

GluckLive Fellows Program of the Arts at UCR: Program Master for 2020-2021

The Gluck Fellows Program of the Arts at UCR is made possible by the generosity of the Max H. Gluck Foundation.

Art-making, Art Appreciation, Art History

John Birdle, Graduate Fellow in Visual Art

Drawing with lines and shapes

This booklet in the Creative Classroom focuses on the foundation drawing, lines and shapes. Lines can be used in many ways, to create shapes, for shading and show depth, to make patterns, and much more. Different types of lines can be used to convey different emotions. For instance, smooth round lines are often calming, and jagged zigzag lines feel more active and anxious. Similarly, how thick or thin lines are can dramatically change how a drawing is interpreted. Throughout this booklet we will cover many types of lines and shapes, and the vocabulary to describe them. We will also consider how different descriptions of lines can be interpreted in different ways. Students will develop vocabulary around lines, shapes, and simple drawings. They will become comfortable creating drawing and composing pictures and patterns. They will also develop skills about how to describe their drawings and communicate what makes up their pictures. There is also a focus on how verbal descriptions can be interpreted in many ways depending on the participants own subjectivity.

John Burtle is an artist. They like working with and making art for their friends. They have been part of several collective projects in LA and abroad including Open Arms, the Eternal Telethon, KCHUNG, Human Resources LA, BESHT, and Nooooooooooooo Magazine.

Molly Bond, Graduate Fellow in History of Art

Tessellations: Geometry and Art in Islamic Tile Work

Tilework of the Islamic world is, perhaps, *the* most complex and visually stunning application of geometric patterning ever undertaken. On the walls of built structures across the vast Islamic Empire—which lasted for nearly 1,300 years, from the early 7th century into the early 20th century—artisans created beautifully-intricate tile mosaics, using mathematical principles not even understood in Western science until the late 20th century! Over the course of this program, we engage with this fabulous art by exploring the close connections between art and mathematics in Islamic tessellated tilework.

Target Audience: K – 2nd grade, 3rd-6th grade, Middle School, High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will **learn** the basic *features* and *function* of geometric tile work in the Islamic world and how to **identify** tessellating patterns in such tile work (as well as in their everyday lives), **make** their own tessellated designs, and **reflect** on the geometric principles behind this repeated patterning.

Molly Bond is a returning Gluck fellow and a PhD candidate in the department of the History of Art at the University of California, Riverside, where her area of focus is 15th-17th-century Italian art. She grew up in Clarkston, Washington and received a bachelor's degree in Art History from Willamette University (Salem, OR) in 2015).

Alex Delapena, Graduate Fellow in Visual Art

Sun-Bleached Photograms

Using the materials in the Creative Classroom, students will learn about image making without a camera utilizing a process called *contact-printing* through photograms. *Contact printing* is rooted within the history

of photography and image making. While learning about the relationships between the historical and present day of the use of images, students will be presented with an alternative way to make a photogram. This process will be safe to do and chemical free with mostly available household items. As with other forms of art, students will be given the opportunity to explore different compositions and forms of arrangement within the boundaries of a sheet of paper. Also available in Tagalog.

Alex Delapena is an artist currently living in Los Angeles, California and works with sculpture and photography. He looks at the surface and deconstruction of public facades as a form of mark making. Delapena recontextualizes these residual marks to abstract, fragment, and fabricate the forms in his work. He is interested in the relationship between historical presence and public space, often focusing on its position between the familiar and the uncanny. Delapena received his BFA (2015) at the University of Hawaii at Manoa and was an artist in residence at 3331 Arts Chiyoda, Tokyo, Japan (2020). He has recently exhibited in group shows with the Photographic Exploration Project at Tête Gallery in Berlin, Germany, and the Lithuanian Photographers Association at Prospekto Galerija, Vilnius, Lithuania. He has shown his work in Honolulu, HI, through artist-run spaces such as Studio 114 A Gallery (2014), and was also featured in the 2017 Diffusion Annual, by One Twelve Publishing.

Rosie Galanis, Gluck Fellow in Art

Materiality: Transformation, Aggregation and Accumulation

Understanding how materials possess the ability to be transformed through action, gesture, and physical manipulation is critical to understanding sculpture. This program will use the works and studio practice of contemporary artist Tara Donovan to explore the transformative properties of material in sculpture. Students will use a single material and rely on gesture, action, arrangement, and accumulation to transform that material into a three-dimensional sculpture. The program will begin with a short lecture on Tara Donovan's work to provide background information, examples, and context. Students will be prompted to look at everyday materials in a new way and to imagine the possibilities of single materials. Students will use paper (or other everyday materials if available) to create their own individual works. Students will identify physical properties of what they see and how the material has been transformed into something new. The goal of this program is for students to identify and imagine the possibility of transforming everyday materials into art works. Students will gain the understanding of how gestures and actions of tactile interaction can transform materials into something entirely new. This program is available on the Creative Classroom

Target Audience: 4th-6th grade Middle School, High School, Family Learning

Rosie Galanis is a Los Angeles based artist and is currently in her second year pursuing her MFA in Visual Art at the University of California, Riverside. She received her BFA with Honors from Otis of College of Art and Design in Los Angeles, receiving a scholarship from the Rose Hills Foundation as well as an award in Academic Excellence. She was named Valedictorian for the class of 2019 at Otis College of Art and Design.

Rebekkah Hart, Graduate Fellow in Art History

Becoming Visually Literate: Reading and Writing an Aztec Codex

How did the Aztecs write? Aztec records were kept in long accordion style books, detailing the lives of rulers and history of the people in pictograms rather than a phonetic alphabet. This workshop will introduce the Aztec culture and focus on Aztec pictorial writing while building visual literacy and visual communication skills. Students will be taught storytelling elements used in these codices including how to recognize figure identities and names. In order to tell a story in their own codex, students will create a figure with a unique Aztec name and sign, draw upon Aztec pictogram storytelling basics, and creatively invent new visual cues.

Available in English and Spanish.

Target Audience: 3rd-6th grade, Middle School, High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will learn about the records of the Aztec people, identify Aztec symbols and their meanings, and create their own histories in Aztec-style pictograms.

1. Knowledge: Explore Aztec culture and history and come to appreciate a new type of literacy—visual literacy—as we learn to read pictorial Aztec histories.
2. Execution: Students will creatively use traditional Aztec storytelling basics and invent their own visual cues to create a personal history or story in a long, accordion-folded book.
3. Reflection: Think about an entirely visual communication system. Students can read a new kind of book to friends and family!

Rebekkah Hart graduated in 2019 from Brigham Young University with a BA in Art History & Curatorial Studies. She is now an MA student at UC Riverside with an emphasis on the devotional art of late medieval and early Renaissance England. Rebekkah was recently awarded a research grant to study medieval English alabasters at the Victoria and Albert Museum in London, where she had previously spent a semester studying. She also spent several months in Siena, Italy where she studied medieval Tuscan art. Rebekkah hopes to pursue a Ph.D. and become a university professor of art history.

Alex Henry, Graduate Fellow in Art History**The Renaissance of Harlem: Forming Identities**

This program functions with a goal to cultivate learning, understanding, and empathy within students by exposing them to important Harlem Renaissance artists and other key figures. The objective is to help students learn about diverse cultures within America while further developing methods for them to express themselves through art. Through examples and eventually putting what was learned into practice, students have the opportunity to learn something new and potentially inspiring.

Learning Outcomes/Objectives:

By the end of the lesson students will learn about important lesser-known arts and art forms, create their own dynamic and relevant collage scenes, and then reflect on both their own and their fellow students' creations to help facilitate understanding and empathy for themselves and others.

Alex Henry is a second-year graduate student studying Art History at the University of California, Riverside. She received her bachelor's in art history and classics & archeology from Loyola Marymount University, where she was on the Dean's List and graduated cum laude. Having worked as a Getty Multicultural Intern for two summers at the Rancho Santa Ana Botanical Garden and the Natural History Museum of Los Angeles, she understands the importance of incorporating diversity into an educational setting. She aspires to challenge museums to become more culturally diverse and accurate by becoming a museum curator one day.

Olivia Leiter, Graduate Fellow in Visual Art**Tactile Maps**

The visual senses are prioritized in our everyday lives. We stare at our computers, our phones, and our televisions. This project is an opportunity for students to learn about their environments through touch. Students will learn about the history of mapmaking, and I will introduce them to artists who explore their surroundings through touch. Then, students will create tactile maps, rubbing the objects/surfaces around them.

Target Audience: 3rd-6th grade, Middle School, High School, Family Learning

Content Area Keywords/Searchable Terms:

Maps, Cartography, Drawing, Movement, Tactile, Surface, Touch

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Students will learn about the forms and textures that surround them. What was once a familiar, everyday object may now become unfamiliar.

Execution: Students will think about new ways of moving through their environment by making a physical drawing.

Reflection: Students will write and talk about their experience. They will share things that they found surprising and how the experience impacted the way they move through space.

Olivia Leiter is an artist, writer and educator living in Los Angeles. She is pursuing her MFA in Visual Art from UC Riverside and received her BA in Politics from Brandeis University. She has worked as an Educator at the Museum of Contemporary Art, Los Angeles, Hauser and Wirth, Los Angeles, The Institute of Contemporary Art, Boston and The Rose Art Museum in Waltham, MA.

Chloe Millhauser, Graduate Fellow in History of Art Making New Meanings with Collage

This Digital DIY Program introduces students to the history of collage as well as to different ways that artists have approached making collages throughout the ages. The program provides historical information on collage since the medium's creation in the 2nd century, focusing primarily on collage artists who worked during the 20th century. It also covers how images and objects gain new meanings when they are included in a collage. A variety of fun and informative collage-based projects and activities reinforce newly acquired knowledge.

Target Audience: 3rd-6th grade, Middle School, Family Learning

Learning Objectives:

By the end of this lesson, students will understand the history of and thought processes behind collage, have learned about different types of collage, and be prepared to make their own collages.

Chloe Millhauser is a second-year master's student studying 20th century artistic practices in UC Riverside's History of Art Department. Chloe is passionate about both art history and teaching. She is a two-time recipient of the Gluck Fellows Program of the Arts Fellowship and has acted as an Upward Bound Summer Instructor for UC Riverside's Office of TRIO Programs, where she taught classes on both art history and studio art.

Chloe Millhauser is a master's student studying modern European photography and painting in the History of Art Department at UC Riverside. She holds a BFA in Art and Design from California Polytechnic State University, San Luis Obispo. Chloe's pedagogical interests have led her to a variety of teaching positions, facilitating her prior work as a 2019-2020 Gluck Fellow, a Graduate Student Teaching Assistant, and a UCR Upward Bound Instructor.

Jennifer Vanegas Rocha, Graduate Fellow in History of Art Hands on Art Histories

It is a misconception that students cannot engage with many of the concepts of art history and elements of art in a fun manner, yet these projects will help art history seem more accessible for teachers, parents and/or students. The three-art history-based projects are inspired by artworks that use specific processes and concepts that can be replicated via different methods and accessible materials. The first project, Life of Pets will focus on using a nontraditional material, packing peanuts, as individuals will gain an understanding into the process of creating a three-dimensional object. The second project, Monster Masks, individuals will work with construction paper and tap into their collage and composition skills to create a mask. The last project, Rubber band Printing making, will teach individuals how to use rubber bands and cardboard to imitate an old and traditional method of woodblock print making.

Target Audience: 3rd-6th grade, Middle School, High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will engage and learn about print making processes, styles and methods employed by artists throughout art history while creating their own artworks which in turn will help art history become a fun and accessible field to interact with.

Jennifer Vanegas Rocha is a second-year master's student in Art History at the University of California, Riverside. Jennifer earned her Bachelor of Art in Art History from California State University, Dominguez Hills where she was the recipient of the Winston Hewitt Art & Design Endowed Scholarship (2016) and the CSUDH Praxis Student Fellowship (2016-2017). She loves working with kids, her experience within the Inner-City Arts organization has provided her with hands-on experience with arts education programming and working with schools and teachers in the Los Angeles area. As a 2019-2020 UCR Gluck Fellow she gained experience with the Riverside Unified School District and its students. As a first-generation Latina student from South Los Angeles, she hopes to help build a bridge between students and the arts.

Jesse Rocha, Graduate Fellow in Art History

Making Art of Ourselves: Self-Portraits, Self-Expression, & Identity

We know that the arts are crucial means of self-expression for students of all ages and stages of cognitive development. Despite this, we see a continuing trend of disengagement in the visual arts among students. Through this course module, students will learn about identity, self-expression, and one of its key manifestations: self-portraiture. By familiarizing themselves with formal analysis, students will engage with famous artworks through the eyes of an art historian, learning how self-portraits have been successfully used to express ones' identity. This all culminates in a self-portrait drawing tutorial, where students will visually depict their own identities, taking on the role of the artist.

Target Audience: High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will learn about self-expression, identity, and self-portraits as concepts, analyze formal components of artwork, create their own self-portraits, and ultimately feel inspired to see themselves as artists, and to participate in art and art history.

Jesse Rocha is a first-year graduate student at UCR, working towards obtaining his master's in art history. He graduated with honors and distinction from UC Berkeley in 2017, with a bachelor's in art history. Subsequently, he worked in museums in San Francisco and Los Angeles. A Southern California native, Jesse's research focuses on highlighting the obscured art historical narratives of queer Latina/o and Chicana/o communities in the modern and contemporary period.

Estefania Sanchez, Graduate Fellow in Art History

Alebrijes: Magical Creatures – Arte Popular from Mexico

Welcome to the Alebrijes Activity Book! This book will build on the Arte Popular of Mexico presentation. This activity book contains the following: Two reading comprehension worksheets How to do a visual analysis worksheet with examples Two images with questions to aid you at doing your own visual analysis Two worksheets that go over vocabulary words

Three worksheets to use your creativity: Coloring worksheet Draw your own alebrije worksheet Write a story about your alebrije worksheet I have included as examples, my own alebrije drawing and alebrije story to inspire you There is also a DIY for making your own alebrije out of papier-mache that you can check out after you are done with this activity book.

Available in English and Spanish.

Estefania Sanchez completed her B.A. at Bowdoin College in Maine. She majored in Art History and minored in Anthropology. She is currently a graduate student working towards her Master's in Art History with a focus on Latin American art. After graduating with her B.A. and moving back to California, Estefania worked for two years at the Museum of Contemporary Art, Los Angeles, as a gallery attendant where she received training on how to analyze art and spark conversations with visitors. She is a returning Gluck Fellow and excited to work with students again.

Creative Writing for the Performing Arts and Fiction, Non-Fiction, Poetry

Esther Banegas Gatica, Gluck Fellow, MFA in Playwriting at UCR

Theatre for Social Change TFSC: An introduction

Learn the basics of Theatre for Social Change (TFSC), in this introductory workshop you will learn who created it and what are its most known terms. You will do several improvisational theatre games that will engage you physically, mentally, and socially. As any theatre form it is best learned and done with a peer group. Through this hands-on experience you (and your peers/volunteers/participants) will develop awareness of your place in the world and how you can impact it through the theatre practice known as Theatre for Social Change.

This course is available in English and Spanish

Target Audience: High School and up, basic level of expertise with theatre.

***Disclaimer: This whole course is very process oriented NOT product oriented.*

Esther Banegas Gatica is from San Pedro Sula, Honduras, and holds a BFA from Oral Roberts University in Tulsa, Oklahoma. Prior to that, she completed an acting conservatory program (Teatro Prometeo) at Miami Dade College. She is currently an MFA candidate at the University of California, Riverside for a Master's in Creative Writing and Writing for the Performing arts. She loves all aspects of theatre from playwriting to performing/directing to translating works from English to Spanish and vice versa. She believes Theatre is a transformative tool that everyone should interact with, for its an art form that shows us the true nature of our human condition.

Chantal Eyong, Gluck Fellow in Creative Writing for the Performing Arts

Stories for the Screen

In this workbook, you will discover fundamental screenwriting practices and how to apply them to independent filmmaking. If you have worked on films before, have written your own story, or if this is your first time being exposed to storytelling and screenwriting techniques, this is a great guide for any experience level.

Chantal Eyong is a media producer and writer. Her interests are in exploring and writing about African diasporic narratives in media. She currently resides in Southern California where she is pursuing an MFA in screenwriting at University of California, Riverside.

Paige Goodwin, Graduate Fellow in Creative Writing for the Performing Arts

Hey! Give Me That Back!": Writing Your Own Mini Play

Arguments and conflict are not only the driving forces in stories, but in our everyday relationships. In this DIY workshop, students will create characters with compelling motivations and understand that every character has desires that they're trying to meet. Students will learn ways in which to build verbal conflict in a scene that escalates and keeps the audience engaged through workshops and writing a dialogue that considers emotional arcs and compromise. Students will have the opportunity to write their own scenes that enhance emotional literacy and understanding of story concepts such as rising action and climax. Students can share their scenes and provide feedback for others.

Target Audience: 3rd-6th grade,

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will use the vocabulary of theatre such as protagonist/antagonist/objective to identify character motivation, create their own characters, write scenes with escalating conflict, perform them for their classmates and share their constructive responses to classmates' scenes.

Paige Goodwin is a current MFA Student at UC Riverside studying playwriting. She earned her B.A. in English Literature at University of Maryland and spent 5 years helping young artists in the D.C. metropolitan area learn the power of their voices as a Teaching Artist for both Young Playwrights Theater and Imagination Stage. She has served as a Dramaturg for UCR's Henry V as well as two seasons of YPT's New Play Festival. She is a reader for the Arena Stage and Shakespeare Theatre Company in Washington, DC.

JT Lachausse, Graduate Fellow in Creative Writing for the Performing Arts

Form into Fiction: Translating Texture into Words

Texture is information gained through feeling. Texture is also the expectation of what something might feel like. Look at the colorful background on this slide. What do you see? What do you think this might feel like? Would you make a blanket from this material? Why or why not? In this program available on the Creative Cloud, we'll explore different definitions of texture and how to write them so that we can describe our tactile experiences.

JT Lachausse is a returning Gluck fellow. He is a Fiction graduate from Columbia College Chicago and the editor for The Matador Review. His literary work has been published both online and in print, in publications such as Hair Trigger, pioneertown., and The Adirondack Review. JT is currently a Fiction MFA candidate at the University of California, Riverside, and he loves to cook delicious vegetarian meals.

Hannah Roberts, Graduate Fellow in Creative Writing (Nonfiction)

The Science of Storytelling

In my story "lab," students learn how to make true stories more interesting and easier to communicate to their audience—with no explosions necessary! We check for the "building blocks" of proper context, work on replacing vague descriptors with fun and engaging specifics, and endeavor to "keep things contained" when a story starts to expand too much. This program was only available as GluckLive.

Content Area Keywords/Searchable Terms: descriptive language, story details, story setting, world-building, poetic observation

Learning Objectives/Outcomes:

By the end of this program, students

Knowledge: Understand the role of context and detail in a story

Execution: Practice using "better words" in their stories

Reflection: Identify which details are needed to move their story along, and which to save for another time

Outcome Assessment Strategies:

Students will demonstrate an increased ability to use descriptive words and identify needed context, both through in-class exercises and in their written story projects.

Hannah Roberts is a graduate of Biola University's Cinema & Media Arts Department, with a writing emphasis. She has lived by her "wit" in varied industries as a writer and brand marketer, and her copywriting team won a 2019 Clio Award for best film social media campaign. She has volunteered for and performed at The Moth's live storytelling events in LA and NYC, including winning one of their StorySlams. She produced a themed true-story event of her own that ran quarterly from 2015-2017, with 8-10 adults sharing each time. She also worked as an elementary school TA, produced a college "Peter Pan" play, and has extensive experience keeping groups of 10+ kids engaged, thanks to years of babysitting her younger siblings and their friends during her parents' Bible study.

John Saras, Creative Writing for the Performing Arts

From Syllables to Sonnets

This self-guided workbook guides students through the basics of poetry, with the end goal of writing a sonnet. Each lesson is followed by a game or creative activity so that the experience stays fun and engaging for the student as they learn about syllables, rhyme scheme, meter, and everything else that

goes into a sonnet. Beginning with bite-size concepts before bringing them all together, this work-booklet will make a poet out of beginners and experienced writers alike.

Target Audience: Middle School, High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will...

Understand the basics of poetry structure

Develop their creative problem-solving skills

Write their own sonnet

John Saras is an M.F.A. student at UC Riverside in Creative Writing and Writing for the Performing Arts. He graduated from the University of Miami in 2014 with a Bachelor of Science degree in both Screenwriting and Psychology, Summa Cum Laude. He spent several years working in TV and film development in Hollywood, and in 2018 he sold the option rights to one of his feature length screenplays. In 2019, the first chapter of one of his Young Adult novels was a spring finalist for the Reedsy Creative Writing Scholarship. He is now working in the TV and film division of a major record label while completing his thesis manuscript of a stage musical at UCR.

Dance

jemuel jr. barrera garcia, Graduate Fellow in Dance

Creative Movement Imagery: Sua-Ku-Sua

Sua-Ku-Sua (or “My Pomelo Tree”) is an Indigenous dance that is performed to give tribute to the Sua’s (Pomelo’s) gentle leaves, attractive fruits, its fragrance, and slender tree structure. *Sua-Ku-Sua* comes from the *Tausug*, an Indigenous community found in Southern Philippines. The *Sua-Ku-Sua* dancer makes use of two white fans that are held by the hands and swayed in a figure-of-eight motion, as if to signify the swaying of the leaves of the Sua tree while singing along with the music in their rice powder-covered faces. As an alternative to fans being held by both hands, the student may use notebooks or paper instead. If these materials are not available within the student’s reach, the dance may allow for the use of both hands/arms throughout the dance. The dance features the movement of the fans (hands) as they transform into tiny sails, face mirrors, butterflies, shields, and leaves throughout the dance. The virtual dance class is intended to provide a productive space for the students to learn a particular dance form whose steps are easy to remember, where one would be able to have fun doing it individually and take their appreciation for dance arts one step higher based on this immersive experience. As we all face the threats of the global pandemic, the dance class is designed to encourage learners to move while staying-at-home, dance with social distancing, and allow the body to reconnect with nature and a specific Indigenous dance culture coming from the Philippines. *Creative Movement Imagery: Sua-Ku-Sua* is inspired by the folk-dance notation and the music of the Indigenous dance *Sua-Ku-Sua*. Both the combination of steps and the musical score are modified for virtual classroom learning purposes. This program is available in English and Tagalog.

Content Area Keywords/Searchable Terms: Sua-Ku-Sua, Indigenous dance, Philippines, Tausug

Target Audience: K – 2nd grade, 3rd-6th grade, Middle School, High School

Learning Objectives/Outcomes:

By the end of the class, the students will be able to: (a) trace and understand the dance history of *Sua-Ku-Sua*, (b) appreciate the music, costume, hand props, and movement patterns used in the dance, and (c) execute the modified figures (movement patterns) of the dance *Sua-Ku-Sua* with music.

Outcome Assessment Strategies I will know that I have achieved my objectives if: 1. The students are responding to the prompt questions regarding the dance, 2. The students are able to dance with the music and are moving using the steps taught, and 3. The students are learning while having fun.

jemuel jr. barrera garcia is a Filipino 4th year Ph.D. student in Critical Dance Studies with a Designated Emphasis in Southeast Asian Studies at UCR. He is a 2017 Fellow of the Fulbright Graduate Student

Program, a recipient of the Dean’s Distinguished Fellowship Award at UCR, and a 2018-2020 Classroom Fellow for the UCR Gluck Program of the Arts. He finished his master’s degree in Physical Education (dance stream, 2014) and graduated magna cum laude with his bachelor’s degree in Physical Education (double major in sports and dance, minor in music, 2009), both from West Visayas State University, in Iloilo City, Philippines. His choreography weaves his passion for dance, music, storytelling, theater, and comics. As a transdisciplinary mover with eight years of teaching experience in a state university, his works were performed in countries like the Philippines, USA, Thailand, Japan, Germany, and Spain. His research foregrounds an Indigenous-centered, decolonial, and transpacific dance studies lens to nuance the intercultural convergent experience of Filipino Indigenous communities and folk-dance companies in the homeland and the diaspora.

Sinjini Chatterjee, Department: Dance

Walk-Jump-Run: Story Telling through Gestures and Movements

This program focuses on gestures to represent animals and their movement. It will give students a chance to experience these creations of nature through their bodies. The workshop will begin with warm up exercises. Then it will focus on learning gestures of different animals pertaining to Indian Classical dance and finally move onto projecting their movements. This will further lead to a story-telling activity where students will work in groups to enact a story through movements and gestures learnt. The workshop will end with students demonstrating the movement of their favorite animal. Students thus, get an opportunity not only to learn about story-telling techniques of India, but also create their own narrative in response to the techniques learnt. Additionally, gestural storytelling within a team aids in building communication skills.

Target Audience: K – 2nd grade, 3rd-6th grade, Middle School, High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will Through this video workshop, students will gain a preliminary knowledge about dance and culture of India. They will be able to execute some hand gestures and movements akin to India Dance, understand Indian folk tales. They will gain better kinesthetic knowledge while executing movements and gestures. The movements and gestures will help in focus and stability. They will get an opportunity to develop their own animal movement. When done in a group this workshop will also help in developing teamwork, communication with partners. Some specific outcomes are enumerated below:

- Students will understand and be able to execute certain gestures pertaining to Indian Classical Dance
- Students will be able to execute movements of Indian Classical Dance
- Students will understand folk tales of India
- Students will be able to build connections between themselves through gestural storytelling.
- Students will gain better body kinesthetic intelligence
- Other than introducing students to a new culture and boosting their skills of focus, discipline will help them in choreographing other forms of dance and movement.

Sinjini Chatterjee is a second year Ph.D. student in the Department of Critical Dance Studies. She has trained in Odissi for the past 15 years and has earned a post-graduate diploma in Odissi. Apart from this, she has performed widely in India and London and has attended multiple workshops on various aspects of dance. She has studied Comparative Literature in India and London and has completed her master’s degree in South Asian Studies from School of Oriental and African Studies, University of London. Apart from dancing Odissi, she conducts academic research on the subject and has presented her papers at various prestigious conferences in India, Europe, and America. She is currently devising her PhD project under the able guidance of professors at UCR. Apart from dance her other interests include mythology, food, and fairy tales.

Xiomara Forbez, Graduate Fellow in Critical Dance Studies

Dancing with Postcards

Sending postcards to loved ones and elders in care homes can help bring a little joy or whimsy. Especially during COVID, these postcards have been a good way to connect with people across distance. You can either be pen pals or just send out letters post card without intending to receive anything back. Ideas and resources available on the Creative Classroom.

Xiomara Forbez is a Ph.D. candidate in Critical Dance Studies at the University of California, Riverside, and recipient of six 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 dance training in bachata, hula, and ballet.

Dava D. Hernández, Gluck Fellow in Critical Dance Studies

Baila la Cumbia/Dance the Cumbia

“*Baila la Cumbia – Dance the Cumbia*” is a workshop that invites students to experience the popular dance and music traditions of *cumbia*. Cumbia originated on the Caribbean coast of Colombia but has migrated through Central and South America and Mexico with lots of variations emerging. Cumbia is undoubtedly one of the most danced musical styles for many Latina/o/x communities. In this workshop, students will learn about three different cumbia dance traditions: *Cumbia Colombiana*, *Cumbia Tejana*, and *Cumbia Wepa*. First, we begin in Colombia, where cumbia originated. Students will learn a basic side-to-side step. Next, students will learn a back-step in the style of *cumbia Tejana*, a social dance from South Texas and its U.S./Mexico borderland communities. Lastly, students will learn about *cumbia Wepa*, which comes from Mexico and incorporates norteño music and a cumbia step that requires small hops. “*Baila la Cumbia-Dance the Cumbia*” teaches students about cumbia dance with a focus on rhythm and coordination. Moreover, this workshop stresses the appreciation of culture through a dance and music tradition well-known in many Latina/o/x communities.

Target Audience: K – 2nd grade, 3rd-6th grade

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will

- 1) Develop dance literacy and vocabulary.
- 2) Students will develop coordination and musicality.
- 3) Students will make social, cultural, and historical connections through dance.

Dava D. Hernández is a Ph.D. candidate in Critical Dance Studies at the University of California, Riverside researching dancing and performing bodies from early twentieth century Mexican American *carpas* or traveling tent shows. Hernández holds an MA in Dance and a graduate certificate in Multicultural Women’s Studies from Texas Woman’s University. She also holds a BA in Mexican American Studies with a concentration in Literary Studies from the University of Texas, San Antonio. Hernández was a long-time member of the Guadalupe Dance Company, one of the nation’s leading professional folklórico and flamenco dance companies and has been involved in various dance-theater productions throughout the U.S. Southwest. She taught Dance throughout San Antonio including Palo Alto College and San Antonio College. She also taught *Dance History*, *Dance and Globalization*, and *Urban and Global Dance Practices* at Texas Woman’s University in Denton, Texas. Hernández currently enjoys being a teaching assistant for *Introduction to Dance* and *Dance: Cultures and Contexts* at UCR and a lecturer for *Contemporary Folklórico* at California State University, San Marcos.

Megan Kendzior, Gluck Fellow in Experimental Choreography

Dancing Outdoors: Improvisational Movements Inspired by Natural Surroundings

Through this DIY curriculum, students will learn choreography and dance skills while also developing their sensorial awareness through improvisational dance exercises outdoors. The materials include a document explaining how to use the materials, a warmup video, and a worksheet for students to take with them outdoors. By engaging with these materials, students will experience a sense of their individual

power while also developing a connection with the natural surroundings near the classroom or home. In the current reality of spending so much time indoors and on electronic devices, these materials work to offer a breath of fresh air and moment for physicality. It provides an outlet for creative expression as well as technical movement and choreography training. Students will feel valued as they share their personal interpretations of their surroundings, and they will learn to articulate their unique perspectives through their bodies.

Target Audience: K – 2nd grade, 3rd-6th grade, Middle School, High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum, students will have learned how to use dance improvisation and choreography as relevant and generative tools for creative expression, performance, communication, and reflection. They will also find connections with their natural surroundings and a deeper awareness of their senses.

Megan Danielle Kendzior is a dance maker and arts advocate, originally hailing from Sarasota, Florida. She moved to California last year after spending ten years in New York City as a professional dancer and choreographer. She is a second year MFA student in Experimental Choreography at the University of California at Riverside. Her creative practice and research are centered on the convergence of choreographic and improvisational structures, and the ways that systemic oppression is part of the development and presentation of experimental dances. Her choreographic work offers buoyant explorative scores that allow imagination to blend with environmental influence, abstract narrative, and historical inquiry. Her experience as the Managing Director of the interdisciplinary Laboratory for Art, Nature, and Dance (iLAND) in New York directly relates to her capacity as an educator of site-specific and sensory-based improvisational dance classes.

Rosalia Lerner, Department: Dance

Dancing with the Elements: Introduction to Improvisational Dance

Dancing with the Elements: Introduction to Improvisational Dance is an asynchronous course that provides four 3-minute improvisational dance classes. Each video will use imagery from the elements: earth, wind, water, and fire, as movement prompts for dancing. Here, the student will become the choreographer moving with agency along with the prompts and visualizations. The objective of each class is to build pathways for students to express their individuality through movement in a lively learning environment. The “water” video for example, will ask the students to creative follow the movements of a stream—moving slowly, dripping, or raging, while the “air” video will follow the movements of the wind using breezy or blustering movements. The themes play with time and tempo, visual imagery, and movement textures, generating a space for creativity and fun. These exercises will promote mindfulness and concentration, a lovely supplement to traditional and home learning environments. This workshop aims to help participants find joy in movement and cultivate mind body connection.

Target Audience: K – 2nd grade, 3rd-5th grade, Family Learning

Learning Objectives/Outcomes: By using this Digital DIY Curriculum you will be introduced to improvisational dance and learn how to prepare your space to engage in a course at home. You will learn how to channel your creativity through improvisational prompts inspired by the elements. You will learn how to move slowly and quickly safely at home while also listening to directions. Finally, you will learn how to channel your creativity into generating movement and mindfulness.

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

Sophia Levine, Dance

Choose Your Own Yoga Adventure!

This program incorporates breathing and physical exercises to bring you and your students on yoga-based adventures. Activities can be used online or in-person and can be shaped by teachers to focus on self-awareness, working in groups, physical coordination, and/or storytelling. No matter how you choose to use the activities of this program, you and your students will learn exercises that can be employed both in and beyond school.

Target Audience: K – 2nd grade, 3rd-6th grade, Middle School, High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will go adventures through yoga-based exercises.

Sophia Levine is a dance artist and scholar. As a movement teacher and 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 schools, offices, museums, and parking lots. Levine earned a BA in Dance from Middlebury College and an MFA in Choreography from University of Illinois Urbana-Champaign. Levine is a fifth-year PhD Candidate in Critical Dance Studies at University of California, Riverside.

Priscilla Marrero, Graduate Fellow in Dance

Creating through Movement con Priscilla

Creating through Movement con Priscilla is a bilingual, immersive class that introduces basic concepts in **Español** while creating with inquiry through your voice, body, and imagination. The activities are designed as an introduction to learning and developing vocabulary in **Español**, skills for creative expression, confidence and feeling joy towards a second language through a holistic experience. We will explore full body-brain developmental movement sequences inspired by Anne Green Gilbert's **BrainDance**, structured improvisation, spark inquiry by connecting through the imagination, mindfulness through breath work, and a Creative Dance Game. The students will be introduced to a song from artist José-Luis Orozco "**Buenos Días** / Good Morning" and new music accompaniment created by Mariana Iranzi.

Target Audience: K – 2nd grade, 3rd-6th grade, Family Learning, Beginner Language Learners

By using this Digital DIY Curriculum students will:

Identify basic concepts in creating dances in **Español**.

Participate in actively creating with their bodies.

Participate in singing a **Español** song.

Engage through their imagination with inquiry.

Engage in concepts for creating dances and bringing awareness to diverse ideas and creative expression.

Engage in actively reading words in **Español** and English.

Demonstrate their knowledge of **Español** concepts by actively listening and experiencing through improvisational games.

Priscilla Marrero is an experimental choreographer, performer, writer, and teaching artist from Miami, Florida. She began teaching when she was seventeen years old and fell in love with the process of facilitating interdisciplinary experiences with diverse communities. She has been invited to offer educational experiences for *Arts for Learning*, dance studios, low-income housing projects, Senior-Living facilities, and more. She facilitated *Español through Interdisciplinary Experiences* at The Calhoun School in NYC for five years. Priscilla graduated from Florida International University with a BA in Performance and Choreography (09') and is currently an MFA Candidate for Experimental Choreography from the University of California in Riverside (22'), receiving the Chancellor's Distinguished Fellowship Award as

well as a Gluck Classroom Fellowship for her studies. Priscilla has received support from Miami Dade Community Grants, Here and Now Artist from Miami Light Project, Artist Access Grants and more, for her work as a choreographer. Her classes are centered around progressive, positive, and holistic methods to help facilitate authentic mind, body, and spiritual connections. Building community through the arts is a passion of hers, and she looks forward to every gathering as a ritual of sharing deeply with others. For more information, please visit her website: www.priscillamarrero.com

Cuahtémoc Peranda, Graduate Fellow in Critical Dance Studies

Vogue with Me

Vogue with Me is a Digital Do It Yourself (DIY) Curriculum, that introduces students to the dance form of vogue/voguing. This dance form was invented by the Black and Brown LGBTQ+ dancers of the House Ballroom Scene (a drag micro-culture) in New York City in the late 1960's. And now, Vogue is practiced around the world. In this curriculum students will learn about the history and culture that created the dance, as well as explore the basic "5 Elements of Vogue," which are Hands Performance, Spins, Catwalk, Duckwalk, Dips and Floor Performance. In learning these basic elements, student will be able to create a vogue dance phrase to perform on their own. This curriculum is meant to provide students with the stretches, exercises, and sequences necessary to demonstrate the basic dance elements of voguing and be able to contextualize what the basic dance elements means to the House Ballroom Scene culture. Lastly, through this curriculum, voguing inspire and boldness in their dancing, as well as creativity in the student.

Target Audience: High School

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will learn the dance form of vogue/voguing.

Students will learn to identify and reproduce vogue sequences, as well as catch the rhythm of disco and House beats.

By performing the dance, themselves, students will actively express their own unique style and personality through movement.

Through learning this dance, students will be more open to LGBTQ+ history, arts, and dance.

With familiarity in the dance style, students will be enabled to share about their understanding of cultural influences in dance, vogue.

Given the choreography presented, students can craft and create their own choreography through improvisational methods learned in the curriculum.

This curriculum helps student engage their bodies in athletic activity that also expresses feeling.

Through this curriculum students will create and intimate and exciting experience of dance for themselves.

Cuahtémoc Peranda (Mescalero Apache, Mexika-Chichimeca/Cano; & Cihuaiolo Butch Queen) is a fifth-year Critical Dance Studies Ph.D. student at the University of California, Riverside (UCR). Their academic studies have been supported by the U.S. Department of Education Native American Studies Graduate Assistance in Areas of National Need (G.A.A.N.N.) Fellowship, the Dean's Distinguished Doctoral Student Fellowship, and the Max H. Gluck Arts Fellowship. Their research focuses on the history of the United States' Black and Brown LGBTQ+ House Ballroom Scene, in particular the West Coast Ballscene, and its transformational resilience, and transnational Transgender justice. They walk and raise children in the West Coast Ballscenes, and they're known as "Overall Prince Don'Té Lauren" of The Legendary House of Lauren, International. They hold an M.F.A. in Dance from Mills College, and a B.A. in Comparative Studies in Race and Ethnicity from Stanford University.

Manuel "Manny" Macias

Playing with Space: Make Dances for the Solo or Ensemble

Playing with Space explores how we can make dances by simply examining aspects of space. In this program you will explore space (place, shape, and proximity) by examining how it creates meaning, its application on stage and through stage directions, thinking through non-traditional space in site specific

dance, and lastly by reflecting about the use of space in a performance work. Next, you will play a game called the *4 Winds* which further explores place and shape in both moving and stillness. *Playing with Space* is for everybody who has ever been curious about making and performing choreography. If you've ever wanted to make a dance performance and are a beginner (or you're an expert and just find it hard to come up with new creative moves) *Playing with Space* provides you with the toolkit to create your own masterpieces.

Target Audience: Middle School, High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will

- o Students will learn about the aspects of space (place, shape, and proximity).
- o Students will contextualize the proscenium stage and stage directions in the art and history of dance.
- o Students will learn about the ways in which dance can express meaning through pathway, facing, and levels.
- o Students will broaden their understandings of space through site-specific work.
- o Students will engage in reflection about space by watching dance performance and answering guided questions.
- o Students will embody movement and stillness in the improvisational game, the "4 Winds."
- o Students will apply their knowledge of space, through the numbered system of the "4 Winds," to create their own works.

manuelMANNYmacias is an interdisciplinary artist from La Puente, CA. He is a founding member of Mechanism Dancetheatre Collective, a Pomona-based project that centers de-colonial performance practices/processes/experiments in the areas "East of the 605." He is also a collaborator/instigator with FEK-MAC, a bicoastal (NYC/LA) project with Gayle Fekete. His research/practice explores power structures and the cultivation/manifestation of emergent/divergent frameworks. manuelMANNYmacias is currently a first-year doctoral student in critical dance studies at the Department of Dance at University of California, Riverside.

Talia Mason, Graduate Fellow in Experimental Choreography

Mindfully Moving!

Mindfully Moving! will give you an opportunity to get in touch with your body and with your breath. This workshop will begin with a sun salutation and an overview of yogic breathing and will lead into dynamic yoga games and exercises. You will learn yoga poses and create your own yoga pose individually and with your class. By mindfully moving with breath and groundedness at the forefront of the workshop, you will complete the workshop with a sun salutation that you can teach to your classmates and to your family! Movement has the power to energize and bring awareness to the body and the body's muscle groups. If you are excited about learning mindfulness techniques as well as yoga poses that help with centeredness, concentration, and calm, *Mindfully Moving!* will give you agency to lead and share your experiences with friends, family, and classmates. This workshop is geared towards helping you become a leader and using yoga as a tool for building community.

Target Audience: K – 2nd grade, 3rd-6th grade, Middle School, High School

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum, you will be more confident in your physical abilities and in your knowledge of yoga. You will learn a variety of yoga poses that help with stability and groundedness and you will get a chance to invent your own poses as individuals and as a class. You will learn how to work as a team and how to rely on your breath to find calm.

Talia Mason is a dancer and choreographer interested in the intersections of kinesthetic and verbal language. Talia is currently pursuing an MFA in Experimental Choreography at UC-Riverside. Talia graduated magna cum laude, phi beta kappa with a BA in Dance and Francophone Studies and Education from Bates College and a post-baccalaureate in performance from Headlong Performance Institute. She grew up dancing at the Liz Lerman Dance Exchange and at the Kibbutz Contemporary

Dance Company. Talia choreographs because she believes wholeheartedly that ordinary bodies can do extraordinary things and that anyone can dance and that everyone should dance. Talia's work has been presented at the Philadelphia Fringe Festival, Movement Research's Open Performance and at Fringearts's Scratch Night. She has performed in work choreographed by Belle Alvarez, Nicole Bindler, Rachel Boggia, Dance Exchange, Sean Dorsey, Lily Kind, Shreshth Khilani/Sarah Marks Mininsohn, Cassie Meador, Tiffany Rhynard, and Mira Treatman. Talia taught Movement full-time to Pre-school through Kindergarteners at Greene Towne Montessori School in Philadelphia for three years. She is an adjunct artist for Dance Exchange, facilitating community-oriented engagements and in the past has done graphic design work for Headlong and Philadelphia-based artists. Her latest work with collaborator Christina Catanese, "Field Notes on Remembering," premiered in May 2019 at Bartram's Garden. This site-specific iteration explored ginkgo, the relationship between remembering, forgetting, and erasures of time.

Giovanna Sosa Santos (she/her), Graduate Fellow in Dance

Bomba Puertorriqueña

This program is made to understand and practice the integration of several aspects of Bomba Music through a sensorial learning experience. This music is an Afro-Diasporic expression from the island of Puerto Rico and has been a tool for communication and resistance for more than four hundred years approximately. The different activities are created to provide a varied program which samples the rich knowledge production that occurs in the bomba practice. From the assemble of instruments, to drawing sound, and to singing and dancing the rhythms, this program gives the opportunity to get in the creative self with empowerment and gain knowledge on the use of communication tools such as music making, and body movement. No prior experience or training is required for this program.

Target Audience: High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will create an understanding of bomba fundamental aspects by learning, remembering, and performing bomba rhythms and basic steps. In addition, there will be handcrafting and drawing activities. This approach will enhance the capacity of each student to make connections between their own thoughts and the ideas presented in the practice of bomba.

Giovanna Sosa Santos is an experimental dance artist from Puerto Rico. In the broad spectrum of the body-movement relationship, her intrigue has been mostly inclined toward rhythmical, improvisational, and traditional dances from her motherland. Her academic development it's been cultivated in dance studies. Besides being able to develop a pedagogical approach to dance, with an obtained BA in Contemporary Dance from the Universidad del Sagrado Corazón in Puerto Rico, she's currently completing and MFA in Experimental Choreography at the University of California, Riverside. The artist has been working for several years in the embodied and musical experience of the African heritage and its hybrid development in the island of P.R. Her experimental dance focus has led toward the study of the Bomba Puertorriqueña expression and the enactments produced in the space where community gathers to play, sing, and dance to the rhythms of their ancestry.

Giovanna has worked as a teacher, choreographer, and dancer for several companies and dance collectives. As a teacher, she had work in the dance academy Beyond Dance Studio (P.R.) for more than seven years and in several public and private schools teaching dance styles like Hip Hop, Contemporary Dance, Movement Improvisation, Bomba and her current inquiry interest that she likes to call Experimental Bomba. After developing several interdisciplinary projects, in present time the artist is invested in the process of knowledge production lead by ontologies of the body. Her actual questions are related to the sound perceptions that the body can grasp from the musical instruments, songs, corporeal relationships in the *batey* (the spatial delimitation where Bomba takes place) and eventually, the reminiscences that are left in the space where the bodies performed. Her aim is to pull from improvisation and choreography to create cultural consciousness and open possibilities in the meaning making of culture and its practice.

Keisha Turner, MFA Candidate, Experimental Choreography

An ka taa! (Let's go!): A Dance Voyage Through Africa

This workshop aims to foster within workshop attendees a deeper curiosity, more accurate understanding, and direct engagement with the diversity of cultural dance styles throughout Africa, as well as the distinctions and similarities of the respective movement practices. Students will use a format of “voyage” or “tour” to traverse the African continent. The Topic Presentation Visual Aid will provide students with pertinent cultural context for each country, while the included videos offer instruction on how to perform the dances from each country.

Target Audience: 3rd-6th grade, Middle School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum, students will learn: a few greetings in the local language of each destination on our “voyage,” how to identify each country on the map, an interesting fact about the region, and the name, context, and fundamental dance steps of a traditional dance practiced in that country.

Performer, choreographer, educator, and root woman, **Keisha Turner**, has Chicago roots, was refined in Brooklyn, and is based in Oakland, CA. Her artistic practice activates ancient Afro-diasporic cultural wisdom and reimagines them in a contemporary context to conjure radical liberation for Black people, womxn, and the planet. Turner is a former company member with Urban Bush Women, Embodiment Project, Deep Waters Dance Theater, and many others. Her current research centers on ideating a Reparations strategy for the labor of Black cultural production. She is a proud Gluck Fellow and awardee of the Chancellor’s Distinguished Fellowship.

Magnolia Yang Sao Yia, Ph.D. Candidate, Critical Dance Studies

Hip Hop Culture & Dance and ‘Free’

This DIY Program is a two-part video series brought to you by the Gluck Contemporary Dance Ensemble and is available on the Creative Classroom. Part 1 is a dance film choreographed, directed, filmed, and edited by Brandon J. The dance film titled **Free** stars the Gluck CDE members, our 20-21 dance major fellows from UCR. Part 2: Origins & Context is an interactive presentation by Magnolia Yang Sao Yia, the Gluck CDE Grad Leader/Coordinator. In Part 2, students will learn about the origin and context of Hip Hop culture and dance, can hear directly from Brandon J, reflect on the dance film, and evaluate their knowledge on Hip Hop culture and dance by taking a short quiz.

Target Audience: Middle School and High School

Magnolia Yang Sao Yia is a dance artist and PhD student in Critical Dance Studies with a Designated Emphasis in Southeast Asian Studies. She holds a BFA in Dance and Minor in Asian American Studies from University of Minnesota, Twin Cities. Through the support of the Graduate Mentorship Fellowship Award, Dean’s Distinguished Fellowship Award and the Gluck Fellows Program of the Arts, Magnolia will be researching dance and embodied practices of the Hmong diaspora in the United States.

Nohely Gomez is a third-year dance major here at UC Riverside. This is also her third year participating with the Gluck Contemporary Dance Ensemble. She’s originally from the Los Angeles area. She began dancing for the first time in high school when she was 14, choreographing and performing a variety of multicultural dances with her dance team. Today, she is currently interested in minoring in Psychology to expand her knowledge on the mind and body to enhance her dance and dance making possibilities. A passion of Nohely’s is Latin dance, specifically bachata, cumbia, and salsa; she hopes to further study these dances. Nohely dances because it makes her whole, without dance there would only be pieces. Dance is what fuels, heals, and makes her happy.

Landon Higgs is a 4th Year Dance Major Transfer with a concentration in Dance Making. This is his first year in Gluck, his favorite styles of dance include Jazz and Modern. Lastly, outside of dance, Landon is a huge participant in gaming tournaments, and he always has the best snacks, in his opinion.

Daniel Monroy is a 24-year-old dance major at the University of California Riverside committed to cultural awareness through movement experimentation in traditional and fusion forms. Daniel started his dancing career during the fall of 2015 in Cerritos College and soon after he became a dancer for the non-

profit dance company "Maha&Co" and has submitted and performed for various dance festivals such as 2019's "Mix Match dance festival" in Santa Monica CA. and 2019's "De Colores" in Long Beach CA.

Xaire Patrick is a Dance major at UCR.

Caitlin Rivenbark is a 4th year Dance major and aspiring Psychology minor from the Bay Area. She hopes to move to Los Angeles after graduation to get professional dance jobs, and later, attend graduate school to become a licensed dance therapist.

Music

Leilani Dade, Graduate Fellow in Music

Repeat the Beat: A STEAM-based Program for Junior Composers

In this elementary school program, students will learn the fundamentals of coding and digital composition. With the help of Leilani and a few robot musician friends, students will acquire the skills necessary to compose their own looped beats, convert their musical compositions into code, and showcase their creations for their friends and family. Using Legos to represent note values, students learn how to compose a measure of musical code using long and short beats as well as how to convert that measure into code using Tynker coding blocks. This program will help prepare students for a lifetime of enjoyment and employment in both arts and technology-related fields/

Keywords: STEM, STEAM, music, block coding, Tynker, Scratch, coding, digital composition, music notation.

Leilani Dade is a PhD student in musicology at the University of California Riverside. She received a bachelor's degree in music and French with a specialization in classical guitar and a certificate in arts management at Hollins University in 2014 and a master's degree in music from UCR in 2017. Although her educational background is in the arts, Leilani has a deep appreciation for science and engineering. Her academic interests blend the boundaries between STEM and the arts through multimedia presentations, puppetry, live storytelling, and stop-motion animation. As a master's student, Leilani developed two artist-in-residency programs for the GLUCK Fellowship of the Arts: Cadence and Bolero: A Musical Journey through Space, and Drama and Drums: A Five Week Music Program in Opera and Folklore, programs which explored the connections between music, culture, space travel, and the physics of sound. These programs helped jump-start her passion for interdisciplinary learning and educational outreach.

Andrea Decker, Graduate Fellow in Music

The Voice Inside Sings a Different Song: Exploring Musical Theatre and Disney Song Conventions

Perhaps the most popular genre of music for children is Disney songs. Every few years, a new Disney or musical theatre earworm hooks its way into young children's brains. Whether it's "Let it Go" or "A Whole New World," Disney and musical theatre songs are among the most prevalent music forms that children experience, often much to the chagrin of their parents. In the program "**The Voice Inside Sings a Different Song**": Exploring Musical Theatre and Disney Song Conventions, students will learn about the connections between musical theatre and Disney and explore three types of musical theatre song conventions: the "I Want" song, the "Hypothetical Love" song, and the "Showstopper." Featuring performances and sing-alongs, students will learn about each type of song and what their function is in Disney and musical theatre stories. Students will be able to define and identify different examples. They will also learn some basic principles of good singing technique and gain confidence in singing and expressing themselves. This Digital DIY program will be available in tandem with a GluckLive program at Poly High School Riverside. When taught in a GluckLive setting, students will workshop musical theatre songs and understand the song's purpose in drama.

Target Audience: Middle School and **High School**

Content Area Keywords/Searchable Terms:

Disney, musical theatre, singing technique, belting, acting objective, character, dramatic structure

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Students identify elements of musical theatre history and song form and function in drama. They also learn basic singing techniques.

Execution: Students practice their technique by singing along to familiar songs and brainstorm additional examples using their knowledge. Some students will perform songs and apply their knowledge of musical theatre history and form to musical theatre performance.

Reflection: Students discuss how songs work as part of story, respond to performances, and prepare to apply their new knowledge to future film/theatre examples.

Andrea Decker is an ethnomusicology graduate student at UC Riverside, where she was granted the UCR Chancellor's Distinguished Fellowship Award. She is a three-time Gluck Fellow. Her research focuses on gender and Indonesian pop music. 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 has several years of experience as a teaching assistant and voice instructor as well as an actor, singer, and certified yoga teacher. Additional awards include the Fulbright IIE award to research popular music and gender in Indonesia, the Critical Language Scholarship for Indonesian, 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 yoga.

Jessica M. Gutierrez Masini, Graduate Fellow in Music

Exploring Native American Cultures through Powwow Songs & Dance

Do you know the original peoples of the land/air/water/fire you reside on? In this lesson, students actively engage in a short introduction to the histories and cultures of Native American peoples in the United States by singing and dancing to powwow music. Powwows are public intertribal (meaning peoples of different tribes coming together) social gatherings on weekends celebrating Native American cultures through food, song, dance, and storytelling. In bringing powwows to the classroom, students will learn the history and significance of powwows through song and dance. I discuss the drums connection to Native American worldviews including traditional gender roles and different styles of powwow dance songs. All students (and their families too) regardless of gender are encouraged to participate in drumming, singing, and dancing, as reflected in the changing gender dynamics of the powwow scene. Lastly, it is important to note that there is no distinction between powwow song and dance; they are complimentary, meaning one cannot happen without the other. In singing and moving to the powwow beats, students will have fun and come away with a new understanding of how histories and traditions are maintained and passed down through generations (orally, sonically, and corporeally).

Target Audience: High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will:

- Name the original peoples whose territories their school and/or home currently occupies
- Explain Powwow elements (structure, purpose/meaning, etc.)
- Collaboratively perform two different styles of powwow dance and song

Jessica M. Gutierrez Masini is a fifth-year doctoral candidate in Ethnomusicology at the University of California, Riverside (UCR) with interdisciplinary research interests in feminist and decolonizing methodologies, music of the Americas, and music and identity formation. She is fascinated by how Native American peoples celebrate culture and create traditions through music and dance. In 2018, Jessica completed her M.A. at UCR with an engaged ethnomusicological project titled "Native American Indigeneity through Danza in University of California Powwows: A Decolonized Approach." She has presented highlights from her research locally and nationally for the Society of Ethnomusicology, as well as, internationally at the Graduate Student Music Conference in Toronto, Canada. Jessica has been awarded the McLucas Fellowship from the Society for American Music and a Humanities Research Grant from the Center of Ideas and Society at UCR to expand her dissertation project to powwows throughout the Southwest, United States. She currently serves as Public Relations Officer for the Graduate Student

Association and as the Performance Team Leader in a multidisciplinary campus project called #IndigenizeUCR. Jessica's goal is to indigenize education by supporting Indigenous self-determination and connecting knowledge practices and resources to the communities she works for and with.

Pedro López de la Osa, Gluck Fellow in Musicology

Madame Key

Follow Brothers Billy and Timothy as they uncover the mystery of the piano playing in the deserted old house... A Musical Story in Western Art Music is a work where Music and narration work together as an educational piece for kids. They can also add any of the many different options we have within Visual Arts or include more than one.

Madame Key is a melologue: a musical story for piano, narrator, and different visual arts such as illustrations, videos, and puppets. While presenting some important characteristics of this wonderful instrument, you can fully enjoy a curious story where the piano is the protagonist and presented through the different characters of the story.

Available in English, Spanish, Arabic, French, Italian

Pedro López de la Osa is a Spanish musician who specializes in chamber music, pedagogy, teaching, and research. As a pedagogue López de la Osa has published and written several musical stories such as: The Generous Tree, What a messy orchestra! The cats Quartet, Mrs. Key, the invisible Breeze, Dew the Drop, and The Water in the Rain in collaboration with some of the greatest composers of Spain such as: David del Puerto, Vicente Martínez or Jorge Taramasco, and the Illustrator Carlos de Villarreal. He also has written pedagogic scripts for the most famous musical stories such as: Peter and the Wolf by Prokofiev, The Carnival of the Animals by Saint-Saëns, The Fire bird by Stravinsky or Babar the Elephant by Poulenc. Some of his musical stories have been published in Spain, Colombia, and South Korea by publisher companies such as: SM, Enclave Creativa, and Gimn-young. They also have been performed in Spain, Italy, Honduras, Costa Rica, USA, and Palestine by orchestras and ensembles such as: Juan Crisóstomo Arriaga Youth Orchestra, OMS Philharmonic Orchestra of Rome, Getafe Symphonic Orchestra, Enara Quintet, and The Latinoamerican Quartet.

Throughout his career López de la Osa has been teaching students from elementary schools to master's degree programs in Schools, Conservatories, Universities, among other institutions; and he has performed -as a narrator and guitarist- more than four hundred educational concerts. He is co-pedagogic-artistic manager -with the pianist Pablo López de la Osa- of the Pedagogical Musical Festival City of Majadahonda in Madrid: a musical education festival with concerts for students -from elementary to high schools-, workshops for teachers, and concerts with new commissioned pieces for kids. He also is working on new musical stories such as: Charlie the Climber for violin and cello and Those Tribes Are Not So Fearful! for choir and guitar. Pedro López de la Osa earned his Musical Education Degree at the La Salle University in Madrid with the renowned pedagogues Raquel de las Heras and Francisco Cañizares. He also completed the Aptitude Teaching Diploma, and he expanded his skills in Kodaly, Artero, Orff, Gordon, and Williems music teaching systems. He completed his Guitar Degree at the Royal Conservatory of Music of Madrid with José Luis Rodrigo; he later completed his master's degree in chamber music -with honors- at the Girolamo Frescobaldi National Conservatory of Music in Ferrara (Italy) with Tiziano Mealli and Stefano Cardi; and his master's degree in music research at the Autónoma University of Madrid with Germán Labrador. He was pleased to receive in 2007 the Joaquín Rodrigo Prize in chamber music and several scholarships such as: AIE National Association of Spain and Mutua Madrileña Foundation. In 2016 he was awarded by the Academic Board of the Edward Said National Conservatory of Music in Jerusalem with the special Award of the Conservatory "for the committed and impressive development of our Institution since you earned your position". Currently Pedro López de la Osa is a graduate student at the University of California Riverside, and he has been awarded with the Dean's Distinguished Fellowship Award to pursue his PhD in Musicology.

Elizabeth Stela and Alvaro López, Gluck Fellows in Ethnomusicology

Mountains Rainbows and Stars: Songs for Young Children in English and Spanish

This booklet is an activity packet to help you sing with your child in Spanish and English. These songs are all about everyday activities, such as eating, brushing teeth, going on walks, and playing. We sing with our baby about things we see, such as the moon and stars in the sky, the food on our plates, the tiny bugs we see in the grass, and the qualities of the people in our lives. We wrote these songs and created accompanying activities to help teach our own baby about the world, help him to learn both languages we speak at home, and help him to engage in fun and hands-on activities such as making shakers, play dough, and charts. We believe that music and play is important for both child development and bonding with young children and babies. We hope that you enjoy these songs and activities here as much as we have!

Available in English and Spanish

For over ten years, **Elizabeth Stela** has taught movement, music, and dance to children, teens, and young adults. As a doctoral student in Ethnomusicology, she researches music and dance in the Japanese community in Brazil. In 2011, she researched music in the Japanese diaspora in Brazil through a Fulbright IIE fellowship. She has performed as a dancer in companies such as the Martha Graham Ensemble (New York), the Viva Brasil Dance Company (New York), Yuubi Japanese Dance Company (Sao Paulo); as percussionist and singer in Taikoza (New York), Origens (Austin); and as a shamisen player in Kyodo Minyo Society of Brasil (Sao Paulo). She currently enjoys spontaneously writing songs to sing with her one-year-old son to teach him about the world, and she is excited to share her passion for music and movement in the classroom as a returning Gluck fellow.

Alvaro Lopez is an electronic musician, composer and sound designer, BM in Composition and Production, and MA in Music Technology. Currently, he is a PhD candidate in Digital Composition at the University of California Riverside focused on artificial intelligence for music analysis, generation, and composition. Lately, sound designer and music composer for the UCR Brain Game Center, his work is part of an on-going research project in memory and cognition through video games. He has worked as mix engineer, sound designer and soundtrack composer for movies, short films, and documentaries, alternating with instruction in digital audio for media in Colombian and US universities. His audiovisual interactive pieces featuring custom-design wireless UI have been part of the New Music Festival in Akron, OH, (2010-2012) playing 1960s analog synthesizers through digital mobile devices, and UCR is Composing (2015-2018) using gyroscopes, body motion and interactive video, among others. Alvaro is the soundtrack composer and producer of several experimental films (Entremundos, Rapidez, El Paso, Esta Noche, among others), presented at international festivals such as the UCR Film Festival 2016, Extrabismos, La Diáspora, Festival de Cine y Video de San Juan de Pasto, and other art showcases in Barcelona, Berlin, Lima, Riverside, Bogota, Manizales and Tunja in the last ten years.

Hannah Snively, Graduate Fellow in Music

The Adventures of Flat Piano - TAFP

Travel the world with your flat piano as we learn how to play children's songs from five different continents! In this program, students will learn how the piano works, the difference between high and low notes, and all the keys' letter names. They will create keyboards on paper, either printed, drawn, or cut and taped together, so that they can physically mimic playing a piano. They will additionally be able to identify several countries on a map. Teachers can select which of the five children's songs the students learn, connecting the music to a geographic location.

Target Audience: K – 2nd grade, 3rd-6th grade

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will know how the keys of a piano are organized and be able to identify five countries on a world map.

Hannah Snively has completed her M.A. and is in her third year of graduate school in ethnomusicology at UC Riverside. This is her second year as a Gluck Fellow. Hannah's doctoral research explores the

women's folk music and folk music education in urban centers in Chile. She holds a B.A. double major in Music and Spanish from Messiah College, Pennsylvania. Throughout her undergraduate career, Hannah studied, interned, and performed music throughout Central and South America. With training as a bassoonist, she continues to perform with the UCR orchestra and the greater Southern California area. In her free time, Hannah enjoys hiking, cross-stitching, and searching for the world's best ice cream.

Chun Chia Tai, Graduate Fellow in Music

Let's Make a Podcast! Understanding Podcasts and Radio Programs

Zoom visits require screen sharing, chat feature, breakout rooms and for all participants to have these materials:

Pencil and paper, please email them the Rundown Sheet and Sample interview questions

Target Audience: 3rd-6th grade, Middle School, High School

Audience Size: One Class = 35 children

Program Length: one-hour

This program is also available as a Digital DIY Curriculum on the Gluck Creative Classroom website

Let's Make a Podcast! Understanding Podcasts and Radio Programs

Listening to a podcasts or radio shows is enjoyable, but do you know that making them is so much fun? If you are interested in working at a radio station or becoming a podcaster, this is your great chance to learn from a professional in the radio business. In this hour-long workshop, you will unveil the mystery of podcasts and radio, learn the process of show production, and the critical techniques for producing good shows. The best thing is you will practice working on your interview skills using a timeline that will help you produce your own show!

Content Area Keywords/Searchable Terms:

Podcast, Radio station, Radio program, On Air, Dead Air, Production, Teamwork

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: The programming process and teamwork are not only used by the radio industry but also utilized by mass media. Therefore, students can connect the knowledge in this workshop with the media production they love.

Execution: Students will use a rundown sheet to design a mini-podcast and practice interview skills.

Reflection: The training of teamwork and information organization can facilitate students in schoolwork. The skill of sound-producing can inspire students to pay attention to sounds in their daily lives.

Outcome Assessment Strategies: (how you will know if you are achieving what you plan)

I will use the concept of "Call and Respond" in the Zoom chat feature to imbed important information in my presentation.

I will play examples of both a podcast and a radio program to show them the concept of the program.

When we do the activity of making radio shows, they will have opportunities to discuss with their classmates about the production and life in a radio station.

In the activity, please divide them into small breakout groups.

Students will collaborate with classmates to organize the interview portion of a radio show.

Chun Chia Tai is a third-year Ph.D. student in the Ethnomusicology program, University of California, Riverside. Born in Taiwan, Chun Chia earned her Bachelor of Arts in History at National Cheng-Chi University. During her undergraduate years, Chun Chia had a two-year experience of managing a student radio station and producing radio programs and a three-year experience of holding the biggest inter-university musical competition. After graduated, she worked in a popular commercial radio station, News98, for two years as a producer. In this job, Chun Chia collaborated with many radio hosts who were

celebrities and musicians. She also had two experiences of producing radio programs for music festivals. Also, working for an indigenous musical festival, she first found her interest in musical education with children, and she developed her interest in her next job, organizing music camps for indigenous children in a Taiwanese university. In UCR, she continues to develop her skills of sounds and radio by taking courses of the Laptop Improvisation Ensemble.

Social and Emotional Learning

Guardian Princess Alliance

Be Your Own Kind of Beautiful Workshop

Distance Learning visits require screen sharing, chat feature, breakout rooms and for all participants to have these materials:

Audio and video access on Zoom or video conferencing

'Private Message' feature enabled is preferred

'Reactions' feature enabled is preferred

'Breakout Rooms' feature enabled is preferred

Pen and pencils

Paper or notebook to write on

Available to offer in person sessions on Zoom (preferred) or other distance learning programs

January – April 2021: MWF 8:00-10:00

Target Audience: Middle School

Audience Size: One Class = 35 children

Program Length: one-hour

Be Your Own Kind of Beautiful Workshop

Social media has rapidly grown to become a part of our everyday lives, but it has also become a weapon of mass destruction to self-esteem and self-image especially of young girls. Our one-hour workshop called "Be Your Own Kind of Beautiful" (BYOKB) for up to 35 middle school girls (6th to 8th grade) addresses issues of low self-confidence and negative ideas of body image that come from social media's culture of unrealistic beauty standards and body expectations. We educate students about the realities behind what they are viewing, equipping them with strategies on how to navigate through those images and their thoughts, and empowering them to empower themselves and others to be confident and love themselves. At this workshop, we strive to create a safe space for students to discuss sensitive questions, deconstruct social media and its influence, and understand our ideas on beauty standards and where they stem from. We encourage young girls to be critical and healthy users of social media and encourage their peers to be the same.

Content Area Keywords/Searchable Terms:

advertisements, altered reality, beauty standards, body expectations, body positivity, confidence, dysmorphia, eating disorder, editing, empowerment, Facetune (photoshopping app on phones), female representation, female objectification, filters, media, media literacy, media profit cycle, misogyny, people of color, Photoshop, race, self-care, self-esteem, self-image, self-love, social media

Learning Objectives/Outcomes:

By the end of this program, students will:

Be informed and equipped with strategies to be healthy users of social media that promote diversity, healthy self-image, and anti-bullying.

Learn to critically deconstruct the unrealistic images promoted on social media (i.e., Spotting photoshopped pictures).

Redefine their ideas of beauty and body standards to be more realistic and accepting.

Recognize female objectification in the media such as TV advertisements and magazine photos.

Understand and be aware of the media profit cycle that advertisements utilize to influence women to conform to certain beauty standards that lead to companies gaining profit.

Be empowered to appropriately discuss with their peers about beauty norms that are discriminatory against women or promote racial and body discrimination online

Phoebe Hsu is third-year undergraduate student at UCR who is pursuing an associate degree in psychology. She is currently the president of the Be Your Own Kind of Beautiful program.

Belen Gutierrez is a third-year undergraduate student at UCR who is pursuing an associate degree in sociology and education. She is currently one of the workshop leaders for the Be Your Own Kind of Beautiful program.

Jane Lee is a second-year undergraduate student at UCR who is pursuing an associate degree in education. She is currently one of the workshop leaders for the Be Your Own Kind of Beautiful program.

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

Special Events and Programs at School Sites and Community Venues

Teacher Professional Development

Gluck Fellows offer arts enrichment to classrooms of all ages – please let us know if you would like a Gluck fellow to visit your school in after or before hours to offer their program either as a ‘train the trainers’ or as an enrichment activity for teachers / adults.

Gluck ASK Residencies – Artists Spark Knowledge

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

Gluck at UCR ARTS

Cambra Sklarz, Graduate Fellow in Museum Education

Slow Art Walk: First Thursdays, 6pm PST on Zoom

September: This Thursday, September 3 let UCR ARTS and Gluck Student Fellow, Cambra Sklarz, lead you on a Virtual Slow Art Walk through artworks in our Facing Fire exhibition. What does that mean? Slow down, look closely at art, and talk about the experience with others.

October, join UCR ARTS and Gluck Student Fellow, Cambra Sklarz, for an exploration of fall-themed art in the California Museum of Photography’s historic photography collection. What are your favorite views of fall? A colorful leaf on the ground? A pumpkin in front of a house? Optional: Bring your own fall photographs to share with the group. Let us know you want to share photos on the form, and we’ll contact you to gather prior to the event!

November: On join UCR ARTS and Gluck Student Fellow, Cambra Sklarz, for an exploration of family photographs in the California Museum of Photography’s historic photography collection.

Do you have a favorite family photo? Who is in it? Why do you like it? What kinds of moments make you want to reach for the camera when you are with family? With Thanksgiving around the corner family is on our minds more than ever. Bring your own family photographs to share—participation is encouraged

December: Join us for Slow Art Walk: Intersection of Textiles and Photography on Thursday, December 3 at 6pm PST. Inspired by UCR ARTS’ current exhibition of quilts from the Social Justice Sewing Academy and by works in the permanent collection of the California Museum of Photography, this discussion will explore the intersection of textiles and photography.

January: Start the year off with fresh eyes and an exercise in slow looking at the botanical world. Join UCR ARTS and Gluck Student Fellow, Cambra Sklarz, for an exploration of photographs of flowers, trees, and other plants from the collections of the California Museum of Photography. Green thumbs are not required but participation is encouraged!

February: Long before our favorite cat memes on social media, animals captured the imagination of countless photographers. In this program, UCR ARTS and Gluck Student Fellow Cambra Sklarz will take participants on a slow-looking tour of a selection of the California Museum of Photography’s photographs

of our fabulous, photogenic, and feral friends in the animal world. From birds to bears, we'll think about how animals enliven the works and add meaning to images of the world around us. In this virtual discussion, human participation is encouraged; pets are welcome, too!

March: Feeling restless? Tired of looking at the same four walls? Opportunities to explore new spaces may be limited right now, but we can still marvel at the wonders of different buildings in photographs. Join UCR ARTS' Gluck Student Fellow, Cambra Sklarz, for an architectural tour through the collection of the California Museum of Photography. We'll spend the session looking closely at photographs of some remarkable structures while thinking about relationships between the mediums of photography and architecture. Participation is encouraged as these looking exercises take us on virtual visits to buildings around the world.

April: Most of us could use some time on a beach right now. As we think ahead to future vacations and lazy summer days, spend some time with UCR ARTS' Gluck Student Fellow, Cambra Sklarz, looking at historic photographs of sand, sun, and surf. From crowded urban beaches to remote glacial waters and rugged, rocky coasts, we will spend time considering the unique views and compositions that ocean shores offer photographers. The guided group conversation will encourage attendees to slow down and look closely. Participation is encouraged!

May: Join us for a day of relaxation and contemplation on international Slow Art Day. Start the morning with virtual yoga from The Japan Foundation, Los Angeles to set the tone of mindfulness and relaxation for the day. Then join three Slow Art tours where we'll look closely and have a conversation about photography from the California Museum of Photography's collection. Take an afternoon break in between tours for a sound bath meditation with The Japan Foundation, Los Angeles.

Cambra Sklarz is a PhD student in the Department of Art History where she studies American art. Prior to attending UC Riverside, she earned a M.A. in art history from The George Washington University in Washington, DC. While serving as a teaching assistant in her M.A. program, she enjoyed conducting class sessions at many of the art museums in the nation's capital. Ms. Sklarz has extensive professional experience in the arts in Southern California and has been working as a research associate at the Huntington Library, Art Museum, and Botanical Gardens. She has also held positions at the J. Paul Getty Museum, California Lawyers for the Arts, and a commercial photography gallery in Santa Monica. She previously interned in the American Art Department at the Los Angeles County Museum of Art. Ms. Sklarz earned her B.A. in art history from Tufts University and holds a J.D. from UCLA School of Law. She practiced law for several years before returning to the arts.

Victoria Bonato, Gluck Fellow in Family Learning

Family First Sunday 11am PST on Zoom:

September: Join us to celebrate Latinx Heritage Month at Virtual Family First Sunday on September 6! We will have a special guest, Illustrator **Alyssa Bermudez**, who will read her book *Lucía the Luchadora* and talk about what it's like to be an illustrator! Then we'll create our own luchador and luchadora masks inspired by Lucía!

October: For October Family First Sunday we are celebrating artists with disabilities and disability activism! We'll learn about neurodiverse and disabled activism in the art world, learn about artists and activists with disabilities, and do an art activity inspired by artist Richard Wawro.

November: For Family First Sunday on November 1 create your own pop art portrait inspired by artist Andy Warhol! Currently, there are several Andy Warhol portraits from the UCR ARTS collection on view in the [Culver@10](#) exhibition! We'll learn about Andy Warhol, pop art, and create two different types of pop art portraits.

December: Join us for @Family First Sunday: Book Making on December 6 at 11am PST! Learn about the history of books and how to create your own accordion-style book inspired by Edward Ruscha's artist book, "Every Building on Sunset Strip" which is in the UCR ARTS collection.

January: *Family First Sundays: Snow Globes* on January 3 at 11am PST and learn how to create your own snow globe inspired by the [Prometheus Project Snow Globe](#). Enjoy a book reading of *Snow Globe Wishes* by Erin Dealey to hear "a lyrical holiday story about wishes and community and snow—lots and lots of snow."

February: Celebrate Black History Month and learn about the artist Jean-Michel Basquiat for our *Family First Sunday's* program on February 7 at 11am PST! Create your own Basquiat-inspired expressive portrait of a Black historical figure or celebrity you look up to!

March: Now that we're one week into March, you might have noticed that the weather is getting a little warmer and the days are getting a little longer. Spring is on the way, a time of renewal and rebirth. In anticipation of Spring, our project involves flowers, watercolors, and a sunny spot outside. Follow our step-by-step instructions and you'll have a beautiful floral watercolor painting of your own!

April: For this project we will be taking portraits, printing them out, and transferring them onto wooden blocks. This print can serve as a decorative piece or can be hung up on the wall.

May: These days, virtual photo filters are all the rage. A filter can easily change the mood of a picture or greatly enhance it. This step-by-step project will show you how to make your very own photo filter without having to go online!

June: Today, we want to talk about something serious that has been going on lately. There has been a rise in discrimination or unfair treatment against Asian communities and nations. Here at the Gluck Fellow of the Arts and UCR Arts, we condemn these harmful sentiments and send our love and support to the Asian community, at home and abroad. Today we are going to celebrate Asian Heritage Month for Family First Sunday through art and activism.

We are going to learn about the Japanese photographer Kusakabe Kimbei and the Japanese American activist and scholar Yuji Ichioka. Our art activity is inspired by Kusakabe Kimbei and his painted photographs.

Victoria Bonato is a first year Art History MA student at UC Riverside, in June of 2020 she graduated from UC Santa Barbara in Art History and Classics. This will be her first year as a Gluck Fellow.

GluckGlobal – Gluck Resources on the Internet

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

GluckTV

GluckTV.UCR is an open virtual resource for persons/communities who seek out access to relevant art and performance practices to develop their own potential growth and ambition. Check out GluckTV on our website.

Getting to Know H2O a film about water –

watch this award-winning GluckTV film with your 3rd-8th graders and use the study guide to extend learning. One of our [STEAM videos on GluckTV.UCR](https://gluckprogram.ucr.edu/glucktv-steam-channel) <https://gluckprogram.ucr.edu/glucktv-steam-channel>

FilmCrew, Theatre, Film and Digital Production Fellowship Ensemble

QuaranTime

QuaranTime is a psychological drama made during the Covid epidemic.

D.A. Rivera was born and raised in the San Fernando Valley, arguably a Valley Boy through and through. He is a first-generation American with parents hailing from Mexico (Dad) and El Salvador (Mom). Danny acquired his B.A. in Creative Writing at California State University Northridge with a primary focus in narrative fiction before discovering his love of writing for performance. As a self-taught musician, Danny often composes accompanying music to the material he is working on. Danny would also like you to know that he is an avid toy collector and that he loves dogs.

Ariana Turner is a 4th year double major in TFDP and MCS and a Spanish minor. This is her first year being a part of the Gluck Ensemble.

Richard Robards is a returning and consummate student. He has 6 associate degrees and is now a senior acquiring a BA in film making. He has worked for NASA, NBC, and IBM in various technical capacities and has traveled the world teaching proprietary technologies. This is Richard's first participation with the Gluck Program.

Crystal Auduong is a 4th year TFDP major, marketing minor at UCR. Crystal is a new Gluck Fellow.

Maxine Garcia has studied at Academy of art and Rio Hondo college. She has an associate degree in the arts and is currently double majoring at UC Riverside in filmmaking and art history. This is her first time being a part of the Gluck ensemble, she will take on the position of Gaffer for the film.

Keana Renee is a Theater, Film & Television major with a minor in Creative writing. She has studied theater and communications within the past 5 years. She also has interned and worked with two major film festivals (San Diego International Film Festival and Palm Springs International Film Festival).

Serena Kilbury is so excited to be back with Gluck! She is a TFDP major with a concentration in Acting and Directing and is also studying for an education minor and is so happy to be back. She is entering into her third and final year at UCR and is Co-President of the club All That Jazz Musical Theatre. She first became a Gluck fellow when she was part of the production of Princess Ten Ten and the Dark Skies and hopes to continue to spread joy and entertain everyone she meets.

A returning Gluck Fellow, **Miranda Liu** is passionate about acting, writing, and teaching the new generation. She is an undergraduate senior studying theatre, film, and digital production, and is sad to leave the home she's found at UCR but excited for what the future holds.

Nicole Liverpool is a senior who is majoring in Film (TFDP) and minoring in Business. This is her first year with GluckTV.

Chelsea Patricia Ramirez is a proud UCR Theatre, Film, & Digital Productions and Creative Writing alumnus (class of 2020). Having toured with Gluck Improvology twice in her undergrad career, she believes in the power of art to represent the marginalized communities, change the future, and bring joy and inspiration to current generations and those to come. Currently an MFA candidate for Film and Television Production at USC, she gladly returns to Gluck to continue her mission to serve the Riverside community and I.E., knowing that if the craft can bring hope to even one life, it is well worth the efforts.

Austin Yi is currently working towards a TFDP major with an emphasis in Film and a Business Administration major with an emphasis in marketing at the university of California, Riverside.

Maribel Apuya, Creative Writing for the Performing Arts

The Gluck Legacy film, celebrating 25 years

The Gluck Legacy film showcases the work of Gluck fellows and celebrates the twenty-fifth anniversary of the Gluck program. It is available to see on GluckTV.

Maribel Apuya is a returning Gluck Fellow. She is an award-winning Filipino American filmmaker who was born in the Philippines and grew up in Oahu, Hawaii. She produced, directed, and narrated *The Sakada Series*, three documentary shorts highlighting the life stories of the Sakadas – Filipino men who immigrated to Hawaii between 1906-1946 to work as contract laborers for Hawaii's sugar and pineapple plantations. *The Sakada Series* won an "Award of Merit" from Impact DOCS Awards (2018), "Best Documentary Short" from the Honolulu Film Awards (2018), and "Silver Award" from Spotlight Documentary Film Awards (2018). Maribel is a graduate of the University of Hawaii at Manoa, where she was both a Presidential Scholar and a National Science Foundation Scholar. She is currently pursuing a Master of Fine Arts (MFA) in Creative Writing for the Performing Arts focusing on Screenwriting at the University of California, Riverside, where she was granted the Chancellor's Distinguished Fellowship Award.

Amanda Biggs, Graduate Fellow in Creative Writing for the Performing Arts

Choose Your Own Movie Adventure

Afternoon Adventures is an interactive choose your own adventure style video. You will be following along two roommates, Drew and McKenna on what they expect to be an average Saturday afternoon. When the unexpected happens, they will need your help to decide. At the end of each video when they are presented with a decision to make, choose a corresponding video for the option you would like them to choose. Follow it to the end, when you reach the end, start the video over to see how different decisions would have changed their afternoon. There are 15 parts to this Choose Your Own Movie Adventure on GluckTV / Stories.

Amanda Biggs is a current MFA candidate at the University of California, Riverside studying screenwriting. Originally from St. Louis, MO, Amanda received her undergraduate degree at the University of Wyoming before packing her bags and heading to California to pursue her masters. Most of her stories have a heavy emphasis on comedy featuring relatable characters. When she's not writing, she can be found performing improv or standup comedy.

Bob Bozonelos, Gluck Fellow in Music, Musicology

Excursions In Derivate Art: Reimagining the Silent Films of Segundo de Chomón with Sound.

This program/project offers viewers the opportunity to engage with past forms of media through derivative sound and music design. Derivative sound and music design can be used to bring new attention to silent films to study and create new art forms. To explore this medium, I selected several films by Segundo de Chomón (1871-1929). Chomón is regarded as the most significant Spanish silent film director and his works are often compared to those of his contemporary Georges Méliès. I specifically choose the works of Chomón as I found my research in Spanish music compatible with his films.

NOTE: For *Wordless Bliss*, I submitted the essay that describes the project in depth. Please use that if need be as it has all the information.

Adding sound and music to silent films

Explore your creativity by reimagining sound for silent films. Silent films offer new ways of discovering derivative forms of art and helps to preserve the past by bringing interest to old media.

Creating new music through derivate composition.

Wordless Bliss is a derivate form of music based on a 13th century English minstrel. *Wordless Bliss* aims to simulate a neural network through sound and video, mimicking the way a human brain operates at various stages of creative flow.

Target Audience: K – 2nd grade, 3rd-6th grade, Middle School, High School, Family Learning the projects can be viewed by all age demographics

Learning Objectives/Outcomes:

By using this Digital Program, learners will have a better appreciation of derivative and mixed media forms of art. The objectives of this project(s) are to showcase how existing forms of art, such as the silent films of Chomón and the melody of a 13th century minstrel can be reimagined in new mediums. Additionally, the media selected for these projects are all in the public domain. This is an important objective of the projects, as it brings attention to media that does not require attribution and is devoid of copyright infringement.

The outcomes for these projects are threefold. First, the illusion of adding sound and music to silent films were intentionally crafted to sound old. The outcome is to perceive that what is being heard is authentic to the era in which the silent films were made. Second, specific music and poetry were selected to support the documentary or story being presented. That outcome here, is to reinforce the imagines on screen and to offer viewers a sense of nostalgia of the past. Third, the use of sound effects and original music, such as used in *L'Iris Fantastique*, were implemented in a derivative style to explore my own creativity. The outcome is to express how original music and sound can be used to enhance silent films for a modern audience.

Bob Bozonelos is a Ph.D. student in Musicology and a recipient of the Dean's distinguished fellowship award. Bob holds a bachelor's degree in Classical Guitar Performance from California State San Bernardino and a master's in fine arts from the University of California Irvine. Bob is the recipient of several awards which include: The Anthony & Lois Evans Performance Award, EOP Outstanding Student Award, Annual Chairs Award for Guitar Ensemble, CSUSB Music Department Scholar of the Year, CSUSB Music Department Graduate Speaker of the Year, and recently was selected as the People's Choice winner for 2017 Wine Country Music Awards in Temecula California.

As part of his collective teaching experiences, Bob has been on faculty at several colleges and

universities. He has taught at the University of Redlands, Mt. San Jacinto College, Art Institute of California, and the Commercial Music Department at RCC Norco. Bob is certified in Pro Tools Recording Software and specializes in recording sounds for film. Bob has contributed to various administrative and academic endeavors during his time in post-secondary education. He has proposed and passed curriculum for the MSJC school district, served on the Academic Senate as an Associate Faculty Representative, and has written grants for the Strong Workforce Program for the acquisition of new recording technologies.

Kelly Bowker, Graduate Fellow in Critical Dance Studies

Dance films

What makes movement “dance”? Can a camera dance? This series of dance films displays a range of different dancing possibilities from a formal concert captured on film, to an afternoon of toddler playtime in the park.

Afternoon Exploration follows the pathway of a curious toddler and his attentive mother as they explore a field. Discovering the potential of his own body, and the wonder of the world around him, this toddler brings his mom along to examine the world with fresh eyes.

Herd/Heard was originally presented as an hour-long live performance choreographed by UCR MFA student Jennifer Hong in collaboration with her dancers. This seven-minute film captures a slice of the dancers’ actions and interactions as they build in intensity and rhythm.

Are you growing tired of working from home? **Dance Break** is a quirky attempt to present my feelings about trying to write a dissertation during a pandemic. Sometimes, to write about dance, one must find some time to dance.

Target Audience: K – 2nd grade, 3rd-6th grade, Middle School, High School, Family Learning

Kelly Bowker is a Ph.D. candidate in Critical Dance Studies at University of California Riverside with previous degrees from Trinity Laban Conservatoire of Music and Dance (M.A.in Choreography) and University of Michigan (B.F.A. in Dance). Bowker’s choreography has been seen on the stages of the Garage, Union Square, CounterPULSE and ODC in San Francisco as well as the Menomonee Club and Chicago Art and Design Center in Chicago. Bowker began integrating media into her live performance works during her MA and for the last few years has been working to expand her choreographic skills through film.

Jorge M. Calaf Vicario, Graduate Fellow in Music

La Gran Bomba: Modern Puertorrican Music for guitar quartet

Come learn about “La Gran Bomba” a new piece written for four guitars based on the traditional Afro-Puertorrican song and dance style of Bomba. See how a modern composer from the island develops a new language in fusing traditional elements of the Afro-Puertorrican Bomba with the techniques and styles of contemporary classical music composition. The piece is a ‘tour de force’ for the guitar quartet, which means it is very difficult but also exciting and expressive. Learn about the composer, the group he wrote the piece for and the piece itself in a musical journey through contemporary styles of Puertorrican classical music.

Target Audience: K – 2nd grade, 3rd-6th grade, Middle School, High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital Program learners will learn about contemporary Puertorrican music for four guitars. They will also learn general traits about the traditional Afro-Puertorrican song and dance style of Bomba. They will learn about the composer who wrote the piece and the group he wrote the piece for. They will also be able to identify different traits of Bomba music by listening to the piece.

Jorge M. Calaf studied Classical Guitar Performance at Syracuse University (BM'09), at the Puerto Rico Conservatory of Music (BM'14) and at Oklahoma City University (MM'19). During this time, he had the opportunity to study with some of the most distinguished professors in this field. He is currently in pursuit of a PhD in musicology from the University of California in Riverside. His accomplishments include a long history of representing Puerto Rico with the classical guitar along the US, especially with the guitar quartet he formed, FourteGuitar. He was the recipient of a talent-based music scholarship at OCU and of the Hays Assistantship Award, a newly formed outside-sourced scholarship that included an assistant conductor position at the Oklahoma Guitar Orchestra (OKGO) program. At UCR he was awarded a fellowship to pursue his doctoral studies and is now also a Gluck second-year fellow.

Hermann Hudde, Graduate Fellow in Music

Alex Rodríguez: His Life and Music / Alex Rodríguez: su música y vida

This interactive presentation seeks to engage the students/audiences around the globe with a musical tour across time, history, and culture. I am going to record high quality videos with the music by U.S. American/Venezuelan composer Alex Rodríguez that embraces a diverse group of musical cultures to post them permanently in the Gluck TV Channel. In addition, with my online classical guitar performances, I will use the instrument and its repertoire as a connection tool for students/audiences to experientially travel through these cultures and time within history. I also seek to engage with them in a conversation, between works, about how an instrument and its music represents the people time and culture as well as how a musical instrument can embody and represent a diversity of music styles. In this hour presentation the students/audiences will listen short works which includes art music from Latin America and Spain.

Can you believe it is possible to travel across time and cultures in history with a guitar without leaving the classroom or your house? Do you know that music performances can transport us to a different place of cultural history? Well, the answer is: Yes! In this interactive performance presentation, the student/audiences and the performer will experience together this especial musical online travel. We will have the opportunity to engage and enjoy together a beautiful and inspiring repertoire for guitar by the eminent U.S. American/Venezuelan composer Alex Rodríguez.

Target Audience: K – 2nd grade, 3rd-6th grade, Middle School, High School, Family Learning

By using this Digital Program learners will:

1. To get familiarized with historical and musical context and terminology as well as with some music for guitar.
2. The students will learn in this presentation basic music concepts such as tempo, metric, form, genre, among others.
3. Be aware of the process of transculturation by understanding how the music, people and history impacted each other.
4. Understand that music is a human cultural creation.
5. Understand that the contact between cultures can enrich humanity and it also generate new cultural manifestations.
6. Understand that human beings, we are all are musicals and express it in diverse ways.
7. Support the learning of history, music, cultural studies, and geography.

Hermann Hudde is a candidate for the PhD in Musicology at the University of California, Riverside. As a performer, Hermann Hudde has played concerts internationally at the Graphik Museum "Pablo Picasso", La Universidad Central de Venezuela, Wasserstaawerk Concertgebow, MIT Guest Artist Concert Series, Dartmouth College Vaughan Recital Series, La Maison de l'Amérique Latine in Paris, among other venues.

Centaur Records released the newest Hermann's cd "Iberoamérica" in 2009 and in 2003, the German label Dreyer & Gaido produced Hermann's first cd entitled "Trivium." The Estonian composer Renée Eespere dedicated his solo guitar work Immutatio to Hermann and in 2006 Dr. Carlos Espinosa presented Hermann with a concert guitar made by the esteemed Spanish guitar maker, Luthier Francisco Esteve. Hermann taught a course entitled Latin American Classical Traditions, at the New England Conservatory School of Continuing Education. As a musicologist has been awarded the Second Prize of the Otto Mayer

Serra (2016) and a Research Grant by the Latin Grammy Cultural Foundation. In 2019, Hermann performed the premier of a dedicated work "Suite Continental" by Venezuelan composer Alex Rodriguez with the North/South Consonance Chamber Orchestra conducted by Max Lifchitz in New York City.

Hermann 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. For more information, please visit: www.hhudde.com

Anna Emilova Sivova, Graduate Fellow in Music **TRAVELING WITH MY VIOLIN**

This is a project of three videos that feature a violin solo performance and three different shooting venues. The first video, "Meditation of Thais" represents the moments of inspiration, even meditation at times, when while practicing the violin, my mind suddenly goes away, following the melodies of the violin. The second video, "My Violin in Sofia" was shot Sofia, which is one of the oldest cities in Europe. The third video was filmed in Seville, an overwhelmingly beautiful city with many layers of history.

Target Audience: K – 2nd grade, 3rd-6th grade, Middle School, High School, Family Learning

Learning Objectives/Outcomes:

By using this Digital DIY Curriculum students will learn to identify the sound of the violin solo. They will also get familiar with three different compositions by three very distinct composers (Massenet, Kreisler, and Sarasate). In addition to the audio material, the videos are shot on three very different venues. Two of them are two main European cities, Sofia, and Seville. The images will attract the attention of young and older students by providing them visual information that brings them close to two very different cultures.

Anna Emilova Sivova is a Ph.D. candidate in musicology at the University of California, Riverside. Her research focuses on the chants performed during the Holy Week processions in Andalusia, Spain, specifically Seville, under the guidance of Prof. Walter Clark. She obtained an MA in musicology at the University of Hawai'i in Manoa, Honolulu and published two books that study the social impact of classical music in Seville's society before and after the Universal Exposition in 1992. She also holds a master's degree in orchestral studies from the International University of Andalusia/Barenboim-Said Academy in Seville. She obtained her bachelor's degree in Violin in the prestigious music school Reina Sofia, Madrid, and the Conservatory "Padre Soler" in San Lorenzo de El Escorial, Madrid. Anna has also studied orchestral and choral conducting at the University of Seville.

Born in Sofia, Bulgaria, she moved with her family to Seville in the early nineties. At age five, she started studying violin with her mother, the violinist Madlen Kassabova. Anna obtained numerous violin prizes in Bulgaria and Spain, and scholarships from the Spanish Ministry of Culture, Andalusian Government, Foundations Albéniz, Cruzcampo, El Monte. Since the early two thousand, Anna holds violin positions in several symphony orchestras: Bilbao Orkestra Sinfonikoa (principal of seconds), Royal Symphony Orchestra of Seville, and West-Easter Divan Orchestra conducted by Daniel Barenboim. She has performed in the most important music halls in Europe, both chamber and symphonic music and has participated in music Festivals such as the Proms, Ravello, among others.

Operaperta Duo - Elisa Ramon, soprano, Alessio Olivieri, guitar and Gluck Fellow in Music

Operaperta Duo Presents

Operaperta Duo is a duo of native Italian musicians, Elisa Ramon (soprano) and Alessio Olivieri (classical guitar). Operaperta Duo performs original repertoire for voice and classical guitar - ranging from 18th to 21st century - together with the traditional popular Italian repertoire, Spanish folk songs, and standard jazz tunes arrangements. Since 2011 Operaperta Duo has performed in Italy, the United States, Australia, and New Zealand, and has released the CD "Operaperta Duo: Spanish Popular Songs, Venetian Boat Songs, Neapolitan Songs." Operaperta Duo is a 4th year returning Gluck Fellow!
www.operapertaduo.com

LA MAJA DOLOROSA

La maja dolorosa is a set of three songs for voice and piano written by the Spanish composer Enrique Granados (1867-1916). It is based on lyrics by Fernando Periquet (1873-1940), and it is part of a collection of compositions called *Tonadillas en estilo antiguo* (1910).

We here perform the first of three (¡Oh muerte cruel! / Oh, cruel death!). The video includes artworks (paints and tapestry cartoons) by the illustrious Spanish painter Francisco Goya (1746-1928), who was Granados' preferred and inspired several of his composition, including an opera titled *Goyescas*. In a time when Spain was struggling to re-establish a sense of self-identity (following the disastrous 1898 war with the U.S.A.), Granados saw in Goya the ideal artistic reference of a glorious Spanish era, one populated by *majos* and *majas*. Often called *manolos* and *manolas*, they were usually low-class people who distinguished themselves for their elaborated outfits, manners, and behavior. Granados identified *majos* and *majas* as the quintessential expression of Castillanism (a sense of "Spanishness" specifically identified with the Castille region). The artworks presented in the video are all Goya's representations of *majos* and *majas*. This video clip is our homages to the intertwined aesthetics of Goya and Granados.

La maja dolorosa n. 1 expresses the pain of the *maja* for the death of her beloved ("Come back my love, because to live a life this way [without you] is like dying"). The original score for voice and piano was arranged for voice and guitar by Alessio Olivieri.

AN EPITAPH

"An Epitaph" is a song for voice and guitar by British composer John Duarte (1919-2004) on the homonymous poem by Walter de la Mare (1873-1956). The story of the beautiful girl from the West Country, whom nobody remembers after her death, is a romantic metaphor of the transitoriness of life. What stays, what is carried on, is not the mere physicality ("Beauty vanishes, beauty passes"). Instead, it is the inner beauty of one's soul. The video photography includes British and Scottish landscapes, evoking the countryside that was undoubtedly a source of inspiration for both de la Mare and Duarte. This song is part of Duarte's work titled *Five Quiet Songs* Op. 37 (1968).

OMAR'S LAMENT

"Omar's Lament" is a song for voice and guitar by British composer John Duarte (1919-2004), and it is part of his work titled *Five Quiet Songs* Op. 37 (1968). The lyrics come from *The Rubáiyát of Omar Khayyám* (1859), a translation work by Edward FitzGerald (1809-1883). FitzGerald engaged in Oriental studies and published his translation of a set of quatrains - discovered in those years in Calcutta – attributed to the Persian "astronomer-poet" Omar Khayyám (1048-1131).

OMBRE AMENE

This romance was composed by Mauro Giuliani (1781-1829) on a notorious poem by Pietro Metastasio (1689-1782). The video includes a selection of works by such renowned French painters as Jean-Antoine Watteau (1684-1721) and Jean-Honoré Fragonard (1732-1806). Watteau has been defined as "the guitarists' painter" because of the numerous guitars and guitarist representations in his works. We selected pictures that evoke the atmosphere and subject of the lyrics. "Ombre amene" (lovely shades) and "amiche piante" ("friendly plants") suggest the human relationship with nature, a pastoral world that is environment and expression of love. The imaginary character also asks the wind ("zeffiretto lusinghiero") to travel and tell the beloved to come back and "give peace" to the love struggle.

This romance is part of Giuliani's *Sei ariette* Op. 95 (1816)

Operaperta Duo
 Elisa Ramon, soprano
 Alessio Olivieri, guitar

LE DIMORE AMOR NON AMA

This romance was composed by the Italian composer Mauro Giuliani (1781-1829) on a notorious poem by Pietro Metastasio (1689-1782). It describes the nature of love, which cannot be held since it does not love the dwelling places ("Le dimore amor non ama"). The main character needs to see his lover as the time away from her seems like a long exile for his soul.

This romance is part of Giuliani's *Sei ariette* Op. 95 (1816).

DERVISH

In 1989, the Australian composer Phillip Houghton (1954-2017) composed the piece "Stélé," a guitar composition in four movements (1. Stélé, 2. Dervish, 3. Bronze Apollo, 4. Web). The work was inspired by—and it is an homage to—the Greek art and mythology, as well as, as well as the Grecian landscape and culture. The word Stélé, which gives title to both the composition and its first movement, means "headstone" (or monument).

"Dervish" has two sources of inspiration. The first one is a Hellenistic statue, dated 140-150 B.C., called The Jokey of Artemision (Artemision is the place in Greece where the parts of the bronze statue were retrieved at the beginning of the 20th century), representing a boy riding a galloping horse. In the piece, Houghton constantly creates the horse's image through the relentless repetition of notes. In the final section, the composer employs the so-called Bartók pizzicato technique. This technique—which the Hungarian composer Béla Bartók first started using on the violin—entails slapping the guitar strings against the fretboard, creating a percussive "snapping" effect. In the piece, this generates the imagery of the mad galloping horse making quick and nervous turns.

The second source of inspiration, which also provides the title to the piece, comes from the Turkish culture of the Dervish. Specifically, Houghton's music is an aesthetic response to the practice of the "whirling dervishes." This is an ecstatic dance ritual practice of the Sufi Muslim groups in Turkey dating back to the 12th century. By listening to the music and spinning their body for hours, while concurrently moving in a circle, the Sufi whirlers sought to transcend themselves, cathartically aiming to God. This practice is also a symbolic imitation of the Solar system, with its planets (represented by circulars shape taken by the whirling Sufi's dresses) orbiting around the Sun.

Alessio Olivieri, Italian classical guitarist and musicologist, is a PhD candidate in Musicology at the University of California Riverside, where he serves also as Teaching Assistant and Associate Instructor. He is recipient of the Dean's Distinguished Fellowship, the Gluck Fellowship of the Arts, the UCR Outstanding Teaching Assistant Award (2018-19), and the Manolito Pinazo Award for advanced research in Iberian and Latin American music (2018-19). He received a Master of Music in Classical Guitar Performance from the Manhattan School of Music in New York City, as well as a Master of Music in Music Technology/Publishing (summa cum laude), a Bachelor of Music in Musicology, and a Diploma in Classical Guitar, all from the Cesare Pollini Conservatory in Padova (Italy). As a musicologist, his current research focuses on realism and Verismo in the Spanish musical theatre at the crossroads of 19th and 20th centuries. He also researched the Italian lute music of the Renaissance (thesis on the M.S. 223 of the library of the Accademia Filarmonica in Verona), and the Italian salon romances of the 19th century — with the book *Le romanze da salotto di Michele Bellucci. Le edizioni a stampa e i manoscritti autografi* (2010). His graduate thesis, titled *Il Tenebrismo: la chitarra della notte oscura da Manuel de Falla ad Angelo Gilardino*, introduced the concept of "tenebrism" as a new poetic in the 20th century guitar repertoire. Alessio performed throughout Italy, USA, Australia, and New Zealand, as soloist and in chamber music groups —especially with his wife, the Italian soprano Elisa Ramon, as Operaperta Duo. He recorded two CDs (as Operaperta Duo, and as member of the former Manhattan Guitar Quartet). As an educator, Alessio previously served as Guitar Instructor at the Edinboro University of Pennsylvania (2014-16), and as guitar and music teacher, in high schools and middle schools in Italy.

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

Italian soprano **Elisa Ramon** has performed in many theatres and music seasons up to debut in 2009 at the Teatro Olimpico in Vicenza (Italy), with the *Der Schauspieldirektor* by W. A. Mozart (in the role of

Mademoiselle Silberklang). Her major operatic experiences include: *Kaffeekantate* by J. S. Bach, *La Serva Padrona* by G. B. Pergolesi, *Bastien und Bastienne* and *Der Schauspieldirektor* by W. A. Mozart. In 2011, she established the Operaperta Duo, with the Italian guitarist Alessio Olivieri, starting an intense activity of chamber music performances in Italy, Australia, New Zealand and The United States, and premiering works by such composers as Mark Delpriora.

Elisa's recordings include the CD *Michele Bellucci, Romanze per soprano, World Premier Recording*, and the CD *Operaperta Duo: Spanish Popular Songs, Venetian Boat Songs, Neapolitan Songs*, together with Alessio Olivieri.

Elisa received her Diploma (Master of Music) in Voice from the Cesare Pollini Conservatory of Padua (Italy), under the tutelage of Mrs. Rosanna Lippi. Her artistic career was always supported with musicological and teaching studies. In 2008 she received a Bachelor of Music in Musicology from the University of Padua, and in 2009 she received a master's in music education, with highest honors, from the Cesare Pollini Conservatory of Padua (Italy).

Currently, Elisa serves as voice instructor in the College of Music of the University of North Texas, where she also teaches courses of Italian and French diction for singers. Prior to that, she taught applied voice and diction at Edinboro University of Pennsylvania. Website: <http://www.elisaramon.com/>

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](#).

Tag us on Instagram when you post pictures of Gluck Fellows in your class: @gluckucr #gluckucr

Gluck Podcasts with UCR ARTS

UCR ARTS 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 ARTS podcast archive](#)

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 because uniquely valuable 35mm slide collections created and amassed by 20th century scholars of the built environment are threatened with loss, destruction, and environmental damage. Working in UCR's Visual Resource Collection, the GluckGlobal Fellow processes an original collection of slide materials designated by the SAH as at-risk of loss or destruction. The Fellow works with an at-risk collection from beginning to end. Thus, the Fellow assesses, organizes, develops a finding aid, digitizes, catalogues, and publishes. The Fellowship culminates with the publication of digitized images across online public platforms; thereby making public academic resources that would otherwise be unseen or possibly even destroyed.

[Online Archive of California ArtStor](#)

The UCR Visual Resources Collection is a unique campus resource currently maintaining: an archived slide collection, an archived digital image collection (100,000+), in addition to a growing online Digital Image Collection. Areas covered include Western architecture, sculpture, painting, photography, and illuminated manuscripts, as well as Latin American art and archaeology and Asian art concentrating on East Asian painting.

Gluck Creative Classroom

Do you need some creative ideas for arts integration? Do you have intrepid students who would like to try new DIY arts activities?

Check out the UCR Gluck Program's [Creative Classroom](#) website where we have resources for all ages and abilities – all free to download and share. Gluck Fellows produce a variety of activities and

informational PowerPoints and posters of their research accessible for classroom use, with accompanying projects or activities.

In March 2020 Covid19 prompted a county-wide lockdown, all GluckLive school visits stopped. Gluck Fellows responded immediately with Zoom sessions and Creative Classroom submissions and that experience inspired some to create their own online teaching presence.

The Gluck Program at UCR aims to serve the community under all circumstances, and is well place to respond to challenges, including the ongoing distance learning recommendations in California.

<https://gluckprogram.ucr.edu/gluck-creative-classroom-home>