candidate in the Critical Dance Studies program at the University of California, Riverside. She has been honored with a Dean's Distinguished Fellowship as well as GLUCK fellowships. She earned her Bachelor of Arts degree in Cultural Anthropology with a minor in Arabic Language. Her doctoral research explores how dances meanings change as it crosses different borders, bodies, and contexts. In particular, she is working on a dance ethnography of various circulations and contexts of dance within Cairo, Egypt. Christine is also a long-time performer and teacher of numerous contemporary and folk dances from Egypt and the Middle East.

**Katie Stahl-Kovell, Graduate Fellow**  
**Get Strong, Shake Your Body!**

Are you ready to help your students tap into their inner strength? Katie Stahl-Kovell leads a fifteen-minute warm-up that you, as the teacher, can repeat anytime you want when your class needs a break from work! She invites your students to explore their strengths and teaches them how to make their bodies (and therefore their minds!) stronger. She leads students in two movement games that they'll come to love and that you can use when your students sorely need a break from life. Get ready to have some fun!

**Learning Objectives/Outcomes**

Following this lesson, students will begin to own their creative agency, will begin to absorb and share body positive games, and will move more comfortably in their own body while respectfully moving with their classmates.

**Common Core Learning Objectives**

1. Knowledge - Improvisation, strength, reflexive thought
2. Execution - Lots of sweat!, movement, muscles burning and growing
3. Reflection - Building body positive language through movement

**Outcome Assessment Strategies**

1. We will use call and response to imbed key terms: Stop!, Go!, Down!, Faster!, Slower!, Slow-Mo!, Freeze!
2. We will discuss the differences between different kinds of body movements so participants can speak and listen to each other's opinions.
3. When participating in games, participants will have the opportunity to demonstrate how they interpreted the key terms.

**Classroom Online Resource Document (CORD)**

The resource accompanying this program consists of a short web quest on our warm-up and the movement games we played.

In her work as scholar and activist, **Katie Stahl-Kovell** explores the intersections between embodied knowledge and systems of power. Stahl-Kovell is currently working on her dissertation, "Choreographing Childbirth," as a Ph.D. candidate in Critical Dance Studies at the University of California, Riverside. She is a Dean's Distinguished Fellow, Gluck Fellow of the Arts, and holds an M.A. in Southeast Asian Studies from UC Riverside. She is also a proud McNair Scholar and an Anthropology alumna from California State University, Dominguez Hills and Cypress Community College.

**Gluck Contemporary Dance Ensemble**

***PS: Dance***

The Gluck Contemporary Dance Ensemble consists of nine students at the University of California Riverside. This presentation involves the sharing of the Ensemble members' knowledge in contemporary dance. The experiences of the Ensemble members in dance and movement are expressed in the piece. Ensemble members show how they learn from each other to help expand their vision of dance, movement, and performance, and the Ensemble hopes to expand the audience's as well. Focusing on four elements of



dance: footwork, circles, contact improvisation, and personal histories, the audience witnesses the Ensemble work in duets and groups performing how contemporary dance is created, edited and structured.

### Learning Objectives/Outcomes

The audience will understand four elements of contemporary dance:

- Foot Work: the relation to feet and the floor is one of the most important aspects of dance.
- Circle: fostering togetherness, community, and solidarity
- Contact Improvisation: establishing and building trust
- Personal histories: who we are and how we relate to you

### Common Core Learning Objectives

1. Knowledge - four basic concepts of contemporary dance
2. Execution - engaging in conversation with the performers in regards to process and creation
3. Reflection - motivation to engage in more contemporary dance activities either as a viewer or participant

### Outcome Assessment Strategies

1. Identifying four basic elements of dance: footwork, circle, contact improvisation, and personal histories
2. Understanding how contemporary dance fosters community engagement
3. Encouraging each other to engage in contemporary dance as a viewer, supporter, and participant

### Classroom Online Resource Document (CORD)

The CORD provides instructions for exploring the one of the four major elements of the Contemporary Dance Ensemble performance, footwork, as a group and as individuals.

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

**Maggie Sniffen (Graduate Student Coordinator)** is a second year M.F.A. student in Experimental Choreography at the University of California Riverside. Sniffen is a graduate from San Diego State University with her B.F.A in Dance. Prior to her studies at UC Riverside, Sniffen was a dance practitioner in the Stanislaus County area working with non-profits, local elementary afterschool programs, and resident theater companies encouraging a community commitment to the performing arts. Sniffen is a frequent guest choreographer for the Modesto Junior College Dance Department's resident company *Off-Balance*. Sniffen is the choreographer for D.E.G Records' artist Lucien Dante, choreographing his record release concert in July 2015 and music video "Love Me Lessons (Imma Be)" which was recently selected to screen at the Miami Short Film Festival. While at UC Riverside, Sniffen has served as Assistant Artistic Director under Artistic Director and Assistant Professor Taisha Paggett for the UCR is Dancing concert, been a recipient of the Gluck Foundation Fellowship, and is currently the graduate student coordinator for the Gluck Contemporary Dance Ensemble. Along with her fellow choreographers, Alfonso Cervera, Irvin Gonzalez, and Hyoin Jun, Sniffen received the award for Outstanding Choreography from *Dance Magazine* at the American College Dance Association's National Festival in Washington D.C. in June 2016 for their original work *fourtold*. Her research interests lie in the physicality of women in comedy and the potential for comedy to be a combatant to shame culture.

**Sierra Diggs** is a transfer student from Mt. San Jacinto College, where she received an associates degree in Liberal Arts, and is currently a 4th year dance major at University of California Riverside; working towards her bachelors degree in dance. This is her first year being a Gluck Fellow at UCR and she is very honored

to be chosen as one of the representatives for the dance department. Sierra has been dancing for 13 years and specializes in modern, hip-hop and praise dance. After she graduates from University of California Riverside, in 2017, she aspires to gain more auditioning experience and plans to become apart of a traveling dance company.

**William Feldon** is a second year dance major. He graduated high school with an overall 3.8 GPA, in taking various AP and honors courses. This will be his first year being apart of the Gluck ensemble. He's been dancing for close to 8 years now and wants to pursue it as a career.

**Domenic Hartlove** is a returning transfer student. With a long background in Ballet, Jazz, Modern, Tap, Laban Notation, and various forms of Social Dance, Domenic hopes to finish his Bachelor's degree and eventually become a collegiate level dance professor.

**Ingrid Hernandez** is a 4th year Dance major. She is the first in her family to go to a four-year university. She began dancing in high school and hopes to continue dancing after graduating. Her goal is to attend medical school and become an Emergency Room Physician.

**Dahlia Marquez** is a third year dance major interested in teaching dance and traveling the world through dance.

**Ambar Mote** was born & raised in Orange County, CA. She has been dancing & performing since the young age of five. Her Ballet, Jazz, Tap, Lyrical, & Pointe training began at The Dance Spot in Sunny Hills, CA which she then carried over to Stage One Dace Studio in Fullerton, CA. After graduating high school, Ambar moved to Riverside, CA where she continued training at Riverside City College & was introduced to Modern & Ballroom dance. She has danced in numerous performances, city sponsored events, & multiple dance companies including; The Limonadas & Retrograde Dance Company. She currently teaches Hip Hop at La Sierra High School and is pursuing a B.A. at the University of California Riverside. In 2017 Ambar will graduate as a Dance Major and a Minor in Business Administration.

**Krista Palmer** is a dance and neuroscience undergraduate student currently studying at the University of California, Riverside. Having spent her whole life as a dance enthusiast making dances in her bedroom, Krista began her formal training in high school, where she studied ballet, modern and choreography. During grades 6 to present, Krista participated in over 9 musical productions, which sparked her love for dance and theater and her desire to pursue dance in college. At UCR, Krista has studied ballet, modern, jazz, composition and dance studies under Wendy Rogers, Joel Smith, Taisha Paggett, Jose Reynoso and Melissa Templeton. Krista has choreographed and performed in several undergraduate dance works at UCR, including Spring Forward and UCR is Dancing. Recently, Krista was invited to ACDA and received the Academic Excellence Award for Dance from the College of Humanities and Social Sciences. She is also currently working with MFA student Margaret Sniffen and recently returned from CSU Summer Arts, where she studied under master teachers Lisa Kraus and Eva Kargzac, former Trisha Brown company members.

**Sarah Ready** is a dance major, and business minor, third year undergraduate at UCR.

**Kevin Wong** is a current third year dance major. He is working towards an education minor. He is also a returning Gluck fellow.

## History of Art

### Robin Hextrum, Graduate Fellow

#### Drawing in Response to Chinese Poetry

This lesson brings the rich visual tradition of Chinese poetry and painting into the classroom. It begins with an interactive art history lecture about the relationship between poetry and painting in the Chinese visual tradition. Following the lecture, students view a drawing demonstration that outlines useful skills and techniques for drawing with brush-pens on paper. Then, students use the remainder of the class time to create their own original brush-pen drawings in response to a selected Chinese poem. Students engage their abstract thinking skills as they consider what it means to make an image that responds to a poem. This exercise seeks to offer students of a variety of ages and abilities the opportunity to engage in a form of personal expression and to learn about another culture.

#### Learning Objectives/Outcomes

By the end of the lesson students will:

- Gain a deeper understanding of the function and significance of Chinese Ink Brush Painting
- Develop a deeper awareness of the visual tradition of a segment of Chinese Art History

- Learn formal concepts about design and composition including the utilization of positive and negative space
- Develop more knowledge about the technical concepts of ink-drawing techniques
- Have experimented with style and personal expression by illustrating their own interpretation of a poem
- Have worked through their thoughts and ideas about what it means to combine an image and text

### **Common Core Learning Objectives**

1. Knowledge - Students attain a more complex awareness of a visual tradition from another culture. This allows them to be more open to appreciating non-western visual traditions in an ever more diverse world.
2. Reflection - By analyzing and discussing works of art in class, students engage and develop their own critical thinking skills. They also have to reflect upon their personal style and unique form of self-expression when executing their artwork.
3. Execution - During the drawing process, students learn about formal elements including design, composition, and perspective. They will also develop their abilities to troubleshoot problems and arrive at new solutions since ink does not provide an opportunity to erase or remove marks.

### **Outcome Assessment Strategies**

1. Using call and response, students will demonstrate their knowledge by answering questions about the tradition of combining painting and poetry.
2. By conducting an in class discussion, students will also hear the thoughts and ideas of their peers.
3. Students will demonstrate their knowledge by drawing their own response to a poem. Students will also be asked to explain their decision making process.

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

The CORD for this project is a handout with a translated Chinese poem and a step-by-step drawing guide to aid instructors and students in creating their own drawings in response to a poem.

**Robin Hextrum** is a teaching artist who is currently completing her M.A. in Art History at UC Riverside. Robin received B.A. degrees in both Fine Art and Neuroscience at USC, and has an MFA in Painting from Laguna College of Art and Design. She has also taught a wide range of ages and abilities through OC Arts Studios and The Art Studio in Westminster. Robin currently teaches both studio art and liberal arts courses at Laguna College of Art and Design and Rio Hondo Community College. She is the recent recipient of The Elizabeth Greenshields Foundation Grant (2013) and the Stobart Foundation Grant (2015-2016), which recognize emerging representational artists. Robin exhibits her oil paintings at Studio C Gallery in Los Angeles.

### **Karlyn Olvido, Graduate Fellow**

#### **Exhibit Your Voice: Public Art as Propaganda**

Making art is a powerful way to express opinions. As such, art has been used to display approval or dissent of politics and/or society. In twelfth-century Song Dynasty China, for instance, critiques of the government were displayed publicly by people casually walking down the street, displaying fans decorated with political art. Centuries later in France, Pablo Picasso famously expressed his anti-war opinions with his painting *Guernica* (1937). As seen over the centuries and across cultures, the visual can be much more striking than words by offering emotional appeal as well as broadening the audience by removing language barriers. In the process of creating public art on buttons, which can be displayed on clothing or backpacks, students learn that visuals have the potential to be more striking for communicating their opinions than words.

### **Common Core Learning Objectives**

1. Knowledge - Students will identify which elements of images help forward opinions. They will discuss how the development of a discerning eye is important for art historians, artists, and the general public to understand how messages are communicated visually.

2. Reflection - Students will reflect how images prompt them to think critically about certain issues, and evaluate why they chose particular images to express their critiques or praises of elements of society and politics.
3. Execution - Students will create their own public art propaganda and/or visual dissent using a button maker, a template and markers.

### **Outcome Assessment Strategies**

1. We will use call and response to introduce key terms: gray propaganda, white propaganda, black propaganda, public art.
2. When we make propaganda buttons, students will have a chance to exhibit what they have learned about using images to exhibit their ideas.
3. We will discuss what makes visuals effective for sharing ideas, so students will have opportunities to hear each other's opinions about the influence of art.

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

The CORD is a document that contains the following information:

- Brief historical background information about art propaganda
- Key terms
- Names of artists who used art as propaganda
- Images and examples of propaganda art
- Questions for discussion

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

### **Camilla Querin, Graduate Fellow**

#### **Ways of Looking, Ways of Telling: Learn to Read and Tell a Visual Story**

From the very beginning of humanity, images have been used to tell stories and transmit knowledge. In this workshop participants look at visual narratives, such as comic strips and medieval fresco cycles, and receive hints to learn how to “read” images with a critical eye. Having learnt how to interpret sequential images as a narrative, students will be given horizontal paper strips with visual clues already printed on them as a starting point (e.g. a landscape; incomplete objects; parts of a face) and will be asked to use their creativity to invent a tale using drawings. The exercise demonstrates the infinite possibilities of telling and interpreting stories using images.

### **Learning Objectives/Outcomes**

By the end of the lesson students will: learn to identify a visual narrative, interpret it by looking at the elements of the picture that instill in it particular meanings, and create a visual tale starting from the visual notes provided.

### **Common Core Learning Objectives**

1. Knowledge - Being able to look critically at pictures is a pivotal skill not just for art historians who want to decipher artworks, but is an activity that we perform daily without realizing it. Students will look at sequential images, such as comic strips and Giotto's frescos in the Scrovegni Chapel, and will learn to identify the elements that make of them a visual story.
2. Execution - Students will each draw a story on a paper strip, which has some visual notes as starting point to spark their creativity.
3. Reflection - In pairs, students will show each other their drawings and tell their stories. This exercise will help demonstrate the infinite possibilities of telling stories using images.

### **Outcome Assessment Strategies**

1. We will show images and use call and response to help students identify them as visual stories. We will draw the attention to those elements that affect our interpretation of images (e.g. facial expression, background).
2. Each student will have to draw a story on a horizontal strip of paper, incorporating the visual elements already printed on the strip.
3. Students will show their drawings to classmates and tell their story. They will learn that, although starting from the same basis, different stories can be told and different interpretations can be made.

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

The CORD for this project illustrates how stories can be told with words and images, as well as images alone, and provides an opportunity to create their own visual narrative.

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

### **Elaine Wilson, Graduate Fellow Chinese Calligraphy**

Americans have long been drawn to the exotic arts of the Far East. Over the years, elements of Asian cultures have been appropriated into American life without much regard for their historical or cultural significance. The goal of this program is to present Chinese calligraphy as a legitimate art form with a rich history. The traditional rules of the discipline, proper format, and various styles of calligraphy are shared with students. After a brief presentation, students are given materials to create their own works of calligraphy. Common Chinese characters are passed out so that students can choose the ones they wish to copy. Since calligraphy often appeared in several different contexts in China, students are able to choose whether they wish to create a work of just characters, a drawing accompanied by characters acting as a signature, or a drawing accompanied by characters forming a poem. The creative possibilities are endless so no two works will be the same, or anything like students have ever produced before.

### **Learning Objectives/Outcomes**

By the end of the lesson students will: have overcome a language barrier and managed to appreciate and practice an artistic form of written foreign language.

### **Common Core Learning Objectives**

1. Knowledge - Students will learn the art history of Chinese calligraphy.
2. Execution - Students will get to make a work of art utilizing an ancient Chinese artistic practice.
3. Reflection - Students will have a project to take home with them to remind them of the lessons learned.

### **Outcome Assessment Strategies**

1. We will use call and response to imbed the key terms for the main calligraphy styles: regular script, semi-cursive script, and cursive script.
2. We will discuss their impressions of English cursive or calligraphy in general before the lesson on Chinese calligraphy, then again afterwards to see any changed opinions.
3. When we do the activity, students will demonstrate how they think calligraphy should be used; by itself, as a way of signing their drawing, or as a short poem accompanying their drawing.

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

The CORD is a PowerPoint presentation, which contains information on how to create some of the common Chinese characters in some styles of calligraphy, along with historical and artistic information.

**Elaine Wilson** graduated summa cum laude from the University of California, Santa Barbara in 2012 and is currently an Art History Masters student at UC Riverside. She is working on her thesis on the art of the



California Missions. Over the summer, she worked as a Museum Teacher with the Mission Inn Foundation in Riverside where she created enrichment programs for local middle schools. This will be Elaine's second time working with the Gluck Program; an experience she sees as valuable preparation for her future career as an Art History Professor.

## Music

### Hannah Balcomb and Eric Johns, Graduate Ensemble

#### **Zambas (not Sambas!)! An Interactive Workshop on Argentine Folkloric Music and Dance**

In the Andean foothills of Northwest Argentina exists a rich and vibrant culture entirely distinct from that of Buenos Aires. In this short session, students are transported to a land of *gauchos* (cowboys) and learn about their customs, dress, music, and dance. *Zambas* and *chacareras* are folkloric genres of music and dance that come from this region, and they are a lot of fun! Come join us in this dynamic workshop where students learn about a new culture, watch and listen to a short musical performance, learn traditional Argentine rhythms, learn basic choreography of a *chacarera* dance; and finally, have fun trying out new skills in a group-led dance. The workshop is led by two graduate students who spent significant time in Argentina, got hooked on the music and dance, and want to share their love of Argentine culture with you!

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

By the end of the lesson students will have: developed an interest in Argentine culture, learned about at least two folkloric genres, learned to play basic Argentine rhythms, and learned to dance a genre of dance popular throughout Argentina.

#### **Common Core Standards**

1. Knowledge - Students will learn about Argentine history, culture, vocabulary, music, and dance.
2. Reflection - Students will show their enjoyment by engaging in musical activities and asking questions.
3. Execution - Students will demonstrate their learning through participating in music and dance activities.

#### **Outcome Assessment Strategies**

1. We will use call and response of musical rhythms to imbed key concepts and vocabulary.
2. We will have students demonstrate their grasp of choreography through participating in a final group dance.
3. The class will clap the traditional accompaniment to the *chacarera*, demonstrating knowledge of folk rhythms learned.

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

Fellows provide a one-page instruction sheet for teachers to teach and *chacarera* dance. The sheet includes a visual diagram of *chacarera* choreography as well as a list of websites and YouTube examples for further listening, watching, and dancing.

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

**Eric Johns** is a musicologist and classical guitarist currently pursuing a Ph.D. in musicology at the University of California, Riverside. Originally from Louisiana, Eric earned his B.M. in classical guitar performance from Southeastern Louisiana University studying with Patrick Kerber, as well as studying jazz guitar with Hank Mackie. After graduating, he moved to Buenos Aires to study tango guitar with maestros Anibal Arias and Julian Graciano. Eric completed his Master's of Arts in musicology from the University of California, Riverside with a thesis on Joaquín Nin-Culmell's opera *La Celestina*.

#### **Matthew Buchan, Graduate Fellow**

### **All About the Violin**

The violin is a special instrument that very few children get to see, or hear. Matt Buchan introduces students to the instrument's fascinating history and features. He plays the students fun musical excerpts that highlight aspects of the instrument and its story. Building on what they have heard, students discuss: what emotions, images or ideas are conjured by a given passage? Why? What are the various styles of music that the violin is capable of producing? How does rhythm influence our understanding of music?

### **Learning Objectives/Outcomes**

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

### **Common Core Learning Objectives**

1. Knowledge - Teach students to identify the various parts of the violin
2. Reflection - Connection to history and to life through information and discussion regarding: where does the violin come from, when was it perfected, why do we play violin, what is the purpose and value of music, and of challenging ourselves?
3. Execution - Asking them to interpret what they hear: what emotions does a certain musical passage raise? What images and feelings does it invoke? What sentiments do different rhythms conjure? How does the timbre of the instrument influence the listener?

### **Outcome Assessment Strategies**

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

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

The CORD is a PowerPoint presentation reviewing the anatomy of a violin, its history, and features.

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

### **Andrea Decker, Graduate Fellow**

#### **This Land is Your Land: Singing American Patriotic Songs**

Everyone in the USA has heard songs like "This Land is Your Land" and "America the Beautiful," but do you know how these songs came to be? In "This Land is Your Land: Singing American Patriotic Songs," students go on a musical and historical journey to learn about the composers, musicians, and historical context behind such patriotic standards as "America the Beautiful," "You're a Grand Ole Flag," and "This Land is Your Land." Taking one song at a time, chronologically through U.S. history, students learn to sing, clap, and tap along with three or four patriotic songs, while the Fellow sings and plays along on the ukulele. Between singing songs, the Fellow teaches students about the historical context of the music and the patriotic values demonstrated in each song. The Fellow also teaches students some basic elements of singing, rhythm, and melody. The workshop continues in that manner, alternating learning and singing simple songs with learning about their context in history.

### **Learning Objectives/Outcomes**

By the end of the lesson, students will:

- Learn about different genres of music and their historical context
- Learn proper posture and breathing for singing and practice it

- Know the words and melodies to three patriotic songs
- Understand patriotic music's relation to place and time
- Know some key events and trajectories in music history in the USA
- Engage in singing and playing music as a classroom community

### **Common Core Learning Objectives**

1. Knowledge - Students will identify how famous patriotic songs relate to history, geography, and political movements.
2. Execution - Students will show their opinion of their experience by speaking and singing.
3. Reflection - Students will sing and play famous US-American patriotic songs.

### **Outcome Assessment Strategies**

1. We will use call and response to imbed terms like posture, patriotism, ukulele, chords, etc.
2. We will use repetition while singing and playing to learn the words and melody of the songs.
3. We will discuss historical events so students have the opportunity to share perspectives on U.S. culture and history.
4. We will repeat simple stretches and breathing exercises in which students will have the opportunity to demonstrate knowledge of singing technique.

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

The Classroom Online Resource Document accompanying the workshop is a detailed interactive lesson plan, complete with multi-media online resources, teaching students about the fundamentals of singing. Starting with the question, "What do you think of when you hear the word 'voice?'" the CORD guides students through some simple exercises to help them feel powerful and strong while speaking and singing. Focusing on "primal sound" pedagogy, which emphasizes the connection the voice has to emotion, the simple exercises in the CORD can be guided by anyone.

**Andrea Decker** is an ethnomusicology graduate student at UC Riverside, where she was granted the UCR Chancellor's Distinguished Fellowship Award. Her research focuses on performance of gender in Indonesian popular music and on Mormon folklore in a global perspective. She has bachelor's degrees in vocal music and political science from Utah State University, where she graduated as Caine College of the Arts Valedictorian. She studied singing under Cindy Dewey, acting under Kevin Doyle, and movement for actors under Camille Litalien. Her collection of ghost stories about the Old Lyric Repertory Theatre is housed in the Fife Folklore Archives at Utah State University's Merrill-Cazier Library, one of the largest collections of American folklore in the United States. She has several years of experience as a teaching assistant and voice instructor. Additional awards include the Critical Language Scholarship, awarded twice, Outstanding Undergraduate Teaching Fellow, and the Milton R. Merrill Scholarship. When not listening to music or collecting ghost stories, Andrea knits, sings, plays tabla, and does Crossfit.

### **Christopher Diaz, Graduate Fellow Karaoke Kollege**

Karaoke has been an important part of American musical culture for several decades, but did you know that it could be used for a lot more than just entertainment? Let's use karaoke to help with reading, developing confidence, and learning how to project and speak in public! Chris brings three songs of the teacher's choice into the classroom to show how lyrics and music work together to strengthen reading, confidence and public speaking.

### **Learning Objectives/Outcomes**

The purpose of this presentation is to prove how learned or rehearsed words are much more easy to use in a professional manner. By using popular songs from today, we can identify the difference ways we use our voice and presence with words we are familiar and comfortable with. This short exercise is meant to display the importance of preparation, as well as hidden introduction to speed-reading exercises based on song.

### **Common Core Learning Objectives**

1. Knowledge - How to properly identify and use the vocal anatomy

2. Execution - The use of the karaoke song will allow us to put this knowledge to use
3. Reflection - The comparison of performing both new and remembered text will show the difference

#### **Outcome Assessment Strategies**

1. Show the students how to feel the difference in their techniques
2. Give the students opportunities to make adjustments to their techniques
3. Use the techniques as a means to show the transferability of skills

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

The CORD is a PowerPoint presentation that explains the decoupling processes students can use to refine alternative skills.

**Christopher Diaz** joins the composition department at UCR after a varied educational and professional career within the music industry. He has completed undergraduate degrees in commercial music, recording technology, marketing, music business and he is a classically trained baritone. He completed his master's degree in music and human learning from The University of Texas at Austin where he studied with Dr. Robert Duke. He has taught for several music schools located in the Inland Empire since arriving in 2013.

He has worked in small independent recording studios as well as for major institutions such as the now defunct, Sony Music Studios. He spent several years in New York City working for the internationally recognized indie label, Putumayo World Music, and his varied interests in multicultural styles are a testament to his time there. Chris's compositional interests include space/time symmetry, popular/commercial music, hip-hop, multicultural collaborations and film scoring. He plays piano, guitar, and drums and has released three full-length albums, one of which charted in the DFW Soundscan DMA.

#### **Christian Dubeau, Graduate Fellow American Music and American History**

In a one-hour session, Christian Dubeau plays popular American patriotic songs such as from artists such as "The Star Spangled Banner", "American the Beautiful", "This Land is Your Land", and "Yankee Doodle". He leads a discussion about all this wonderful music and gives a basic background on how this music relates to specific topics in American history. Students also have an opportunity to play a game in order to learn the names of some of the notes on the piano.

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

By the end of the lesson students will: have a basic background knowledge of influential American music, and will be able to relate their music to historical topics that they are learning about in school.

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

1. Knowledge - Fellow will give a historical background of all the songs in my presentation. This will include information about the composer of the songs.
2. Execution - Fellow will teach the names of notes on the piano by playing a game with the students, and will then ask them to play basic chord progressions on the piano. If time permits, I will also ask them to identify the sounds of different instruments.
3. Reflection - Fellow will lead a discussion about how the times we live in influence the music that composers write.

#### **Outcome Assessment Strategies**

1. Fellow will use Call and Response to teach the names of composers, songwriters, and what historical topics or historical period their music was influenced by.
2. We will discuss different composers, songs, and historical topics. Students will be able to speak and listen to each other's opinions about these topics.
3. When the students have a chance to play the keyboard synthesizer, they will be able to apply some of the terms that they have learned (such as chord progression, melody, rhythm, and keyboard).

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

The CORD contains:

- A picture of a piano-keyboard with note names written on it.

- Pictures of composers/artists with a few musical facts written about each.
- Pictures related to historical topics that were influential to the songs that will be talked about.

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. Dubeau holds a Bachelors of Arts (emphasis in piano) from the University of Southern California (USC) and teaches beginning, intermediate and advanced classical and rock piano. He has a history of playing (keyboards) and touring with a rock band throughout the United States.

Christian has a lot of experience working with young children. More than half of his private piano students are between ages 5 and 11. He has been teaching group piano-keyboard classes in elementary schools throughout the Southern California region with a company called Musical Minds. He taught music theory to college undergraduates at UC Irvine and Music Theory at UC Riverside. After graduation from UC Riverside, he aspires to become a full-time music teacher, both at the university and elementary school levels.

### **Jaclyn Howerton and Rachel Howerton, Graduate Ensemble**

#### **The Hollywood Sound: An Introduction to the French Horn and Oboe/English Horn in Film Music**

This program is an informative, fun, and interactive performance and lecture/demonstration that exposes students to the French horn and the oboe/English horn and their role in film music. A sampling of the diverse repertoire that is performed includes popular and classic songs from films such as popular Disney and Pixar films, *Star Wars*, *Star Trek*, *Harry Potter*, *Jurassic Park*, Batman and Marvel films, and more. During the performance students are introduced to basic musical terms, the proper audience etiquette for live classical music concerts, common performance practices in the studio recording sessions, and diverse sound effects created by the different instruments and the different equipment and mutes they utilize. This includes a brief buzzing demonstration on the horn in which the students are taught the basic principles of buzzing with their lips to create sound on brass instruments and then are asked to participate by buzzing along with the horn.

Students are also given the opportunity to recognize popular songs performed on the horn and oboe/English horn and are given the option to sing or clap along to the music. Students are encouraged to participate throughout the presentation as well as request popular songs that will then be performed for them. They also receive a brief history lesson on the development of the horn and oboe with demonstrations on Scottish cow horns, conch shells, boatswain whistle, and a traditional naval fog horn to demonstrate how sound and music was historically used to measure how far away ships were from land in dense fog at sea. The program concludes with a demonstration of how common household objects such as garden hoses can be used to create musical instruments for film scores as well. Through the tactile interaction with the garden hose (“hose horn”), students learn the physical science of how music and sound waves are created by the physical vibrations of buzzing into a tube-like instrument. The program can be shortened or lengthened depending on the time limit and will be customized to the demographic and needs of each individual audience. Lecture/Performance duration: 30-60 minutes (depending on student age).

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

Students will gain a basic understanding of the French horn and oboe/English horn and its role in film music and the recording industry. They will also be introduced to the historical development of the instruments through demonstrations of different historical instruments such as cow horns, conch shells, boatswain whistle, and foghorns. Additionally, students will gain a brief understanding of the horn’s role in film music today both on the screen during the film and as musical accompaniment to the soundtrack. Through this understanding, students will gain an appreciation for classical music and the many health and cultural benefits for learning and actively participating in classical music such as increased wind/air capacity, well developed hand-eye coordination skills, and listening and pitch recognition skills. Students will also gain a brief exposure to the physical science of sound production through the hose horn and basic buzzing exercises. These two techniques will also incorporate the student’s participation in order to facilitate the learning and appreciation of music in a fun, hands-on environment.

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



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

#### **Outcome Assessment Strategies**

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

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

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

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

**Jaclyn Howerton** is a Ph.D. student in Musicology currently starting her fourth year at the University of California, Riverside and was a recipient of the Chancellor's Distinguished Fellowship in 2013 and the 2016-2016 Anthony Ginter Award for services to the UC Riverside Music Department. A native of Los Angeles, she received her Bachelor of Arts in Music from the University of California, Davis in 2010 and her Master of Music in Oboe Performance at California State University, Northridge in 2012. Her honors senior thesis, entitled "Ralph Vaughan Williams: Music from War" was published in the university's undergraduate research journal, *Explorations*, and was an in-depth analysis on the influence of the world wars on the symphonies of Vaughan Williams. In addition, Howerton also received the UC Davis Departmental Faculty Award in Music Performance for oboe, the Graduate Equity Fellowship and the B.J. Pedrotti Memorial

Scholarship from California State University, Northridge in 2011. Howerton is currently studying British Music with Professor Byron Adams and her research specialty resides in the music of British composer Ralph Vaughan Williams with a secondary interest in film studies.

### **Nana Kaneko, Graduate Fellow**

#### **Minyo: Japanese Folk Music**

This interactive workshop brings live, traditional Japanese music, singing, and dancing to your classroom! Nana Kaneko comes dressed in a *yukata* (cotton kimono) with a *shamisen* (three stringed plucked instrument) and *taiko* (drum)! She introduces 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*, *taiko*, and *odori* (dance). Participants become part of the performance as they learn accompanying vocals, *taiko* rhythms, and a communal festival dance! [Minyo with UCR Gluck Fellow Nana Kaneko - You Tube](#)

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

By the end of the lesson students will: develop an understanding of how the various components of *minyo* including singing, chanting, the *shamisen* (three stringed plucked instrument), *taiko* (drum), and dance all fit together.

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

1. Knowledge - Students will briefly learn about the history of *minyo* as working songs connected to various forms of manual labor that were sung by laborers to ease the toil and monotony of their daily lives.
2. Execution - Students will learn *hayashi* (accompaniment vocal) parts to a *minyo* song and will practice call and response techniques, as well as *taiko* (drum) rhythms that underlie various songs by clapping and tapping along to songs, and a *bon odori* (circle dance) performed at *Obon* (summer festivals) where all participants will perform together in a circle around the classroom.
3. Reflection - Students will listen to a live performance of a *minyo* song and reflect on how the vocal timbre is very different from Western styles of singing that they are likely more accustomed to hearing, and reflect on how and why the sound of a *shamisen* (three stringed plucked lute) is different from other stringed instruments such as a guitar or violin.

#### **Outcome Assessment Strategies**

1. Students will be challenged to learn various drum rhythms, call and response chants, and steps to a communal dance.
2. Students will discuss how the sounds and rhythms of Japanese folk music differ from genres of music that they listen to on a regular basis.
3. Students will be encouraged to ask questions at the end of each session to help clarify terms and techniques as well as various facets of Japanese culture.

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

The CORD consists of illustrated steps to the *bon odori* dance “Tanko Bushi,” so that teachers will be able to continue to practice the steps with the students, and teach the dance to future students.

**Nana Kaneko** is currently a Ph.D. candidate in Ethnomusicology at UC Riverside. Her master’s thesis discussed *minyo* (Japanese folk music) in Southern California with an emphasis on her teacher’s pedagogical methods. She subsequently spent two years in Sendai, Japan as a visiting researcher at Miyagi University of Education to conduct doctoral research on the role of musical performance as a mechanism for community building and humanitarian efforts since the March 11, 2011 triple disaster. Nana has been learning *minyo* vocals, *shamisen*, and *taiko* since 2011. Nana received her B.A., *magna cum laude*, in music with minors in cinema studies and Japanese from New York University. Prior to attending UCR, Nana worked as a piano and composition tutor at the Institute for Collaborative Education in New York City and subsequently gave private piano lessons through TakeLessons out of her home in San Diego, CA. Nana identifies herself as a fourth generation Japanese American (*Yonsei*).

**Christine Lee, Graduate Fellow**

**Leitmotif – Characters and their Musical Themes in the Star Wars Universe**

Leitmotif started in the mid 19<sup>th</sup> century with Wagner’s four operas *The Ring Cycle* – most famous for ‘The Rider of the Valkyrie’. In this one-hour program students look at and listen to clips from *Star Wars* to discover the leitmotif of the most famous characters in the *Star Wars* movies and learn how music is used to illustrate the characteristics of the hero, villain and mythical creatures. Students then listen to leitmotifs from other films to try to distinguish characters of the hero, villain or mythical creatures.

**Learning Objectives/Outcomes**

By the end of the lesson students will: learn that there are separate characters or stories related to each theme used in music of movies. They will be able to create their own leitmotif as well as recognize different types of theme.

**Common Core Standards**

1. Knowledge - They will learn about a brief concept of leitmotif and how that is used in movies.
2. Reflection - They will be able to recognize their favorite musical or melodic ideas with their favorite movie characters (e.g.: Star Wars, Spider man...).
3. Execution - They will be able to find similar musical ideas connected to stories or characters when they watch other new movies.

**Outcome Assessment Strategies**

1. Students will have chances to recognize themes when I play them.
2. Movie clips with music will be played, and they will have chances to connect the scene with music.
3. A couple of melodic themes will be played as examples, and they will have chances to distinguish theme depending on different types of moods.

**Classroom Online Resource Document (CORD)**

The CORD is a short document with a description of leitmotif and links to various examples of leitmotifs including Peter and the Wolf.

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

**Gelareh Naseri, Graduate Fellow**

**Basic Musical Concepts for Kids – Tempo, Pitch, Pitch Duration and Dynamics**

“Basic Musical Concepts for kids” is a one-hour workshop in which students learn about the following musical concepts through listening, singing, clapping, and tapping activities: Tempo (fast or slow), Pitch (high or low), Pitch duration (long or short), and Dynamics (loud or quiet). First, they listen to the instructor explaining each concept and do a short activity to understand it. For example, after learning about high pitch and low pitch, the instructor moves a pointer on a ladder’s photo from bottom to the top, and guides students to sing a low-pitched “a” and raise the pitch, like a siren, when the pointer goes up on the ladder’s photo, and change it again according to the pointer’s moves. Then, they watch musical excerpts from classic Disney films including Mary Poppins and Cinderella to see each new musical concept. Students identify and understand the newly learnt concept by following the instructor’s guides and clapping, singing, tapping, or changing their body gesture according to the music they are listening to. At the end, students review all concepts by following a few of their classmates’ guides with the help of the instructor.

**Learning Objectives/Outcomes**

By the end of the lesson, students will learn about these basic musical concepts: Tempo, Pitch, Pitch Duration, and Dynamics, which help them to listen more actively to music.

**Common Core Learning Objectives**

1. Knowledge - Students will learn the meaning of Tempo, Pitch, Pitch Duration, and Dynamics.
2. Reflection - Students will learn to actively listen to music, identify some musical basic concepts, clap, tap, and sing according to the music's tempo, pitch, pitch duration, and dynamics.
3. Execution – Students recall the basic musical concepts and guide their classmates to sing or clap or tap according to the musical concept that they are representing.

**Outcome Assessment Strategies**

1. Students explain the basic musical concepts after learning them.
2. Students will be able to actively listen and react to the music they are listening (clapping, singing, or tapping) according to the basic musical concept that they identify in music.
3. Students represent a musical concept to the class anticipating the correct response and reaction from the group.

**Classroom Online Resource Document (CORD)**

Students learn about four Basic Musical Concepts: Tempo, Pitch, Pitch duration, and Dynamics through a series of simple activities including singing, clapping, tapping, and body gestures. They also watch short musical cartoons and movies to identify and review these musical concepts in addition to identify musical note durations by reacting to them.

**Gelareh Naseri** is currently a Ph.D. Candidate in Composition in the Music Department at the University of California Riverside. She writes music for solo instruments and larger ensembles, including concert band and symphony orchestra. Naseri has worked with contemporary ensembles such as the Friction Quartet, the What's Next Ensemble, and Synchrony. Prior to coming to UCR Music Department, Gelareh Naseri earned a Master's degree in Music Composition from University of Art, and a Bachelor's degree in Computer Engineering from Shahid Beheshti University, Tehran, Iran. Naseri was awarded three Gluck Fellowships in the Arts and has continued to develop new approaches to teaching music and music composition.

**Dhiren Panikker, Graduate Fellow  
Schoolyard Blues**

Everybody gets the blues sometimes – especially students! And there is no better way to confront the blues, than with a little blues *music*. In this lecture, performance, and interactive workshop, students are introduced to a brief history of the blues, experience a live performance, learn about blues song structure, *and* write and perform their very own personalized blues song. Students learn to hear and listen for the blues in contemporary popular music, and get a chance to express themselves in both written and song formats.

**Learning Objectives/Outcomes**

By the end of the lesson students will be able to perform personalized blues lyrics in a collaborative group setting.

**Common Core Learning Objectives**

1. Knowledge - connect and apply the blues to visual arts and dance, as well as careers in education, communications, and arts leadership.
2. Reflection - Students will exhibit their enjoyment for the blues through speaking, listening, and performing.
3. Execution - Students will create and perform blues melodies, lyrics, and songs in a collaborative setting.

**Outcome Assessment Strategies**

1. We will use call and response to understand the basics of blues melodies.
2. We will discuss the meaning of the blues so that students can speak and listen to each other's opinions.
3. When we perform the blues, students will be able to show how they interpreted key terms in a group setting.

**Classroom Online Resource Document (CORD)**

This CORD supplements the workshop/performance by providing key terms, musical exercises, and historical background on the blues.

**Dhiren Panikker** is a Ph.D. student in ethnomusicology at UC Riverside where his research examines intercultural jazz and hip-hop. Dhiren holds an MFA (2010) in Music Composition and Technology from UC Irvine and a BM in Jazz Studies (2008) from CSU Fullerton. As a former Gluck Fellow, he has received numerous awards including the Deans Distinguished Fellowship, Medici Foundation Award, Stephen Allen Memorial Scholarship, and Friends of Jazz Scholarship. An active pianist and composer, Dhiren has performed at prominent jazz venues throughout Los Angeles and performs regularly with his own group Trio Sangha. Outside of performance, Dhiren teaches a full studio of jazz piano students, and lectures at master classes and local schools across Southern California.

**Paula Propst, Graduate Fellow**

**Rock and Rhythm: Hearing/Feeling the Beat in Popular Music**

It's not just rock and roll! In this workshop, students learn about different genres of music that use drum kit. They also listen to these different genres of music and hear the rhythms performed by the workshop leader. Students learn three simple patterns of rhythms, through sounds associated with cats, and learn how these rhythms work together. Lastly, students have an opportunity, one at a time, to sit at the drum set and attempt to play rhythms learned during the workshop.

**Learning Objectives/Outcomes**

By the end of this lesson, students will:

1. Know the different drums and cymbals used in a full drum kit
2. Know different genres of music that use drum kit and hear the different rhythmic patterns with each
3. Have performed basic rhythms through verbal communication, clapping, and body movement
4. Learn to hear different rhythms happening simultaneously

**Common Core Learning Objectives**

1. Knowledge - Students will learn different types of music and different parts associated with a drum kit, and learn the sound of a basic rock and roll beat.
2. Execution - Students will learn clap or stomp the rhythms associated with each drum or cymbal used in a basic rock beat
3. Reflection - Students will hear music associated with popular music styles and have a chance to try out the drum kit (each student will be allowed to play and attempt any rhythm on drum kit one at a time)

**Outcome Assessment Strategies**

1. We will learn to clap/stomp a simple rhythm and learn basic feel of a pulse/beat in music through their own individualized movement
2. We will perform music by keeping basic rhythms through movement; students will learn these rhythms by call-and-response and mimicking workshop leader's rhythms.
3. Identify different parts of the drum and genres of music where this instrument is used.

**Classroom Online Resource Document (CORD)**

The CORD contains instructions for teaching students how to keep rhythm to a variety of types of beats.

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

**Theatre**

**Stuart Paul Gibbs, Graduate Fellow**

**Curtain Call! : Intro to Acting through Theatre Games**

In this fun-filled, fast-paced workshop, students learn and play several theatre games! Through these exciting and simple games, students practice working together as an ensemble to accomplish fun goals. Laughing and playing, students learn new vocabulary around the elements of acting and theatre while using



their voices and bodies as tools to reinforce their new knowledge. They also get to act out a short scene in groups using the skills they learn! Once they master these games, they will want to play them at school over and over again! But don't worry, because these games can easily be used to enhance academic curriculum across all subjects in the future. Perfect for grades 3-5.

### **Learning Objectives/Outcomes**

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

### **Common Core Learning Objectives**

1. Knowledge - Understand some of the basic tools that actors use. Identify acting and performing examples and ideas from their own knowledge.
2. Execution - By responding to questions during a group discussion, connect some of the skills and ideas explored during the lesson to their own lives using movies, television, and plays they can draw upon from their own schema-- as well as examples of where acting tools can be used in everyday life.
3. Reflection - In a group, act out a brief narrated scene using the basic techniques and tools from the lesson such as projecting, stage directions, physical character, etc.

### **Outcome Assessment Strategies**

1. Closing group discussion (favorite things, one thing they learned, one new word, etc.)
2. Presentation of very brief dramatic performance of a narrated scene
3. Call and response/command style theatre games that show memory retention of concepts in a fun way

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

The CORD includes a list of theatre games, how they are played, and what purpose they can serve in the classroom (brain and body breaks, building student confidence, creating cooperative ensembles, concept/memory retention, etc.)

**Stuart Paul Gibbs** enjoyed his first year as a Gluck Fellow running theatre workshops for elementary students, and looks forward to doing it again this year! He earned his B.A. in Theatre Arts from Brown University in 2006. Since graduating, he has worked as an actor and writer in theatre and filmed media, but his primary focus has been working as an educator. Stuart has worked for the past eight years as a Lead Teaching Artist at the prestigious Denver Center for the Performing Arts, working with students ages 5-18. Through the Denver Center, he has taught acting, playwriting, filmed media, and has worked with local schools by bringing dramatic learning workshops to academic subjects--playing theatre games about the periodic table is one of his fondest memories! He earned his Colorado teaching credential in Elementary Education and K-12 Theatre & Drama in 2011 and has served as a classroom teacher in kindergarten, first, and second grade. Before moving to Los Angeles to pursue a career in writing for film and television, he served as a founding faculty member of an innovation school in Denver that focused on creativity in learning and partnered with community organizations such as museums and theatres to bring a unique learning experience to his second grade students. Stuart is currently a 2<sup>nd</sup> year MFA candidate at University of California, Riverside, studying screenwriting as part of the Creative Writing for the Performing Arts program. At UCR, Stuart has served as a director for the New Plays Festival, as well as acting in new works for screenwriters.

### **Javier Hurtado, Graduate Fellow**

#### **“Yes, and...”- Agreeing to Listen and Play through Improvisation**

‘Yes, and...’ builds a student’s confidence individually and in groups as students agree to work together to tell a story using prompts and suggestions given to them by their fellow actors. They will engage with each other in pairs to practice using the phrase “yes, and...” to build a scene using imagination and creativity. At the end of the workshop, students will be invited to perform in front of the class. Improv builds a student’s capacity to listen, learn and cooperate. This class can be taught in English or Spanish (or a combination of the two languages). This program can be extended to several sessions, if desired.

### **Learning Objectives/Outcomes**

By the end of the lesson students will: Identify the elements of a scene and engage those details and suggestions from partners to create a scene in pairs. They will describe their experience of plays using theatrical vocabulary (actor, scene, improv, action, objective, obstacle, etc.) Participate in performance of scenes for an audience. Explain what they learned to their peers.

### **Common Core Learning Objectives**

1. Knowledge - Understand the basic rules of improvisation, how to build a scene, and how actions, objective and obstacles help make a scene strong.
2. Reflection - Students will reflect on the way that listening skills and communication (verbal and non-verbal) help them gather information to make an improv scene.
3. Execution - Students will engage in improv games with each other in pairs for the class.

### **Outcome Assessment Strategies**

1. Students will answer questions posed by the instructor at the end of the session.
2. Students will be asked to “pair share” in class when they are introduced to key concepts/terms
3. Students will practice improv games to show they understand how to play the games.

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

Teachers receive an IMPROV FOR THE CLASSROOM resource book with games, instructions and useful “side coaching” that teachers can do as the games are played.

**Javier Hurtado** has been a Gluck Fellow since 2014. Before beginning the MFA in Creative Writing for the Performing Arts program at UCR, Javier worked extensively with young theater artist and technicians. He had the privilege of working as the Education Coordinator for Brava! for Women In the Arts where he oversaw all of the theater’s youth programming. He also spent the six years in Oakland, CA coordinating arts focused after school programs for elementary students. Before moving to Oakland, he spent 10 years as the Artistic Director and Production Manager for the STAR Arts Education’s summer theater camp program at Gavilan College where he was the founding director of a successful 8 year partnership with El Teatro Campesino. Beyond his youth focused work, Javier is a playwright, performer and independent producer. He has been working with El Teatro Campesino on and offstage since 1999, as a long time member of the El Teatro Campesino’s extended company; he was invited to premiere his play LAST CALL at El Teatro Campesino. His solo work has been presented across the United States.

### ***Improvology!* – Fall**

#### **“Choice. Power. Story. = TALES OF WONDER!”**

The Gluck Improv Troupe presents a fun, interactive play that will have students laughing and learning about the role of making “strong choices” when telling a story. The theme of the play is “Making Strong Choices” The students in the audience help select the hero of the story, choose the adventures they go on and ultimately help them reach their goal—getting back to school where they can learn! TALES OF WONDER will help students to realize that “school is cool!”

### **Common Core Learning Objectives**

1. Knowledge - Students will learn how to identify various acting and improvisational techniques.
2. Execution - Students will participate in make choices that will shape the performance in ways that are unique to the show they are watching.
3. Reflection - Students will be able to evaluate, connect and apply what is learned during the presentation to other art forms and subject areas that require creative and critical thinking.

### **Outcome Assessment Strategies**

1. Students will be called upon to contribute their creative ideas in building the story.
2. Students will be asked to use their memory as the story develops.
3. Students will be able to ask questions after the play; our performers will tie their answers into the theme of the play: “Making Strong Choices”

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

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

**Javier Hurtado** has been a Gluck Fellow since 2014. Before beginning the MFA in Creative Writing for the Performing Arts program at UCR, Javier worked extensively with young theater artists and technicians. He had the privilege of working as the Education Coordinator for Brava! For Women In the Arts where he oversaw all of the theater's youth programming. He also spent six years in Oakland, CA coordinating arts focused after school programs for elementary students. Before moving to Oakland, he spent 10 years as the Artistic Director and Production Manager for the STAR Arts Education's summer theater camp program at Gavilan College where he was the founding director of a successful 8 year partnership with El Teatro Campesino. Beyond his youth focused work, Javier is a playwright, performer and independent producer. He has been working with El Teatro Campesino on and offstage since 1999, as a long time member of the El Teatro Campesino's extended company; he was invited to premiere his play LAST CALL at El Teatro Campesino. His solo work has been presented across the United States.

**Samantha Abdala** is a theater major at the University of California Riverside. She is a fourth year student and excited to be a first time Gluck Improvology Troupe member. She has previous studied theater arts at Rio Hondo College and at the Stella Adler Art of Acting summer Conservatory.

**Giselle Austria** is a fourth year double major in Theatre, Film and Digital Production and Media and Cultural Studies. This is her third time returning as a Gluck Fellow for the Improvology Troupe.

**Elyse Douglas** is a second year English major who was born and raised in Redlands, California. She has always had a passion for theatre, specifically musical theatre, and after graduation she plans to become an elementary teacher (by day) and a songwriting poet/playwright/DIY crafter (by night).

**Sarah J. Garcia** is currently a fourth year undergrad student at the University of California, Riverside, and expects to receive both a Theater B.A. and Sociology B.A. in the spring of 2017. She received her high school diploma in 2013 at Sacred Heart High School in Los Angeles, CA. She has been involved in a variety of performing arts activities including community and high school theater, vocal training/performance, and various dance and theater intensive programs. Sarah is a first-time Gluck Fellow.

**Joshua Goldstein** is a senior in the TFDP major also studying MCS as a minor. He received an associate's degree at College of the Desert in Business Admin studies. Originally from Northern California, Goldstein is now enjoying the beauty and warmth of Southern California.

**Grace McLaughlin** is a fourth year theater major and the University of California Riverside. She is very excited to be making her Gluck debut this fall.

**Gloria Olivas** is a returning Gluck Fellow. She is a second year theatre major at UCR. She is on track to graduate by 2019, and she is in hopes of pursuing acting and teaching.

**Dana Peirce** is a third year Theatre and Dance Major. This is her first time as a Gluck Fellow, and she is excited to be stage-managing this production.

### ***Improvology! – Spring***

#### **"A Great Adventure"**

A Great Adventure aims to tap into the creativity of students through questions and performance. Students learn the importance of the words they use and how their words affect others and represent themselves. The Improvology Troupe asks for audience suggestions and incorporates them into the live show as well as asking questions of the audience. Students are introduced to the wonders of theatre and live performance while doing so. The Gluck Improvology Troupe uses both their theatrical skills and the students' creative suggestions in order to blend together an entertaining and hilarious lesson for the students to watch.

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

By the end of the performance, the students will understand the importance of the words we use, how it represents them, how it affects others, and also show the value of live entertainment. Further discussion will be encouraged at the end in order to reify these concepts.

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

1. Knowledge - Students will identify the answers to the questions that are asked. Students will discuss how their suggestions affected the outcome of the story.
2. Execution - Students will create goals for the performers to achieve by using their words as improv suggestions.

3. Reflection - Students will evaluate the success of the story. They will determine their overall enjoyment in being a part of the creative process of this story.

### **Outcome Assessment Strategies**

1. Throughout the show, we will ask students questions that correlate with the lessons they are currently learning in order to progress in the story.
2. We will ask students for their creative input in the show, thereby showing how improv works in real time and how their words affected the story.
3. We will ask students for their questions at the end of each performance. They are also encouraged to discuss the show with their peers.

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

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

**Ashanti Anderson** is a first-year Poetry MFA student. She is new to California, and received her B.S. in psychology from Xavier University of Louisiana in New Orleans.

**Sade Ayodele** is a 3rd year Theatre, Film, and Digital Production major and she is so excited to be a part of the Gluck Program for the first time!

**Giselle Austria** is a fourth year double major in Theatre, Film and Digital Production and Media and Cultural Studies. This is her third time returning as a Gluck Fellow for the Improvology Troupe.

**Joshua Goldstein** is a senior in the TFDP major also studying MCS as a minor. He received an associate's degree at College of the Desert in Business Admin studies. Originally from Northern California, Goldstein is now enjoying the beauty and warmth of Southern California.

**Kalyn Lee** is a 2<sup>nd</sup> year Theatre, Film & Digital Production major at the University of California, Riverside.

**Erica Nielsen** is a third year Theater Major who also has a minor in Education. This is her first time participating with the Gluck fellowship and she is very excited to present an awesome story to her community.

**Gloria Olivas** is a returning Gluck Fellow. She is a second year theatre major at UCR. She is on track to graduate by 2019, and she is in hopes of pursuing acting and teaching.

**Dana Peirce** is a third year Theatre and Dance Major. This is her first time as a Gluck Fellow, and she is excited to be stage-managing this production.

**Josh Stephenson** is currently a fifth year undergraduate from UCR pursuing a degree in Theatre, Film, and Digital Production (TFDP) with a concentration on Production and Design. Josh has been very active in his three years at UCR, mainly in the departments of TFDP and Dance. He has been involved with the TFDP department's stage productions as an actor, crew hand and designer as well as the department's annual film as the Scenic Designer for the past two years and been a dancer in the Dance department's annual showcase his first two years. He is so happy to be joining the Gluck Improv Troupe and hopes that their shows have a strong and powerful impact on the student audiences.

## **Special Events and Programs: Gluck on the UCR Campus and in the Community**

### **Special Programs at School Sites**

- **Gluck ASK Residencies – Artists Spark Knowledge**

As an Artist in Residence, Gluck Fellows spend as many as 12 contact hours working with the same group of students (single class, after school art or music club, community choir at an assisted residency center, etc.). ASK Residencies provide an opportunity for Fellows to deepen their engagement with students and create extended learning over a period of time, particularly in the performing arts, where it takes a longer time to master understanding of musical concept or theatrical script.

### **Leilani Dade, Graduate Fellow**

#### **ASK Residency at Towngate Elementary: Alejandro Garcia Caturla's *Manita en el suelo*, an Afro-Cuban puppet opera in one scene and five acts**

This program is an elementary music program that introduces students to basic musical concepts such as dynamics, tempo, and pitch through an illustrated adaptation of Alejandro Garcia Caturla's *Manita en el suelo*, an Afro-Cuban puppet opera in one scene and five acts. Each session is guided by fellow-created animations and activities that emphasize multicultural folklore and music. Activities include making a "rain

storm”, learning to use Cuban percussion instruments (some homemade!), and working together as an ensemble to create music.

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

**Carolyn Getches, Graduate Fellow**

**ASK Residency at Vista Heights Middle School: Preparing for Fall Festival**

The students in Autumn Earle-Rodriguez’s advanced drama class at Vista Heights Middle School in Moreno Valley, CA participate in the Junior Varsity/Middle School Fall Festival at Royal Oak Middle School. Students compete in 10 categories including tech theatre, monologues, large group comedy, large group drama and more. In the weeks leading up to the festival, the class prepares scenes and monologues, as well as tech projects. Cara uses her writing and video production background to focus on developing confidence and finding nuance in the material.

**Carolyn Getches** received her B.A. in film studies from Barnard College. After school, Getches worked in creative online education as a producer and director for companies such as Interweave Press, Craftsy and iQuilt. Before pursuing her master’s degree in creative writing at the University of California, Riverside, Getches served as an AmeriCorps member in Helena, MT, working in elementary school classrooms to increase youth literacy rates.

**Rebeca Hernandez, Graduate Fellow**

**ASK Residency at Vista Heights Middle School: Dance Camp**

As a Gluck ASK Artist in Residence, Rebeca Hernandez creates choreography for the Vista Heights Show Choir’s Fall Concert. She instructs the 31 middle school students in the program, choreographing a piece for *Kinky Boots: A Choral Medley*. This piece involves use of space, change of levels, use of different groupings, drastic changes in tempo and movements that range from pedestrian, to contemporary, to jazzy.

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

**Kirin McCrory, Graduate Fellow**

**ASK Residency at Riverside Poly High School: Acting Shakespeare for Beginners to Intermediate**

This residency offers two types of sessions:

- 45-minute introductory sessions for beginning acting classes that cover meter as a sense-making tool, punctuation as a thought guideline, and sound as an emotional map—putting the nuts and bolts of Shakespearean acting together to deliver the most basic platform off which young actors can move forward.
- Intermediate workshop sessions focus on unpacking individual monologues selected by the students—working on given circumstances, playing objectives, and crafting character from the text. These sessions function essentially as master classes—an individual will be working, but the whole class will be watching. Depending on the number of students, entire 45-minute sessions may be devoted to singular actors, or 45-minute sessions may be broken into 15 minute increments that will revisit students’ monologues as we move forward.

**Kirin McCrory** is a playwright, dramaturge, performer, and fight choreographer. She graduated summa cum laude from Emerson College with a B.A. in Theatre and English, with particular emphases in



playwriting and fight choreography, and Shakespeare and violence, respectively. Her plays and projects have received awards, productions, and gallery showings in Boston, New York, Los Angeles, central Virginia, New Orleans, and Edinburgh. She served as literary associate for Endstation Theatre's Playwrights' Initiative for three years, and is currently the literary manager for VanguardRep, a theatre company devoted to nurturing new works and adaptations. For more information, go to [kirinmccrory.com](http://kirinmccrory.com).

**Nicole Olweean, Graduate Fellow**

**ASK Residency at Villegas Middle School: Storytelling and Memoir**

Memoir is perhaps our most natural form of storytelling— on a daily basis, we give our friends and families first-hand accounts of what has happened to us. But how can we make a memory glow and delight on a page? And how, once we've done that, can we perform our memory in a way that will captivate even the most distant stranger? In this program, students learn the basic elements of memoir so that they can apply them in their own short memoir writing project. When they're finished on the page, they will learn some tips, tricks, and skills for effective and engaging public speaking, and have the opportunity to perform their memoir in a Moth-style structure.

**Nicole Olweean** is a third-year poetry candidate in UCR's MFA in Creative Writing and Writing for the Performing Arts program. She is originally from Michigan, where she received her B.A. in Writing from Grand Valley State University. Her work has appeared in *Sukoon*, *Mizna*, *Bird's Thumb*, and other journals, and is currently focused on ethnic identity as it is interwoven with familial relationships, tradition, and physical appearance.

- **MoveMore for Third Grade**

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

**Common Core Standards**

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

**Kelly Bowker** is in her third year in the Critical Dance Studies Ph.D. program, where she focuses on the connection between technology and performance. Bowker completed her BFA in Dance at the University of Michigan and M.A. in Choreography at Trinity Laban in London. She has been teaching movement (dance, gymnastics, pilates) for over a decade and this will be her third year with the Gluck program.

**Alfonso Cervera** is a first-year M.F.A. in Experimental Choreography at the University of California, Riverside, and holds the Dean's Distinguished Fellowship Award. Cervera currently is involved in dance companies like WXPT under Taisha Paggett, Intersect Dance Theatre with Sofia Carreras, and WHAT Dance with Julie Satow Freeman. He is also a director, dancer, and collaborator of Primera Generacion Dance Project, who have recently showcased at RedCat's Winter Studio 2016 and of Elok Dance Company. Cervera's interest and research as a choreographer draw from his experiences as a Folklorico dancer and the entanglement that has made in his practice of Contemporary movement and choreographic craft. He challenges the norms that are expected in Mexican American identity by negotiating the process of choreography and how his identity and movement place values on gender, race and culture.

**Rainy Demerson** is a returning Gluck fellow and a Ph.D. student in Critical Dance Studies at UCR with the support of the Eugene Cota Robles Award. She holds an MFA in Dance from Hollins University, an M.A. in Dance Education from New York University and a B.A. in World Arts and Cultures /Dance from UCLA. Rainy has performed and presented work in California, Missouri, New York and Senegal. Through after-school programs and in-class residencies, she taught Dance and Yoga throughout New York City public schools for five years before becoming a full-time state-certified dance teacher. She taught Intercultural

Dance at MS 267 for three years, and then taught as an adjunct and at Lindenwood University in St. Charles, MO and as an Assistant Professor and dance program coordinator at El Paso Community College in Texas. Rainy studied traditional and contemporary African dance forms in California, New York, and Senegal. She has articles on teaching dance to youth published in the Journal of Dance Education and the Journal of Emerging Dance Scholarship.

**Irvin Gonzales** is a Ph.D. Student at the University of California, Riverside in the Critical Dance Studies Department and holds degrees in English and Dance. He has had the honor of presenting dance work at the Society of Dance History Scholars Conference in 2013, REDCAT, HIGHWAYS Performance Space, ACDA Nationals, and the Barbara and Arts Culver Center. He has also presented papers at UC Riverside's "Dance Under Construction" Conference and is excited to present scholarly work at the SDHS/CORD Conference in the Fall. He is the recipient of the Eugene Cota Robles Fellowship and three Gluck Fellowship Awards. Gonzalez is currently a dancer for counterpoint/shift, WHAT Dance Theatre, Intersect Dance Theatre, and together with three other colleagues makes up part of the collaboration that is Primera Generación Dance. Additionally, he works as assistant coordinator for Trolley Dances Riverside, a site-specific performance event, and is also a member of P.L.A.C.E. Performance, a nonprofit organization working to bring arts to the Inland Empire community. He recently became the recipient of DANCE Magazine's "Outstanding Student Choreography" award and is focusing his research on dance's ability to construct identity, looking at the Mexican American community of Quebradita dancers from the 90's to now.

**Sophia Levine** received a B.A. in Dance from Middlebury College (2010) and an MFA in Dance from the University of Illinois Urbana-Champaign (2016). She is pleased to have been selected as a Gluck MoveMore Fellow and Chancellor's Distinguished Fellow for her first year in the Ph.D. Program in Critical Dance Studies at University of California Riverside.

### Special Events on the UCR Campus – Open and Invitational

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

Pediatric cancer patients from Loma Linda hospital were invited by SOH UCR to learn the ins and outs of the film making process from student volunteers, and create and edit short films or stop-motion animations serving as a therapeutic outlet. Patients and their siblings learn every aspect of film making from production and acting to recording and editing short films and stop-motion animations. Check out the Spotlight on Hope – University of California Facebook page for upcoming events.

**Cassie Nguyen** is a 2nd year graduate student in the inaugural cohort for the School of Public Policy whose emphasis is health policy. She received her undergraduate degree at the UCR School of Public Policy as well. She is a returning Fellow from last year. Cassie, a brain cancer survivor, created this student organization to support children in treatment for cancer as she remembers what would have made her journey to wellness easier.

**Sara Leung** is a third year Neuroscience B.S. major at the University of California, Riverside. She attended Troy High School in Fullerton, CA. In the past, Sara has completed other fellowships that were given by GLUCK. Sara works with the student organization Spotlight on Hope: a film camp for pediatric ontological patients.

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

**Alondra Marquez** is a second year sociology student at UCR. She is a returning Gluck Fellow.

**Jessica Tran** is a third-year biochemistry major who is also pursuing a minor in psychology, and she is a new Gluck Fellow.

- **UCR Homecoming and Discover Day**

UCR Homecoming and Discover Day saw Highlanders new and old visit campus for an exciting day of entertainment. The public enjoyed performances from a variety of Gluck Fellow solo and ensemble acts on

the CHASS Stage while they browsed booths staffed by CHASS departmental and program representatives, enticing them to come to UCR.

CHASS Stage Performers:

- Gluck Music Fellow **Eric Johns**
- Gluck Music Fellow **Dhiren Panikker**
- Gluck OPA! Ensemble **Jazz Matadors**
- Gluck Theatre ensemble **Improvology**.
- Egyptian belly dancing ensemble led by Gluck Dance Fellow **Christine Sahin**. **Farrah Bassey** is a biochemistry major and a first time Gluck OPA! Fellow. **Disa Pimental** is a 4th year Creative Writing major who is taking a dance class with a focus in raqs sharqi here at UCR instructed by Christine Sahin. This is her first time as a Gluck OPA! Fellow.
- **Gluck OPA! Variety Show** featuring music and theatre.

• **UCR Highlander Day**

Highlander Day is an open house unlike any other! Guests join admitted and prospective students and their families interested in learning more about UCR. Gluck OPA! ensemble the **Jazz Matadors** joined a variety of music and dance performers on the Highlander Stage at the Belltower to show prospective and admitted UCR students some of the many cultural and creative opportunities students have outside of their studies as UCR students. Members of **Mosaic** provided art-making and outreach opportunities for students interested in Creative Writing, with a button making booth in the student organization court.

• **Gluck Day of the Arts and VIP Days**

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

Gluck VIP days have two Gluck Fellow programs and a short campus tour; children bring their own lunch or purchase lunch at the HUB. We provide transportation via Alliance Bus Lines.

**Towngate Elementary** from Moreno Valley Unified brought their entire 5<sup>th</sup> grade year group across 2 Fridays for VIP Day. The Towngate students enjoyed workshops in music and art by DIP Day Fellows Lenka Morávková and Dicky Bahto, as well as a tour of campus featuring the Rivera Library. Towngate students read the book *Tomas and the Library Lady* as part of their 4<sup>th</sup> grade curriculum, so the 5<sup>th</sup> grade VIPs were excited to know about the campus library's namesake. **Mira Loma Middle** in Jurupa Unified invited 50 students from their AVID program for a VIP day in October. Students were treated to dance and theatre workshops offered by Gluck Fellows Lindsay Rapport and Stuart Gibbs, as well as a special tour of the UCR Visual Resources Collection, offered by VRC Curator Sonja Sekely-Rowland. Ms. Rowland brought out a selection of historic photographic images for students to handle, and answered questions about the History of Art department and university life. The 6<sup>th</sup> grade AVID students at **Val Verde Elementary** in Val Verde USD also took part in the music and art workshops offered by Lenka Morávková and Dicky Bahto, and took an extensive tour of the UCR campus after their program sessions.

This year's Day of the Arts school was **Ridge Crest Elementary**, from Moreno Valley Unified. The entire 5<sup>th</sup> grade class visited UCR for a one-day Gluck spectacular, featuring art, music, and dance. Students rotated between workshops offered by VIP Day Fellows Lenka Morávková, Dicky Bahto, Music Fellow Christopher Diaz, and a performance by the Gluck Contemporary Dance Ensemble. The Gluck Program provided lunch at the UCR Highlander Union Building, and students enjoyed the atmosphere of the student commons before receiving a brief tour of the campus at the end of their visit.

**Day of the Arts and VIP Day presenters:**

**Lenka Morávková, Graduate Fellow in Music**

**Bohemian Cristal Instrument: Touch the Glass Rods and Feel the Sound**

Come see and touch a unique Czech glass instrument, [The Bohemian Cristal Instrument](#). In this hands on, fun and interactive workshop, students experience and learn about this acoustic instrument made from Czech glass and metal, and explore the untraditional ideas of the original inventors, the French brothers, François (1920 – 2014) and Bernard (1917 – 2015) Baschet. This visually stunning instrument, the size of a

piano, is the Czech newcomer to the family of Cristal Baschet instruments, which are the most successful instruments of the Baschet brothers 60 years of experience in developing instruments and sound sculptures. There are only a handful of these in the world, and the Bohemian Cristal Instrument is the only one with a unique design of colorful glass rods in a vertical shape of a Spanish fan. Its rich sound register can vary from mellow sounds of glass rods to thunder-like resonances of metallic parts, and attracts people all over the world.

Lenka Morávková demonstrates how to play the glass rods and percussive parts of the instrument with different mallets, and each participant has the opportunity to play it. During the workshop, some of the questions participants explore are: what is the difference between buying a violin and building your instrument? How does the technical mechanism of sound reproduction work in instruments? What would be an instrument of your dreams? Let your imagination flow along with the sounds of this unique instrument, and understand the basics of sound reproduction and non-traditional music aesthetics via an interactive workshop that enables participants to experience different sounds and ideas about instruments.

### **Learning Outcomes and Objectives**

By the end of the lesson students will:

1. Learn how the sound is produced in the instruments (resonation, pitch, vibration, etc.)
2. Learn the difference between classical instrument and DIY instruments, and what are their advantages and disadvantages
3. Understand that the world of sounds and instruments is not limited to traditional approach
4. Understand that all participants would be capable to construct a simple instrument of their own
5. Learn about history of instrument building (Theremin, Baschet Sound Sculptures, etc.)
6. Experience playing this unique instrument, jamming, and exploring new type of sounds

### **Common Core Standards**

1. Knowledge - Identify what is the difference between traditional instruments (violin, guitar, etc.) and custom-built instruments (Do-It-Yourself), what are the advantages and disadvantages of each of them
2. Reflection - Participants will be encouraged to explore the presented information by hands on experience with the Bohemian Cristal Instrument, which enables them to internalize it
3. Execution - Learn through active practice how different sounds can be triggered from different types of materials (glass, metal, etc.), what resonation and pitch is and how do we produce it in instruments

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

1. The participants will be asked about presented topics and prove the understanding by demonstration on the instrument (resonation, pitch, etc.)
2. We will discuss several topics in class and participants will be encouraged to find answers by themselves (advantages of DIY instruments, examples of how pitch/vibration/resonation is triggered in the classical instruments, etc.)
3. Call and response strategy for the vocabulary words presented

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

The CORD is a supplement with links and photos of the Cristal Baschet instrument.

**Lenka Morávková** is a songwriter, sound artist, and electronic music producer from the Czech Republic, and is currently pursuing her doctoral degree in Digital Composition at the University of California, Riverside. As a cross-disciplinary artist, she transgresses boundaries within music, visual art, performance, and new media, touring internationally with her music project My Name Is Ann!, performing with the unique Bohemian Cristal Instrument and exhibiting her interactive installations. Her work was presented at the Lem festival in Barcelona, the Czech National Theatre in Prague, the International Glass Symposium and the Biennial Ostrava Days festival in the Czech Republic, the Natures Festival in Ljubjana, and the Cre Art festival at TEDx at UCR. Her projects were awarded by various grants (City of Prague, City of Pardubice, Youth in Action, Fond Mobility). She has taught a course on Digital Creativity and Ethnomusicology at Charles University in the Czech Republic, and toured to 40 schools in Germany as a leader of the “Electronic Playground” workshop, as a part of the international educational project “Instant Acts Against Racism and Violence.” As music critic, she hosts a monthly radio show on the Czech National Radio.

## **Dicky Bahto, Graduate Fellow in Art Handheld Animation Toys**

Everywhere we go today, we see moving images. Whether it's at home, on the bus, at school, or just out walking around, we are bound to see them. But do we ever think about how they work? This workshop introduces the basic principle that makes all of today's moving image technologies possible: persistence of vision. Students learn about the development of moving image technologies, especially the early optical toys that combined science with entertainment. They make their own handheld animation toy, learning that all you need is some paper and a pencil to make a movie.

### **Learning Outcomes and Objectives**

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

### **Common Core Standards**

1. Knowledge - Students will gain an understanding of the basic principle that makes all of today's moving image technologies possible, and see how they can, with simple materials, create their own moving images.
2. Reflection - Students will observe the effectiveness of their animation while continuing to work on it, and will therefore make adjustments and modifications to create a more effective illusion.
3. Execution - Students will first see examples of a variety of early optical toys and understand how they link up with today's technology, and then put into practice what they learned by creating a simple hand-drawn toy that makes uses of the persistence of vision.

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

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

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

The CORD contains a working template for making Thaumatrope, along with simple instructions that anyone can follow and create a successful Thaumatrope.

**Dicky Bahto** is an artist living in Los Angeles, who works with photography, film, performance, and sound. He received a BFA from the San Francisco Art Institute, and has taught numerous workshops in handmade film and analog photography to people of all ages at Otis College of Art and Design, MOCA LA, and the Echo Park Film Center. He has received commissions for moving image works from Monday Evening Concerts and the Huntington Library, Museum and Gardens, and, along with the EPFC COOP, a recipient of a grant from the Mike Kelley Foundation for the Arts.

## **Special Events in the Community**

### **• Gluck 20<sup>th</sup> Anniversary Gala**

Hundreds of community members join in the party as the UCR Gluck Program celebrates 20 years of bringing arts to the Riverside Community! We had music, performances, activity tables, videos, and giveaways throughout the evening. The event was free and for all ages.

Gluck Fellows from all 6 Gluck visual and performing arts departments supported the Gala and participated with guests in music, art, dance, theatre, and more. Music Fellows **Andrea Decker** and **Gelareh Naseri** staffed our reception table, providing a welcoming first stop for Gala guests. Andrea and Gelareh offered free giveaways, provided program information, and encouraged guests to sign the Gluck memory book while perusing the Gluck Greatest Hits slide show and catalog.

Dance Fellow **Xiomara Forbez**, History of Art Fellow **Robin Hextrum**, and Creative Writing Fellow **Shaun Miller** helped guests get in touch with their creative and sustainable side as they ran an art-making table where visitors could create their own custom 'swag bags' using a special diffusing technique with permanent marker on reusable cotton totes.



Once inside, Gala guests were able to choose from 3 additional art-making stations. OPA! Fellows from **Mosaic** hosted an erasure poetry button-making table. Museum Education Fellows **Miranda Tsang** and **Rachel Browning** showed guests how to create colorful friendship bracelets and hair wraps using embroidery floss and weaving techniques. OPA! Fellows from **Active Minds** offered guests a way to relax and get inspired with colorful gel pens and intricate coloring sheets.

Music Fellows **Christian Dubeau, Hermann Hudde, Nana Kaneko, Christine Lee, and Paula Propst** provided live music for guests throughout the evening, both inside and outside the Culver Center. Christian and Christine played a shared set of classical and contemporary piano inside the Culver Center, while Hermann treated passersby to his classical Spanish guitar. Nana and Paula led a lively drum circle on the Main Street Mall just outside the Culver Center to cap off the evening's festivities with high energy. The crowd also enjoyed a set by OPA! Ensemble the **Jazz Matadors** to kick off the Gala.

**Javier Hurtado**, a multi-year Gluck Fellow, led an ensemble of street theatre performers that entertained the crowds throughout the Arts Walk district in downtown Riverside, encouraging guests to visit the Culver Center and enjoy the Gala offerings. Gala guests were also treated to a sneak peak of the **UCR Latina/o Play Project** spring showcase play *CJ*, as actors took to the Main Street Mall and ran scenes from the play for visitors.

In addition to the live music and theatre performances, the **Gluck Contemporary Dance Ensemble** held their final performance of the 2016-17 tour as the capstone act of the Gala evening.

The Culver Center Screening Room was busy throughout the evening, hosting 2 film screenings with Q&As by the filmmakers. **Spotlight on Hope Film Camp** hosted their annual Red Carpet Film Screening for families who participated in the stop-motion animation film camps throughout the 2016-17 year. Filmmakers and guests walked the red carpet and snapped photos before their screening. The filmmakers saw their creations come to life on the big screen, and answered questions from the audience after their films were shown.

Former Gluck Program Director and UCR Dance Professor Emerita **Susan Rose** was honored at the Gala, with a screening featuring the short documentary **Power Plays**, filmed and edited by Gluck Fellow **Kate Alexandrite**. The documentary explored Rose's career at UCR, and chronicled the evolution of her choreographic and stylistic process as a dancer and teacher.

Art Fellows **Dicky Bahto** and **Julie Sadowski** were on hand to photograph all of the happenings that took place throughout the evening, capturing the Gala from all angles.

- **First Sundays at the Riverside Art Museum**

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

- **October:** Stained Glass Tissue Paper Collages – Design a collage that has the effect of stained glass using a special tissue paper overlay technique
- **November:** DIY Zines – Create and tell your own story by designing and assembling your own Zine that tells a story using words and images brought together from other sources
- **December:** Friendship Bracelets – Learn to weave a friendship bracelet using embroidery floss
- **February:** Upcycled Paper Bag Valentines – Create a unique and sustainable Valentine's Day card for a friend or family member using recycled paper bags and collage materials
- **March:** Photobooth Props – Get ready for your close-up and create a fun photo booth prop to use in selfies or family photos
- **April:** DIY Button Making – Express yourself with wearable art by designing and stamping a one-of-a-kind button
- **May:** Hardcore Jewelry – Create a unique piece of jewelry, belt, or other accessory using everyday hardware items and office supplies

**Miranda Tsang** is a writer who grew up in San Francisco. She currently teaches writing as a Gluck Fellow while in the MFA program at UC Riverside. She earned her B.A. in English and Sociology/Anthropology at Middlebury College. Tsang has received scholarships from Bread Loaf and Kearny Street Workshop. Her writing is published or forthcoming in *The Offing*, *Lumen*, and *HYSTERIA* anthology from Lucky Bastard Press.

**Rachel Browning** is a fourth-year undergraduate student earning a B.A. in Art History, with a minor in History. She is a first time Gluck Fellow for the 2016-17 academic year, and serves as Vice-President of the Art History Association at UCR. She would like to pursue a career in museum education or archival studies.

- **UCR ARTSblock From the Vault: California Museum of Photography Collection Print Viewings**

From October 2016-May 2017, the UCR/California Museum of Photography hosts a series of print viewings free of charge on themes concurrent with other events and exhibitions at the museum as well as events occurring in downtown Riverside. The prints are pulled from the museum's vast collection of over half a million historical and artistic photographs from across a broad range of geographical locations, time periods, and aesthetic styles. By making the collections more available and accessible to the public, community members and students have the opportunity to personally engage with material of great cultural significance. In doing so, this program cultivates critical and creative curiosity among its viewers and encourages thoughtful discourse on the processes involved in creating and interpreting visual language. In addition, visitors gain an understanding of how the photographic arts relate to, contribute to, and reflect not only important moments in the history of both California and the United States as a whole but also reveal lesser known or deeply introspective examples of lived experience. The prints are set up in the Culver Center atrium and are open to anyone, free of charge, for viewing. At each program, a Gluck Fellow explains the selection of works to the viewers and highlights the strengths of the Museum's collections and resources. Through this program, the community of Riverside is intimately introduced and connected to the rarely seen and largest photographic collection west of the Mississippi.

- **October:** This viewing is hosted in conjunction with the opening reception for "Laurie Brown: Earth Edges." The print viewing features photographic prints that represent a dramatic change in the portrayal of landscape that stemmed from a 1975 exhibition entitled "New Topographics: Photographs of a Man-Altered Landscape." As the title suggests rather than photographing transcendent scenes of nature, these artists captured stark images of built environments and their increasingly industrial surroundings.
- **November:** In correlation with UCR's Homecoming weekend, this viewing features selections from *Fiat Lux*. This photobook was published in 1967 to celebrate the 100th anniversary of the University of California's founding and included images of the UC campuses taken by famed nature photographer, Ansel Adams. Our selection focuses on 1960s photographs of UCR. In addition, stereographs from the Keystone View Company, are on view. These images, often featuring distant locales and major landmarks, allowed the American public to "travel" around the world through images and the three-dimensional sensation that comes with looking at them through a stereoscope. Keystone's photographs and negatives are a core part of the California Museum of Photography's world famous Keystone-Mast Collection.
- **December:** This viewing features images from Magnum Photos, a photographic co-operative founded shortly after World War II by renowned photographers Henri Cartier-Bresson, Robert Capa, George Rodger, and David Seymour. Often shooting in an editorial journalistic manner, Magnum members have photographed some of the most definitive events of the twentieth century including John F. Kennedy's funeral, the Geneva Conference, as well as various conflicts and insurrections around the world.
- **January:** This viewing features images from photographers associated with the Institute of Design in Chicago. Originally founded as the New Bauhaus by László Moholy-Nagy in 1937, the Institute of Design quickly became one of the most important schools of photography in America at the time. The faculty, including Harry Callahan and Aaron Siskind, radically changed how photography was taught and practiced through their emphasis on subjective expression and experimental learning.
- **February:** This viewing features images from photographer Yolanda Andrade. Known primarily for her black-and-white photographs of Mexican street life, Andrade is fascinated with searching for the magical within the mundane. In the 1990s, Andrade photographed the predominately Latina/o Casa Blanca neighborhood in Riverside, California, capturing the evolving traditions of its residents.

- **March:** This viewing features View-Masters, the successor of the widely popular 19th century stereoscope. In 1938, William Gruber and Harold Graves created and marketed the first View-Master. Although originally intended for use as an educational tool aimed towards adults, View-Master is perhaps now most associated with children's entertainment. Please join us to look at some View-Masters and their reels from the CMP's collection, and consider the evolving uses of stereoscopic imagery.
- **April:** This interactive print viewing features a variety of daguerreotypes, tintypes, cabinet cards, cyanotypes and more pulled from the California Museum of Photography's permanent collection. Experience these different nineteenth-century photographic processes firsthand and learn about the important role they played in the development of the history of photography.
- **May:** This viewing will feature images from photographer Barbara Morgan. Most known for her photographs of American modern dancers like Martha Graham, Jose Limon, and Merce Cunningham, Morgan was fascinated with the power of gesture, believing it could reveal profound emotional truths. Her abstract photographic approach to the human figure set her work apart from American documentary photographers of the time. Please join us in exploring photography's role in capturing performance and gesture.

**Sara Rowe** is currently a student in the Art History M.A. program at UC Riverside. She earned her B.A. in History and Art History at the University of San Diego. Sara has interned at various museums including the Museum of Contemporary Art San Diego, the San Diego History Center, and at the University Galleries at USD. The primary focus of her research has been the history of photography, specifically photomontage and construction. After graduate school, Sara hopes to work in an art museum as part of a curatorial department.

- **Riverside Arts Walk**

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

During the February Arts Walk, an undergraduate OPA! Ensemble, led by Theatre Fellow **Dana Peirce**, performed at large across the Arts Walk venues in Riverside to advertise for the Theatre Department's production of *Tartuffe*.

**Irais Cardenas** is a fourth year film student. She has worked with the Latino Play Project for over a year and has been a part of the cast for *Wolf at the Door*, *Mariachi Girl*, *Los Moreno*, *Fur and Water* by the Spoonful.

**Kalel Lawson** is a first year Acting emphasis Theatre, Film and Digital Production major from Sacramento. During his senior year of high school he was president of the drama club and displayed his versatility as an actor through the fall and spring productions.

**Leslye Martinez** is currently a Fourth year Sociology and Theatre double major. She enjoys advocating for the performing arts and reaching out to communities that are not usually exposed to the arts. Martinez enjoys working with Gluck because they show children that being an artist is also a profession.

**Grace McLaughlin** is a fourth year theater major and the University of California Riverside. She is very excited to be making her Gluck debut this fall.

Members of **Mosaic** brought the ever-popular Gluck button making station to the Riverside Art Museum during a special Star Wars themed edition of Arts Walk in May.

- **Riverside Art Market**

The Riverside Art Market is a free family friendly annual one-day event featuring artists and artisans presenting their own works for sale. In addition, we welcome art galleries. The types of items for sale include oil, acrylic and watercolor paintings, etchings, prints and a variety of crafts including jewelry, woodwork, pottery and items made of fabric, glass and metal. Held at the historic Riverside Art Museum in downtown Riverside, the event also features food trucks, a children's craft area, a balloon artist, face painting, and live printing, pottery and painting demonstrations.

OPA! Music Fellows **Christine Lee** and **Hermann Hudde** provided lively piano and classical guitar music for guests throughout the morning and afternoon as they explored the Art Market.

**Hermann Hudde** holds a Master of Music Degree with a Music-in-Education concentration at New England Conservatory in Boston, under the tutelage of Robert Sullivan as well as a Master of Arts in Musicology from Brandeis University thanks to the support of scholarships. In 2006-7 Hermann received a Performance Outreach Fellowship from NEC. Hermann began his guitar studies in Venezuela with Rubén Riera and studied music theory with the composer Alvaro Cordero. Hermann received his degree in music at the Hochschule für Musik Detmold, Munster in Germany and a Bachelor's degree in International Studies at the Universidad Central de Venezuela. In 2004, Hermann received a scholarship from The Mozarteum University in Salzburg to attend the Summer Academy, where Hermann met and became a student of Edoardo Catemario at the Accademia Musicale di Firenze, Italy.

- **Día del Libro (Day of the Book) Celebrations**

World Book Day is a celebration! It's a celebration of authors, illustrators, books and (most importantly) it's a celebration of reading. In fact, it's the biggest celebration of its kind, designated by UNESCO as a worldwide celebration of books and reading, and marked in over 100 countries all over the world.

Gluck Music Ensemble **Hannah Balcomb** and **Eric Johns** visited Woodcrest Library and Gluck Dance Fellow **Alfonzo Cervera** visited Mead Valley Library to bring their interactive programs to library audiences during events that celebrated Día del Libro in April.

### Gluck OPA! (Outreach Performing Artist) Ensembles

- **UCR Latina/o Play Project**

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

**The UCR Latina/o Play Project and UCR ARTSblock presents:**

**TOMAS AND THE LIBRARY LADY** written by Pat Mora  
Adapted to the stage by José Cruz Gonzalez

This musical for young audiences is based on the classic children's book by Pat Mora. It follows Tomas Rivera and his family's move to the Midwest as migrant farmers as they face the challenges that come with moving to the United States. This performance, as part of the annual Rivera Conference, brings to life the magic of learning to read, Rivera's childhood, and his accomplishments as a scholar, author, and Chancellor of UC Riverside.

**Melanie Queponds** (undergraduate coordinator) is a fifth year Theatre and English Double Major. She went to community college first in Riverside, and was raised in Riverside County. She is a returning Gluck Fellow, and is so excited to continue her work with the UCR Latina/o Play Project.

**Jessica Delgado** is Majoring in English Literature, minoring in Chicano Studies. She is published both in print and online and is a poet, filmmaker, and horror author.

**Mercedes Floresislás** (Playwriting) is a Deaf Theater Playwright. She uses theater to create opportunities for Deaf and Hard of Hearing actors, utilizing American Sign Language to spread awareness of Deaf related issues. Her groundbreaking first play, Tamales De Puerco is a trilingual, tricultural story with Deaf Latino characters. Her first MFA play, Los Moreno, is another trilingual story and winner of the 2016 winner of the KCATF Latinidad Award, as well as the first alternate for the National Partners American Theater. Floresislás is a Mexican immigrant, she graduated from UCLA with a B.A. in Psychology, has a Master's degree in Social Work and she's currently a Licensed Clinical Social Worker and drama instructor for adults with disabilities.

**Estefania Garcia** is a 5th year Theater Major. She has done internships in Miami FL, Los Angeles and on the UCR Campus. This is her 3rd year involved in UCR Latino Play Projects. She loves it and is a returning Gluck Fellow.

**Sarah J. Garcia** is currently a fourth year undergrad student at the University of California, Riverside, and expects to receive both a Theater B.A. and Sociology B.A. in the Spring of 2017. She received her high school diploma in 2013 at Sacred Heart High School in Los Angeles, CA. She has been involved in a variety of performing arts activities including community, high school, and college theater, vocal training/performance, and various dance and theater intensive programs. She has also been a Gluck fellow, taking part in the Gluck Improv Troupe tour in September 2016.

**Edgar Guevara** is a fifth year Film student major and music minor at the University of California, Riverside. He grew up and was raised in Ciudad Juarez, Chihuahua, México. His family and I migrated to the United States during his early teenage years to the neighboring city, El Paso, Texas. He migrated to California a few years after that and graduated from West Covina High School. He was accepted at the University of California in Riverside where he has been involved in the music ensembles as well as theatre productions.

**Vanessa Ramirez Jasso** is a second year pre-business student who wants to focus on marketing. She practices her marketing skills by promoting the UCR LPP shows in social media and interacting with people. She enjoys being creative and talking to people about events in the community.

**Alberto Rosito** is a fifth year, returning Gluck Fellow. His first experience with this program was with the production of "Mariachi Girl" in which he accompanied the live mariachi ensemble as both a performer and Co-Musical Director. He is currently studying Music with an emphasis on Performance and is involved in a variety of ensembles at UCR such as the UCR Orchestra, UCR Concert Band, and the UCR Highlander Pep Band. He plans to graduate in the spring of 2017 and pursue a Master's Degree and credentials in Music.

**Nathali Samano** is a second-year Theater major at UC Riverside from San Diego. She the first in her family to attend a four-year university and hopes to one day make theater more available to low-income and underrepresented communities.

**Vanessa Serrano** is a Media and Cultural Studies major, who studies at UC Riverside.

**Bryan Sosa** is a 3rd year Theatre major, he has worked on 9 plays during his high school career and is just getting back into the field of acting. He is very excited to get up on stage and entertain the audience and maybe one day, the whole world!

**Kaitlin Williams** is a third year Creative Writing transfer student, from San Diego. She has studied Creative Writing and Theatre for three years and has earned an Associates Degree in each subject. She is now attending UC Riverside to continue on for her bachelors in Creative Writing. She has joined UCR's Latina/o Play Project to broaden her scoop of the social issues her brown brothers and sisters face as well as sharpen her theatrical skills.

### **The UCR Latina/o Play Project and UCR ARTSblock presents:**

**CJ: A New Trilingual Play** by Mercedes Floresislas

Presented as part of the MFA Spring Showcase, 2017

A family friendly, trilingual original play. Intended for children and children at heart, this new play demonstrates the power of family and the importance of being true to one's self. CJ, a fifteen year old, is forced to live with her estranged aunt and Deaf grandmother when her mom overdoses again. During a teenage tantrum, she destroys her grandmother's childhood toy and the family's *comadre* conjures up a recipe to intervene. Two Aztec deities appear to her to give her a chance to change her life, and a handless figure shows up to give her a glimpse of her grandmother's pain.

**Eduardo Ayala** is pursuing his B.A. degree in psychology and will be graduating this quarter.

**Fernando Becerra** is currently a senior at UCR and is studying theatre. He is happy to be graduating in June with a Bachelor of Arts degree in June. He is new to the Gluck fellowship program and is excited to be a part of it.

**Kristin Ysabel Cercado** is majoring in Theatre with a focus in Film. After high school she attended Barstow Community College where she earned her AA in Humanities, then transferred to UCR to continue in the arts.

**Liam Dakaev** is a Theatre major at UCR and a new Gluck Fellow.

**Jessica Delgado** is Majoring in English Literature, minoring in Chicano Studies. She is published both in print and online and is a poet, filmmaker, and horror author.



**Estefania Garcia** is a 5th year Theater Major. She has done internships in Miami FL, Los Angeles and on the UCR Campus. This is her 3rd year involved in UCR Latino Play Projects. She loves it and is a returning Gluck Fellow.

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**Leslye Martinez** is currently a Fourth year Sociology and Theatre double major. She enjoys advocating for the performing arts and reaching out to communities that are not usually exposed to the arts. One of Martinez's ways of advocating arts is by working with the Latina/o Play Project, which performs Latina/o written plays at the Culver Center in Downtown Riverside. She believes the performing arts and creative arts are essential in learning. Martinez enjoys working with Gluck because they show children that being an artist is also a profession.

**Carla Paredes** is a third year Theatre, Film, and Digital production Film Making Track major with a minor in Political Science. Carla is a DACA student and will be the first in her family to graduate from a four year U.S. university. Her combined passion for photography, film, and social justice is the primary driving force behind her aspiration of becoming a professional photojournalist and documentary film maker. The Latino Play Project at UCR has provided Carla, as well as many of her other classmates, with a safe space that encourages creativity as well as promoting freedom of expression.

**Nathali Samano** is a second-year Theater major at UC Riverside from San Diego. She the first in her family to attend a four-year university and hopes to one day make theater more available to low-income and underrepresented communities.

**Vanessa Serrano** is a Media and Cultural Studies major, who studies at UC Riverside.

**Hannah Urrego** is a first time Gluck fellow, majoring in Theatre, Film and Digital Production with a Writing Emphasis. She loves Twitter (@hurrego), is friends with her landlord, and has never turned down a spoonful of Nutella. She hopes to write for comedic television and can fetch coffee with vim and vigor. Now available for internship opportunities.

### **The UCR Latina/o Play Project and Teatro Quinto Sol presents: Improvisational Street Theatre**

The improvisational theatre quartet developed a series of games and exercises to entertain guests at the Gluck 20<sup>th</sup> Anniversary Gala and at large throughout downtown Riverside during Arts Walk. Presented as part of the Gluck 20<sup>th</sup> Anniversary Gala.

**Javier Hurtado** has been a Gluck Fellow since 2014. Before beginning the MFA in Creative Writing for the Performing Arts program at UCR, Javier worked extensively with young theater artists and technicians. He had the privilege of working as the Education Coordinator for Brava! For Women In the Arts where he oversaw all of the theater's youth programming. He also spent six years in Oakland, CA coordinating arts focused after school programs for elementary students. Before moving to Oakland, he spent 10 years as the Artistic Director and Production Manager for the STAR Arts Education's summer theater camp program at Gavilan College where he was the founding director of a successful 8 year partnership with El Teatro Campesino. Beyond his youth focused work, Javier is a playwright, performer and independent producer. He has been working with El Teatro Campesino on and offstage since 1999, as a long time member of the El Teatro Campesino's extended company; he was invited to premiere his play LAST CALL at El Teatro Campesino. His solo work has been presented across the United States.

**Sarah J. Garcia** is currently a fourth year undergrad student at the University of California, Riverside, and expects to receive both a Theater B.A. and Sociology B.A. in the Spring of 2017. She received her high school diploma in 2013 at Sacred Heart High School in Los Angeles, CA. She has been involved in a variety of performing arts activities including community, high school, and college theater, vocal training/performance, and various dance and theater intensive programs. She has also been a Gluck fellow, taking part in the Gluck Improv Troupe tour in September 2016.

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**Kaitlin Williams** is a third year Creative Writing transfer student, from San Diego. She has studied Creative Writing and Theatre for three years and has earned an Associates Degree in each subject. She is now attending UC Riverside to continue on for her bachelors in Creative Writing. She has joined UCR's Latina/o Play Project to broaden her scoop of the social issues her brown brothers and sisters face as well as sharpen her theatrical skills.

- **Jazz Matadors**

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

**Luis Celaya** is a 3rd year undergrad who is double majoring in Music & Culture and Economics. He has been performing as a bassist/double bassist for over 9 years. This will be his second year as a Gluck Fellow at UCR under his group the Jazz Matadors.

**Antonio Cruz** is a graduate student in the Materials Science and Engineering program. Prior to attending UCR, Antonio earned bachelor's degrees in music and materials science and engineering. He has played music all his life, but only recently fell in love with jazz piano. This is his first time as a Gluck Fellow.

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

**Mario Domingo** is currently a Music major at the University of California Riverside. He attended Damien High School in La Verne and Citrus Community College in Glendora. Mario has been studying guitar for 10 years and has experience in many bands and ensembles, and he is a first time Gluck member.

**Diego Guevara** is a 4<sup>th</sup> year Music major. This is his first time as a Gluck Fellow.

**Robert M. Hora, Jr.** is a second-year Biology major who plays the Tenor Saxophone in the Jazz Matadors. He is a new Gluck Fellow.

- **Active Minds**

This nationally recognized student group is committed to changing the conversation about mental health at UCR by helping you feel your best and removing the stigma surrounding mental health. They provide guest speakers, information tables, and outreach programs to help peers manage their mental health and find help when needed.

**Ashley Bachan** is a fourth year Philosophy student who spends her time outside of her discipline to express herself and indulge in the art of painting. The love for the art began with watercolor and acrylics and soon grew to charcoal and experimentation with oil paintings. She encourages others to express themselves fearlessly in any discipline of the arts and provide a guiding hand to those who would like to begin. Ashley's most favored projects are collaborations with other creative individuals because of their unique outcomes and harmonious nature.

**Brianna Morales** is co-President of Active Minds.

**Isabel Perez** is a fourth year Psychology major. She is currently working in an Emotion Regulation Lab as a research assistant in the Psychology Department and she plans to attend graduate school to pursue a Ph.D. in Personality/Social Psychology.

## GluckGlobal

- **GluckTV**

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

GluckTV Fellow Anna Wittenberg mined nearly two decades of Gluck Program archival footage to create 12 short films that distill the essence of Gluck workshops, camps, programs, and events into bite-sized clips that entertain and inform.

**Anna Wittenberg** (b. 1985, Houston TX) is an interdisciplinary artist based in Los Angeles. She received her B.A. in Media Studies at Pitzer College in 2008 and is currently working toward her MFA at the University of California Riverside. She is a returning Gluck fellow, having previously participated in the Gluck TV and the Gluck teaching fellowships.

- **Podcasts**

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

- **Gluck on Social Media**

Find updates on local Gluck events by liking our **Facebook** page: [Gluck Fellows Program of the Arts at UCR](#) and check out examples of our Fellows' work on the Facebook page: [Gluck Fellows of University of California, Riverside](#). GluckUCR is the handle for the Gluck **Instagram** site, with fun snaps of our Gluck events in the community.

**Nathan Goodwin** is a fourth year undergraduate transfer student at UC Riverside pursuing a B.A. in Media and Cultural Studies. Nathan is passionate about filmmaking but has considerable experience in editing, copywriting, and social media marketing. He is a Gluck Fellow, a freelance video editor, and was the 2015-2016 Marketing and Outreach Director for Tau Sigma Honor Society at UCR. He's had the pleasure of interning for three local businesses in which he played an integral part in their marketing efforts via promotion and production. Nathan has also interned for the Media and Cultural Studies Department as well as volunteered with the Guardian Princess Alliance to create short promotional video productions. He hopes to apply his knowledge in media production and marketing to maintain and enhance Gluck's social media presence.

- **Gluck and the UCR Visual Resources Collection**

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

**Timothy J. Lithgow** is a Ph.D student in the Art History Department at UC Riverside. The recipient of the California Museum of Photography Fellowship, he has an emphasis in the History of Photography. In addition, Lithgow is a graduate of both the Boalt Hall School of Law at UC Berkeley, and the Keck School of Medicine at the University of Southern California. An avid collector of figurative photography, he is interested in image preservation and curation, as well as the role of empathy in photographic artwork.

**Julie Sadowski** was born in 1987 in Boston, MA. She was raised in Poland where she attended High School of The Arts in Suprasl, where she focused on drawing, printmaking and photography. After completing High School she relocated to San Francisco to pursue a Bachelor of Fine Arts in Photography at San Francisco Art Institute. While at SFAI she received Dean's Scholarship, Still Photographer Award, John Collier Photography Award, Photo Alliance Service Award, and Paul Sack's Photo Award. She now lives in

Los Angeles where she works as a photographic master printer and is pursuing a Masters of Fine Arts in Visual Arts at University of California, Riverside.

- **Gluck Classroom Online Resource Documents**

The Gluck Program website houses creative ideas for arts integration in schools. Check out the UCR Gluck Program's website for our Classroom Online Resources. Gluck Fellows produce a condensation of their research accessible for classroom use, with accompanying projects or activities. All materials are public domain and free to download. [Gluck Fellows COD Database](#)

### “Gluck Direct”

“Gluck Direct” is comprised of direct program and arts outreach performed by Gluck Program staff, both on the UCR campus, and within the Riverside area.

- **Riverside Cultural Consortium**

The Gluck Program sends a representative to the monthly Riverside Cultural Consortium meeting, held at the Riverside Community Arts Association gallery in Downtown Riverside. This meeting is attended by supporters and employees of arts and culture organizations, including museums, galleries, city departments, libraries, schools, and other sites that promote the arts in Riverside. By attending this monthly gathering, the Gluck Program is able to make and maintain contacts with community organizations who are eligible to receive Gluck programming and Fellows.

- **Undergraduate Research Opportunity Fair**

Gluck Fellowships are recognized as research opportunities because they are overseen by ladder-rank UCR faculty. The Undergraduate Research Opportunity Fair takes place every fall and provides an opportunity for UCR undergraduate students to learn about the opportunities available to them to engage in research of all kinds. The Gluck OPA! Fellowships are particularly attractive to undergraduate students, because students of all majors are eligible.

- **Principal for a Day at Columbia Elementary**

Gluck Assistant Director Christine Leapman participated in the 2017 Read Across America program for Dr. Seuss' birthday by visiting Columbia Elementary in Val Verde Unified. She was honored as Principal for a Day, and treated to a breakfast of green eggs and ham before reading classic children's books to a class of elementary students.

- **Sunnymeadows Elementary Career Day**

Gluck Program Coordinator Leslie Paprocki participated in the first annual Sunnymeadows Elementary Career Day in May 2017. The day's program provided workshops in a wide variety of careers for elementary students in grades 3-5. Students learned about the UCR campus, college opportunities, and how higher education can combine both arts and sciences. Students also participated in a drawing exercise that challenged them to think outside the box and work creatively to achieve an experimental outcome.

- **Button-making with RUPO (Riverside Underground Performance Organization)**

The Gluck Office partnered with Mario Sandoval of the Riverside Underground Performance Organization to create buttons advertising the organization. Gluck provided the materials and space to create the buttons, and RUPO members manufactured 100 Gluck branded buttons, sporting the RUPO logo. These buttons will spread awareness about the Gluck Program's support of the arts in the wider Riverside community.