

Gluck Fellows Program of the Arts at UCR: Fellows’ Programs 2022-2023

Gluck Fellows Program of the Arts at UCR: Fellows’ Programs 2022-2023	1
Introduction for Site Coordinators	5
Gluck Fellows Program of the Arts at UCR: GluckLive Programs for 2022-23	5
REQUIRED: Host/Teacher Evaluation Form 2022-23	5
OPTIONAL: Student Evaluation Form 2022-23	5
Art-making and Art Appreciation	6
Benjamin Berry, Graduate Fellow in Studio Art	6
Surface to Surface: Making Art with Rubbings	6
Target Audience: 3 rd - 6 th grade, middle school, high school	6
Antonio Bever, Graduate Fellow in Studio Art	6
An Introduction to the Techniques of Surrealism	6
Target Audience: 3 rd - 6 th grade, middle school, high school	7
Kyrie Blackman, Graduate Fellow in Art History	7
“Issho ni shimashou” (lets come together) Art, Anime, and Iconography	7
Target Audience: 5 th - 6 th grade, middle school, high school	7
Ava Fojtik, Graduate Fellow in Creative Writing for the Performing Arts	7
Show of Hands: Creating Characters through Hand Puppets	7
Target Audience: K – 2nd grade	8
Inès Kivimäki, Graduate Fellow in Studio Art	8
The Future is Now	8
Target Audience: 3 rd - 6 th grade, middle school, high school	8
Acacia Marable, Graduate Fellow in Studio Art	8
Ways of Seeing: Using observation to make abstract drawings.	8
Target Audience: 3 rd - 6 th grade, middle school, high school, family learning	9
Athena Sesma, Graduate Fellow in History of Art	9
Cave Art Becomes Alive! (Again!)	9
Target Audience: 3 rd , 4 th or 5 th	9
Melissa Reyes, Graduate Fellow in History of Art	9
De Stijl Art Inspired by Piet Mondrian	9
Target Audience: 3 rd - 6 th grade, middle school, high school, family learning	10
Sofia Valiente, Graduate Fellow in Visual Art	10
TRBL – a photo ASK Residency with Sherman Indian High School film class	10
Target Audience: Sherman Indian High School	10
Creative Writing - Fiction / Non-Fiction / Poetry	11
Eduardo Brandi, Graduate Fellow in Creative Writing (Nonfiction)	11
Remembering Words – Poetry for our Loved Ones	11
Target Audience: 3 rd -6 th , middle school, high school	11
Lily Felsenthal, Graduate Fellow in Creative Writing (Nonfiction)	11
Fun with Writing Prompts	11
Target Audience: 3 rd -6 th , middle school, high school	12

Jessica Maccaro, Ph.D. Candidate in Entomology	12
The Metamorphosis of a New Perspective - Insect Poetry and chapbook making with Peralta	12
Target Audience: 5 th and 6 th graders at Peralta Elementary	12
Rachel Whitfield, Graduate Fellow in Creative Writing (Poetry)	12
Finding Your Voice Through Blackout Poetry	12
Target Audience: 3 rd , 4 th or 5 th grade, middle school, high school, family learning	12
Writing for the Performing Arts and Theatre/Film/Digital Production	13
Allison Moon, Graduate Fellow in Creative Writing for the Performing Arts	13
Designing Heroes and Villains	13
Target Audience: 3 rd - 6 th grade, middle school	13
Chun Chia Tai, Ph.D. Candidate in Ethnomusicology	13
Let's Learn Storytelling and Sound Performing in Radio Drama	13
Target Audience: 4 th - 6 th , Middle School, High School, Family Learning	14
Dance	14
Mariia Bakalo, Graduate Fellow in Critical Dance Studies	14
Dance poetry Laboratory	14
Target Audience: 3 rd - 6 th , or high school dance students	14
Sinjini Chatterjee, Graduate Fellow in Critical Dance Studies	14
Expressing Mathematics through the Body	14
Target Audience: K-2nd, 3rd-6th grade, Middle School, Family Learning	15
Jemuel jr. barrera garcia, Dance/ Ph.D. in Critical Dance Studies	15
Move with Nature: Pangalay	15
Target Audience: 3 rd -6 th grade, Middle School, High School	16
Manny Macias, Graduate Fellow in Critical Dance Studies Ph.D. program	16
ASK Residency with Etiwanda High School Marching Band: Movement and Embodiment for the Performing Arts	16
Target Audience: High School	16
Mariangela Nobre, Graduate Fellow in Ethnomusicology	17
Samba-An Invitation to Dance	17
Target Audience: 5 th - 6 th , Middle School, High School, Family Learning	17
Sammitha Sreevathsa, Graduate Fellow in Critical Dance Studies	17
Story weaving through dance gestures	17
Target Audience: 3 rd - 4 th , high school dance students, Family Learning	18
Andrew Ssebulime, Graduate Fellow in Critical Dance Studies	18
Dance, Songs and Games of Uganda	18
Target Audience: 3 rd - 6 th , Family Learning	18
Keisha Turner, Graduate Fellow in Experimental Choreography	18
Let's Go! Back and Forth Through Black American Dance	18
Target Audience: 3 rd -6 th , Middle School, Family Learning	19
Gluck Contemporary Dance Ensemble (CDE) with Kevin Wong, Graduate Fellow in Experimental Choreography	19
All things play	19
Target Audience: all ages	20

Music	20
Jorge Calaf, Graduate Fellow in Ethnomusicology	20
Castles of Spain – A musical journey	20
Target Audience: 3 rd -6 th , Middle School, High School, Family Learning	21
Rory Fewer, Graduate Fellow in Ethnomusicology	21
Students Direct the Music: A Crash Course in Conducting	21
Target Audience: 3 rd - 6 th , Middle School	21
Nathan Huxtable, Graduate Fellow in Ethnomusicology	21
The Wood That Sings: The World of Marimba	21
Site requirements: site must have their own marimba	22
Target Audience: Middle School, High School band / marching band with marimba	22
Alvaro Lopez Graduate Fellows in Digital Composition	22
Salsa percussion patterns and dance	22
Target Audience: 5 th - 6 th , Middle School, High School, Family Learning	22
Eloy Meira de la Cadena, Graduate Fellow in Ethnomusicology	23
Cumbia: The Music from the Americas	23
Target Audience: 3 rd -6 th , Middle School, High School, Family Learning	23
Daniel Vidales, Ph.D. student in Ethnomusicology	23
MusicMakers and SongWriters!	23
Target Audience: SDC all grade levels and/or 3 rd -6 th	24
Social and Emotional Learning through Movement and Games	24
Nicolas Valdivia, Ph.D. Student in Hispanic Studies	24
Evolving Games	24
Target Audience: 3 rd -6 th , Middle School, High School, Family Learning	24
Cinthia Duran Larrea, Ph.D. student in Critical Dance Studies	25
Short and Sweet!: 3 Practices to Reset Mind and Body in the Classroom	25
Body- Listening: meditation through breathing and moving!	25
Target Audience: K-2, 3rd-6th grade, Middle School	25
STEAM	26
Bob Bozonelos, Ph.D. Candidate in Musicology	26
Full STEAM Ahead! Creating Pathways with the Mobile Career Center!	26
Jessica Maccaro, Ph.D. Candidate in Entomology	26
Insect Poetry	26
Target Audience: 3 rd , 4 th or 5 th grade	27
UCR’s Department of Art History Visual Resource Collection	27
CALLING ALL PHOTOGRAPHERS!	27
Target Audience: Middle School, High School, Family Learning	27
Special Events and Programs – Fun, Free Things to do with Gluck!	27
Gluck on the UCR Campus	27
Gluck VIP Day	27
You must provide transportation and complete UCR Risk Management ‘approved school’ paperwork	27
Target Audience: 3 rd -6 th , Middle School, High School	27

Pedro Lopez de la Osa, Graduate Fellow in Music	27
Gluck Pentland Concert Series	27
Target Audience: all ages	28
Salsa Dance Crew	28
Salsa Socials	28
Target Audience: all ages	28
Gluck at UCR ARTS in downtown Riverside	28
Reflecting Forward: Pop-Up Talks on Contemporary Art with Lawrence Ramirez, Elizabeth Carleton, and Becky Luo, Graduate Fellows in History of Art	28
Interested in contemporary art in your Riverside community? Join us for First Thursdays at UCR ARTS!	28
Target Audience: all ages	29
Ashley McNelis, Ph.D. Student in Art History	29
Slow Art Sunday	29
Target Audience: all ages	29
Gluck in the Community	30
Gluck Contemporary Dance Ensemble (CDE) with Kevin Wong, Graduate Fellow in Experimental Choreography	30
All things play	30
Antonix, Graduate Fellow in Experimental Choreography	30
play.pause.rewind.	30
Target Audience: all ages	30
Al Ellison and Evan Duncan, Graduate Fellows in Transdisciplinary Performance	30
Full Out (in process)	30
Target Audience: all ages	31
Aaron Higareda, M.F.A. student in Creative Writing for the Performing Arts	31
Panquetzalitli: A new play staged reading	31
Target Audience: all ages	31
Special Events and Programs at School Sites	32
Teacher Professional Development	32
Gluck ASK Residencies – Artists Spark Knowledge	32
GluckGlobal – Gluck Resources on the Internet	32
Sarah Grace Faulk, Graduate Fellow in History of Art	32
Gluck and the UCR Visual Resources Collection	32
Gluck on Social Media	32
Gluck Podcasts with UCR ARTS	33
GluckTV	33
Stick With It	33
Getting to Know H2O - a film about water	33
Gluck Creative Classroom	33
https://gluckprogram.ucr.edu/gluck-creative-classroom-home	34

Introduction for Site Coordinators

Gluck Fellows Program of the Arts at UCR: GluckLive Programs for 2022-23

GluckLive programs are arts enrichment programs designed by UCR graduate students who receive a fellowship to present arts outreach in the community – GluckLive programs are available Face-to-Face or on video conferencing software, like Google Meets, during the academic year 2022-23. Gluck fellows will follow the strictest Covid protocol for UCR and your site, as well as their own comfort zone, and will show proof of vaccine if required.

Site Coordinators, please use the Google Request Form linked below to initiate booking or register your interest. Please give us as much information for requested times and dates of bookings as possible so the fellow can accommodate your request. All programs will be offered via both video conferencing and Face-to-Face, unless described differently. Program requests for the UCR quarter in which the Programs available is sent will be filled first. Requests for future quarters will be scheduled in due course if Fellows have remaining availability.

Please contact Gluck Program Coordinator Christine Leapman gluckprogram@ucr.edu for scheduling questions or to set up your site with Gluck.

Evaluations are required by the Gluck Program and are an important part of the Common Core Curriculum: Evaluations allow participants the opportunity to reflect on the arts in thoughtful writing on one's observations, feelings, and ideas about the arts.

Please complete online Teacher Evaluation Form linked below and include student comments for each classroom seeing each presentation. Teacher evaluations are **required**, and teachers who do not submit evaluations within 2 weeks of their Gluck visit may not be scheduled for future Gluck sessions.

REQUIRED: [Host/Teacher Evaluation Form 2022-23](#)

OPTIONAL: [Student Evaluation Form 2022-23](#)

Common Core Curriculum Learning Outcomes and Interactive Activities

Programs adhere to Common Core Curriculum standards and provide opportunities for:

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

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

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

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

Art-making and Art Appreciation

Benjamin Berry, Graduate Fellow in Studio Art

Surface to Surface: Making Art with Rubbings

A piece of paper is pressed down onto an object. A crayon is rubbed onto the paper and, like magic, the surface texture appears in front of the student's eye! From Surrealist artists like Max Ernst to contemporary artists such as Do Ho Suh and Jack Whitten, artist rubbings have a long and rich history. The technique can be used to faithfully reproduce a surface, create a work of abstract art, or add texture to a drawing. It is a way of creating art that is exciting, inexpensive, and accessible. In this workshop, students learn about important examples of rubbing in art history and make rubbings of their own. It is an opportunity for students to explore their creativity and talent, play, experiment, and engage with their physical world through visual art.

Content Area Keywords/Searchable Terms: Visual Art, Drawing, Rubbings

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Have an understanding of how artists have used rubbings in the past as a technique for creating meaningful artwork and for fulfilling their artistic vision

Execution: Students will create their own rubbings using available objects, paper, and colored pencils and crayons. Students will be encouraged to experiment with color and creatively engage their physical environment

Reflection: On the back of their rubbings (or another provided paper), students will write a brief reflection on what they learned about rubbings and provide a description or interpretation of the art they created.

Benjamin Berry is a photographer and M.F.A. candidate in the UC-Riverside Studio Art program. Born and raised in North Carolina, he received his B.A. from Hampshire College in 2015 and was a recipient of the Elaine Mayes Grant for Photography and Film. He moved to Los Angeles in 2021 to begin his graduate studies and is excited to engage with the artistic and educational communities of the Inland Empire.

Target Audience: 3rd- 6th grade, middle school, high school

Antonio Bever, Graduate Fellow in Studio Art

An Introduction to the Techniques of Surrealism

The students will learn about Surrealism with a focus on its history and techniques. They will engage with the subject matter through a conversation about specific artists and artworks as well as having time to use the techniques and concepts talked about to create their own work of surrealist art. Some of the techniques and concepts touched upon will be collage, and chance. I think learning the language of Surrealism is important because it is one of the most commonly used techniques employed in the media young people are engaged by. Surrealism is a very accessible form of avante garde art and makes for an excellent introduction to the history of modern art.

Content Area Keywords/Searchable Terms: Surrealism, Collage, Salvador Dali, Max Ernst

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Surrealism is an important artistic strategy seen in various areas of visual culture. A common surrealist technique is the combining of two forms of media to create surprising juxtapositions. This technique has become foundational even to advertising and television.

Execution: will exercise the techniques used by the surrealists to create a unique artwork.

Reflection: will talk about the works they made and how they used the techniques they learned.

Antonio Bever is a second year M.F.A. student at the University of California at Riverside. He completed his B.F.A. at Suny Purchase. He specializes in photography and works in video and collage. Antonio has been teaching since 2018 and along with teaching at the University of California at Riverside has also taught through the online learning program, We Are Vantage Points.

Target Audience: 3rd- 6th grade, middle school, high school

Kyrie Blackman, Graduate Fellow in Art History

“Issho ni shimashou” (lets come together) Art, Anime, and Iconography

“Issho ni shimashou” (lets come together) Art and Anime, is a program centered around all things Anime. Anime has been around us for decades but now more than ever anime enthusiasts have come together dressing up as their favorite character at local conventions. Sports fans can’t have all the fun, right? This program has a curriculum centered around historical influence from Japanese culture and ways one can portray an anime character. There will be a range of activities for students, including analyzing and identifying different artistic styles in different shows, symbolism and iconography, and students create their own anime inspired character. If you have a passion and love for Anime or have never considered Anime as part of the classical dialectic, this program will help you understand it deeply, as well as help you express your own iconography in an artistic form.

Content Area Keywords/Searchable Terms:

Anime, Cosplaying, Mangas, Crunchyroll, Comicon, Anime Expo, Japan, Naruto, DragonBall Z, Dreamcon, Funimation

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Give insight to a popular art form and how they can use that to create art and their own platform.

Execution: Research, understanding, empathy, and analyzing connections

Reflection: Homage to past influences and history and connecting that to self.

Kyrie Blackman is a second year Art History Masters student from Los Angeles. He is a 2020 graduate of Morehouse College where he earned his bachelor’s degree in Sociology. Kyrie has a passion for curating and working alongside museum institutions stemming from his time as a member of the Atlanta University Center Art History and Curatorial Studies Collective. As a member, he attended the Black Portraiture V Conference at NYU as well as the Getty’s Graduate Symposium. He took the skills learned as an undergraduate student to the work field by holding four different internship roles working alongside eight different museums. Kyrie’s intended research area on a graduate level focuses analyzing transnational cultural exchanges between African American and Japanese cultures through Black and Japanese Art, Japanese Anime, and the performative art of Cosplaying. Specifically, he aims to address why as of recent there has been a rise of Black Anime fans who create and use their own platforms and artistic talents to gain social and monetary capital. He is very passionate towards his research aspiration as he is a very avid Anime fan. On his free time Kyrie enjoys going to different museum and galleries, researching his favorite Black Artists, watching Naruto, reading Octavia Butler, and destroying his friends in a good game of Madden

Target Audience: 5th - 6th grade, middle school, high school

Ava Fojtik, Graduate Fellow in Creative Writing for the Performing Arts

Show of Hands: Creating Characters through Hand Puppets

"Show of Hands" is a craft-based workshop which aims to teach learners about character types through puppetry. Learners will begin the workshop by "meeting" a few of Ava's puppets, and then identifying what types of characters (ex: protagonist, antagonist, etc.) they are. Learners will then make their own original paper bag puppets and share what character types they fall into.

Content Area Keywords/Searchable Terms: puppets, puppetry, characters, crafts, literacy, archetypes, character types, playwriting, theatre, theater, plays

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Describe characters, choose names and personality traits

Execution: Create original characters, share and perform these characters with classmates

Reflection: Inspire upcycling of “old” household materials (paper bags) into new artwork

Ava Fojtik is a second-year AA playwright from Oshkosh, Wisconsin. She is thrilled to be reprising her 2021-2022 Gluck workshop, "Show of Hands", for the 2022-2023 school year. Ava has been passionate about puppetry since she was a child and is currently enrolled in an independent study on puppetry through Riverside Studios. She spent her summer teaching acting workshops for youth, and directing an original play featuring puppets in the Minnesota Fringe Festival. Ava is looking forward to meeting more creative kids through Gluck this year.

Target Audience: K – 2nd grade

Inès Kivimäki, Graduate Fellow in Studio Art

The Future is Now

Students will learn to have a critical outlook on technology through the lens of video art. This program will facilitate a playful re-imagining of a technological future; students will reflect on new ways to interact with devices as well as each other.

Content Area Keywords/Searchable Terms Technology, Sculpture, Drawing, Writing, Critical thinking, Play, Surface, Screens, Technological awareness, Video Art, Nam June Paik, Future

Knowledge: Students will learn about the implications that 'user-friendly' devices and technologies have in today's world. What was once a familiar object may now become unfamiliar and ephemeral (ex. iPhone, cords). Students will have a better understanding of video art in a contemporary art context, as well as make a connection between technology, invention and play.

Execution: After watching a 15-minute presentation about video art and contemporary practices, students will think about their "screen-time" and write about an imagined future day with a new imagined device / new technology. Using the writing prompt as groundwork or a map; students will form into small groups to invent a new future device, or a future technology using physical materials available in the classroom and a collection of materials I supply such as cords, keyboards, old phones etc. When inventing a future technology, participants will have the opportunity to demonstrate creativity within a set framework and show examples of how they interpret ideas surrounding the "digital" and the "ephemeral" through making and focusing. Students will have to negotiate space physically in the classroom when building prompt and when sharing available materials.

Reflection: After reflecting on the project's outcome using few minutes for group discussions and a call and response, students will photograph their inventions, if they wish, before dismantling the projects and putting materials back to where they got it from.

Inès Kivimäki is an artist and an educator living in Los Angeles, who grew up in France, Ivory Coast and Finland. She is currently pursuing her M.F.A. in Visual Art from UC Riverside and received her B.F.A. from Art Center College of Design in Pasadena. She is also an active member of a local non – profit organization called Women's Opposition Movement. She aspires to raise awareness on technology dependency and its implications to self-image.

Target Audience: 3rd- 6th grade, middle school, high school

Acacia Marable, Graduate Fellow in Studio Art

Ways of Seeing: Using observation to make abstract drawings.

Have your students learn about abstraction and meditation while coloring! In this short drawing demonstration, we will start by doing 2 simple meditations to help students focus and feel calm. We will then use the focusing techniques of meditation to make fun blind contour drawings! At the end students will get to see each other's' drawings and talk about what they like about them.

Content Area Keywords/Searchable Terms Abstract Drawing, Meditation, Drawing, Coloring, Group activity, contemporary art.

By the end of this program, students will

Knowledge: Students will learn different ways to focus on details & how very abstract things can be based off of real-world objects.

Execution: Students will focus on details in their hands and make abstracted drawings of them using the blind contour technique.

Reflection: Students will look at each other's work and reflect on what they see and how it relates to their own work.

Acacia Marable (b. 1988) is an artist working, primarily in painting, drawing and sculpture, between NYC and LA. He is interested in using play, humor and failure to explore the personal and mundane aspects of life and how they shape the multiplicity of emotion and experience. He has shown and performed at various venues including: Museum of Modern Art, NY, NY; BOFFO Performance Festival, Fire Island, NY; Henry Art Gallery, Seattle; On the Boards, Seattle, WA; and Gertrude Gallery, Stockbridge, M.A. among others. He was a 2020 Shandanken Paintschool fellow. Most recently he was chosen for the 14'x48' NYC public art commission which debuted in June 2022. He is currently pursuing an M.F.A. at the University of California Riverside.

Target Audience: 3rd- 6th grade, middle school, high school, family learning

Athena Sesma, Graduate Fellow in History of Art

Cave Art Becomes Alive! (Again!)

The students will learn and create their own art inspired by Prehistoric Cave Paintings! By exploring and creating connections between ancestral humans, the little artists can create their very own 'cave' drawings! Starting with reading *The First Drawing* together (an illustrated children's book about the magic of the first cave paintings) students are encouraged to ask thoughtful questions and share their initial thoughts about the art before becoming creators of their very own cave painting. The workshop's relevance lies in the innate need to create within humans, and by nurturing that curiosity students will feel engaged in a world-wide art making tradition that is for them- no matter their age, background or walk of life.

Content Area Keywords/Searchable Terms: Art History, Color, Figure, Cave Art, Archeology, Pigments, Imagination, Animals

Learning Objectives/Outcomes:

Students will be able to see and make connections between prehistoric humans and who we are today, make art in response to prehistoric art practices, in the same style to identify and appreciate the art they might make in their own time that may be similar to these cave paintings, doodles and sketches included!

Knowledge: students will identify and recognize how Prehistoric Cave Paintings were created by children their age, and how Archeologists and Art Historians study them as careers

Execution: Students will create their own 'cave' drawings on paper bags on the underside of their desks so they can mimic the way they were originally created

Reflection: Students will evaluate their opinion of their experience of the Cave Drawing activity either with the class or by sharing a one sentence reflection as an exit slip.

Athena Sesma is a first-year graduate student in UCR's M.A. program in Art History with a concentration in Latin American Art. She has obtained a bachelor's degree in Art History from UCR in June 2022 and is expected to graduate with an M.A. in 2024. From 2017-2019, she has volunteered at the Palm Springs Art Museum as a Teen Docent and Art Camp Instructor. These positions have both been with elementary school children; docenting included creating a script and tour geared towards the age group for a school day and volunteering included assisting students with multiple arts and crafts activities and mini-lectures for the day. Because of her own heritage and identity, Athena is dedicated to serving underprivileged communities and creating equity within both academic and institutional spaces.

Target Audience: 3rd, 4th or 5th

Melissa Reyes, Graduate Fellow in History of Art

De Stijl Art Inspired by Piet Mondrian

In "De Stijl Art Inspired by Piet Mondrian", students will have an interactive learning experience! They will learn about De Stijl art and about its most valuable artist Piet Mondrian! Students will leave the classroom understanding that they too can create a De Stijl abstract art piece! Students will use their creativity to create an abstract landscape inspired by Piet Mondrian. With this program, your students will be able to

have fun and express their creativity, all while gaining an art history education! The excitement continues as they will have the opportunity to enjoy and show their creation to their friends and/or family at home. I would love to bring my program to your classroom for your students to experience all the wonders of De Stijl Art and Piet Mondrian.

Content Area Keywords/Searchable Terms: De Stijl Art, Piet Mondrian, abstract art, Dutch painters, 20th century artists, non-representational form, Neoplasticism

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: acquire knowledge about the De Stijl movement and Piet Mondrian.

Execution: create their own abstract landscape inspired by the artist and the art style. They will use their creativity to create their art piece with the visual landscape they are provided with in the classroom or just outside the classroom.

Reflection: show their enjoyment and opinion of their experience of “De Stijl Art Inspired by Piet Mondrian” when either presenting their art piece in class or to friends and/or family.

Melissa Reyes is seeking a master’s degree in Art History from the University of California Riverside to pursue a career in museum art curation. Her ultimate goal is to fill the role as a subject specialist at a mid-size museum. Melissa’s passion is researching the historical context and uses of art, especially framing it for public consumption. She attended Citrus College where she earned an AA in Fine Arts and Theatre. After receiving her A.A., she transferred to California State Polytechnic University, Pomona where she earned a B.A. in Art History. Throughout her undergraduate studies, Melissa received Dean’s List and President’s List awards.

Target Audience: 3rd- 6th grade, middle school, high school, family learning

Sofia Valiente, Graduate Fellow in Visual Art

TRBL – a photo ASK Residency with Sherman Indian High School film class

This ASK Residency with Sherman resulted in a published book of photos, **TRBL**. Sherman students do not have cameras to use outside of class, so the Gluck office sourced disused cameras from around the Riverside community for the project.

Sofia Valiente (b. 1990) lives and works in Plantation, Florida. Valiente received a B.F.A. in Art from Florida International University in Miami, Florida in 2012. She is an award-winning interdisciplinary artist and photographer with two published books “Miracle Village” (2014) and “Foreverglades” (2019). Valiente’s work has been featured in Time, The Guardian, Vice, American Photo Magazine, and numerous other media outlets.

Selected solo exhibitions include “Miracle Village” at AIPAD Photography Show (Association of International Photography Art Dealers) New York, New York (2015), “Miracle Village” at PhotoSaintGermaine, Galerie Meyer, Paris, France (2015), and “Foreverglades” (steamboat installation) at the Stub Canal Turning Basin, West Palm Beach, Florida (2019). Selected group exhibitions include “Fotodocs Documentary Photography Festival” in Munich, Germany (2017), “La Fabrica del Presente” at Museo di Roma in Rome, Italy (2015), “Jin Jing City and Miracle Village” at Daniel Blau Gallery, London, England (2015).

Valiente received the World Press Photo 1st Prize Portrait Story for Miracle Village (2015), a photography residency at Fabrica, Benetton’s Communication Research Center, in Treviso, Italy (2013), Knight Arts Challenge award for Foreverglades (2017), Individual Artist Grant from the Florida Department of State/Cultural Affairs (2019), and an Emergency Grant from the Foundation for Contemporary Arts (2019). www.sofiavaliente.com

Target Audience: Sherman Indian High School

Creative Writing - Fiction / Non-Fiction / Poetry

Eduardo Brandi, Graduate Fellow in Creative Writing (Nonfiction)

Remembering Words – Poetry for our Loved Ones

Have you ever received a letter from someone before? What was the occasion? How did you feel when reading it? Instant messaging and social media have increased over the years with young people. A love letter is a timeless gesture of appreciation for those writing it and those on the receiving end. They require precision, time, and thoughtfulness. Students will learn to create a letter of poetry to a loved one of their choosing combining personification, imagery, and repetition. I believe in this program because it is important for students to convey their emotions to their role models. By doing this, they will strengthen their relationships with others and spread positivity in this world.

Content Area Keywords/Searchable Terms: Love Letter, Spoken Word, Personification, Imagery, Repetition, Five Senses, Gifts, Epistolary Poems

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Students will identify what makes an epistolary poem and the significance of making one to someone important in their lives. Students will learn how to write lines of personification, imagery, and repetition.

Execution: Students will produce a love letter addressed to someone important to them using personification, imagery, and repetition. They will have the chance to share their letters to their peers. We will enclose the letter and it will be given on a special occasion or holiday of their choosing (Thanksgiving, Christmas, Valentine's Day, birthday, etc.)

Reflection: Students will ask why they appreciate those close to them. Students will reflect on the significance of handwritten letters.

Eduardo Brandi is a native from Houston, TX and proud Mexican American poet. He attended the College of Saint Benedict/Saint John's University in rural Minnesota and graduated with a Bachelors in English in creative writing. After college, his passion for learning cultures and teaching English led him to Okinawa, Japan as an English TA for Shogaku Okisho. He has been published through the American Library of Poetry. He wants to create positivity in the world through poetry. Some of his hobbies include playing the guitar, completing RPG games, watching anime, and going on adventurous road trips.

Target Audience: 3rd-6th, middle school, high school

Lily Felsenthal, Graduate Fellow in Creative Writing (Nonfiction)

Fun with Writing Prompts

Creative writing is fun, positive and life changing but sometimes people want to write, but don't know where to start. Writing prompts are a great way to jump-start a creative brain. In this hour-long workshop, students play with different kinds of creative writing prompts, including using everyday objects and photographs to get the creative juices flowing. Students also experience the potential for self-generation of creative prompts as a way of finding inspiration from unexpected places in the world around them.

Content Area Keywords/Searchable Terms creative writing, Writing prompts, Everyday inspiration, Creativity, Visual media

Knowledge: Students will learn what a prompt is, about multiple types of writing prompts, and how prompts can generate creativity.

Execution: Students will work with writing prompts to get their creative brains moving.

Reflection: Students will leave feeling empowered to prompt themselves and will be equipped with the knowledge that they have all the tools they need to be creative in their everyday lives.

Lily Felsenthal is a writer and teacher based in California. She has taught English in Spain and led writing workshops on an island in coastal New England, where she lived for many years. Her writing is currently supported by a Chancellor's Distinguished Fellowship from the University of California at Riverside.

Target Audience: 3rd-6th, middle school, high school

Jessica Maccaro, Ph.D. Candidate in Entomology

The Metamorphosis of a New Perspective - Insect Poetry and chapbook making with Peralta

This program with Peralta Elementary resulted in a book of insect poetry after Jessica led a workshop on crafting insect poetry. She brought a diverse collection of insects to classrooms, where each student will select one and write a poem about it. This workshop aims to teach students about poetry and insects, simultaneously, and explore their relationship to bugs as they learn more about them.

Poems were collected by Jessica, scanned and compiled into a chapbook we will send to the students.

The poems may become part of a larger anthology of community Insect Poetry.

Content Area Keywords/Searchable Terms: Poetry, Science, Insects, Bugs, Poems, chapbook

Jessica Maccaro is a Ph.D. Candidate in the entomology department at UC Riverside. Her research and art are centered around how microbes and bees co-evolve together and interact. She has her B.S. in Molecular Environmental Biology from UC Berkeley. Then she worked as a lab manager doing agricultural entomology in California's Central Valley. After taking up insect macro photography she became passionate about combining the arts with science and founded Insects For Inclusion. This initiative serves as a platform for insect artists and photographers to sell their work to raise money for advancing inclusivity in entomology through paid scholarships. As the president of UCR's science communication group, she continues to find ways to share the beauty of the natural world through combining art and science across mediums and to diverse audiences. In her free time, she enjoys climbing, backpacking, taking headshots of wild bees, playing chess, drawing, mountain biking, reading, and going on adventures!

Target Audience: 5th and 6th graders at Peralta Elementary

Rachel Whitfield, Graduate Fellow in Creative Writing (Poetry)

Finding Your Voice Through Blackout Poetry

Learners in this workshop will learn to use blackout poetry to express themselves. Learners will read work from blackout poets like Austin Kleon. Learners will then create their own blackout poems and discover that, with a humble marker and a page of a newspaper, anyone can be a poet.

Content Area Keywords/Searchable Terms:

Poetry, blackout poetry, Austin Kleon, voice in poetry, found poetry, visual poetry

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Learners will recognize how the skills of word choice, theme, and tone, used in everyday life, can be built up by writing poetry.

Execution: Learners will create their own blackout poems.

Reflection: Learners will express their opinion of their experience of blackout poetry by sharing their work with the class.

Rachel Whitfield is a first-year M.F.A. student studying Poetry at the University of California, Riverside. They hold degrees in English and Marketing from the University of Oklahoma. They are fascinated by the intersection of visual art and poetry, and they enjoy using magazines and newspapers to create. Rachel moved to Riverside from Norman, Oklahoma where they lived with their girlfriend and their three cats.

Target Audience: 3rd, 4th or 5th grade, middle school, high school, family learning

Writing for the Performing Arts and Theatre/Film/Digital Production

Allison Moon, Graduate Fellow in Creative Writing for the Performing Arts

Designing Heroes and Villains

Students create heroes to battle for the future of the Inland Empire! Using character sheets, students will design superheroes with unique strengths and weaknesses who must team up to defeat a supervillain. Students will learn how to create dynamic and exciting characters, design powers and weaknesses that complement one another, and tell a story through action words.

Content Area Keywords/Searchable Terms: superheroes, villains, character design, protagonists, storytelling, comic books, acting

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Learn about heroes and villains, including keywords like “protagonist” and “tactic”

Execution: 1) Design characters by filling in character sheets

- 2) Draw their characters
- 3) Group share tactics to defeat the villain
- 4) Cooperate to tell the story

Reflection: Discuss what worked and what didn't and how cooperation helps save the day.

Allison Moon is the author of five books. Moon writes screenplays, stage plays, and teleplays that explore the complexities of human identity particularly when interfacing with technology. She has a degree in Neuroscience and Theatre from Oberlin College.

Target Audience: 3rd- 6th grade, middle school

Chun Chia Tai, Ph.D. Candidate in Ethnomusicology

Let's Learn Storytelling and Sound Performing in Radio Drama

Do you know what radio drama is? How would you tell a story without vision? Do you know where those sounds came from? Radio drama is an art form filled with sounds, creativity and imagination. It provides a chance for people to tell stories by sounds, which can advance a student's class presentation and performance. Students in this workshop will learn about skills of storytelling and sound acting. They will practice how to structure a story and turn it into a script. They will also understand how to present the story by their own voice and sound effects they make. The goal of this workshop is to listen to the sound of people and the environment. This workshop not only aims to encourage children to discover the beautiful sounds around them, but also gives them confidence that EVERYONE can tell stories

Content Area Keywords/Searchable Terms:

Radio drama, Radio, Storytelling, Script writing and reading, Sound performing, Voice acting, Sound effects, Sound effect recording, Background music, Soundscape

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Storytelling skill helps students to organize information and structure an attractive story in class presentation and term papers, and they can utilize this skill in any jobs in the future, especially writers, journalists, podcasters. The sound making process is not only used by the radio industry, but also utilized by film industries, theater arts, and music industries. Moreover, students can connect the sound knowledge in this workshop with the film or song they love. Additionally, they can identify different works in the radio industry clearly.

Execution: Students can create their own project of radio drama or apply the knowledge in storytelling in any form.

Reflection: The training of discovering sounds and using sounds can facilitate students to be sensitive and appreciative to environmental sounds and music. The storytelling skill can encourage students to share their own stories in class.

Chun Chia Tai is a Ph.D. candidate in the Ethnomusicology program at the University of California, Riverside. Chun Chia had a two-year experience as a producer in a popular commercial radio station,

News98. 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. Other than this, in her experience of working for an Indigenous musical festival, she first found her interest in musical education with children, and developed her interest into her next job, organizing music camps for indigenous children in a Taiwanese university. Now, she is working on Pacific Islanders' diaspora and the connection with their homeland via the Island reggae scene in Southern California and Hawaii as her dissertation project.

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

Dance

Mariia Bakalo, Graduate Fellow in Critical Dance Studies

Dance poetry Laboratory

Dance poetry Laboratory is a workshop to show everybody dances whether they are trained or not. Easy and fun games encourage creative thinking about "body language", the body's expression and its ability to speak by moving, gesturing, or even just standing still. We step into the dance creation process and build short individual "dance poetics" so by the end of the class, students themselves try the role of a choreographer. Physical activity helps to refresh the mind and to recharge one's inner battery for information digestion. This movement practice engages creative elements in the daily routine and adds a drop of joy from moving freely.

Content Area Keywords/Searchable Terms: poetry, prose, literature, language, dance, movement, embodiment.

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: students will learn some theories about what is poetic, what is the difference between poetry and prose, dance improvisation and composition.

Execution: students will practice poetry composition in the meaning of being creative with words, shapes (body), space (choreography) and time (pauses).

Reflection: students will share their poetics with the group, acknowledging their individual styles as choreographers.

Mariia Bakalo is a movement researcher, choreographer and teacher in the realm of contemporary dance from Ukraine. Her research focus integrates two of her biggest passions which are literature and dance (BA Choreography, M.A. Philology). In 2015-2017 she led regular experimental dance classes in the Ivan Franko National University of Lviv. Her choreographic works of 2017-2019 years were dedicated to an idea of perceiving choreography as an ongoing reality-construction process. As a choreographer and a head of NGO "Contemporary Dance Space" she initiated several inclusive projects in her city. She was honored with a City Award for cultural activists in 2018, and in 2019 was designated as laureate of a Presidential artist scholarship (Ukraine). In 2022 she became a scholarship holder of the DanceWeb program within the ImpulseTanz festival (Austria). Collaborated with theaters in Lithuania (Kaunas), Germany (Bremen), Italy (Bologna).

Target Audience: 3rd - 6th, or high school dance students

Sinjini Chatterjee, Graduate Fellow in Critical Dance Studies

Expressing Mathematics through the Body

This unique workshop will provide students an insight into the world of dance through basic geometry. It will enhance the ability of spatial exploration and creativity through a calculated choreography based on metered rhythm, tempos and body movement. Dance is a beneficial medium to teach basic geometry and shapes to young children. Odissi is a highly schematized and codified style of Indian Classical Dance. The origin of Odissi dates back to 2000 BCE. There are two main components of Odissi: nritya (pure dance or movement) and abhinaya (expressing moods and emotions). Both the pure dance and the theatrical aspect of Odissi are based on the three basic stances: the equal, the square and the 'S' bend. Consisting of

measured steps, body movements and gestures, Odissi is often categorized as 'Mathematics in Motion'. Apart from the geometrical shapes in the body postures, mathematics in Odissi is also expressed through movements on metered rhythms.

Content Area Keywords/Searchable Terms: Odissi, Indian classical dance, chowka, tribhanga, movement units.

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: My subject primary aims at teaching methods to experience mathematics through the body. This concept of understanding rhythm, beats, tempo and moving the body in accordance with it while maintaining the wanted posture is the desired knowledge in all forms of dance. Additionally, training in Indian classical Dance, especially Odissi enhances limb coordination, concentration and teaches a student to move the body precisely without causing injury to oneself.

Execution: Students will be divided into two groups and each group will create a short choreography. This choreography will essentially be an arrangement and re-arrangement of arasas (movement units) learnt. They will set their choreography to the pre-structured rhythm.

Reflection: Students will analyze and evaluate their experience of knowing about Odissi by talking about it. They will be given questionnaires wherein they will be asked to answer questions (rating system with the

Sinjini 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 Ph.D. project under the able guidance of professors at UCR. Apart from dance her other interests include mythology, food and fairy tales.

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

jemuel jr. barrera garcia, Dance/ Ph.D. in Critical Dance Studies

Move with Nature: Pangalay

As the world transitions to the new normal, students are confronted with feelings of unease, isolation, and immobility due to the impact of the pandemic. Research has shown that connecting to our environment is restorative to our body systems and contributes to our health and well-being. So, how about dancing with movements inspired by nature? Request the program **Move with Nature: Pangalay**, an intricate, playful, and reflective way of introducing students to dance by engaging with movements inspired by one's environment.

Through learning the dance "Pangalay" from the Tausug Indigenous Peoples of Southern Philippines, students will be connected kinesthetically, imaginatively, spiritually, and experientially with the natural world, encouraging students to be in touch with their bodies and their environment by tapping on the student's explorative nature, imagination, and creativity. The dance steps for "Pangalay" are tailor-fitted for classroom use and are meant to build the student's confidence, creativity, and the way they express themselves through the medium of dance.

After the pandemic, some students have difficulty adapting to normalcy as the connection they had with their classmates/teachers/friends for the last two years has been mostly done in a virtual setting. Through **Move with Nature: Pangalay**, the program hopes to rekindle the student's natural inclination for interaction, exploration, and play.

Content Area Keywords/Searchable Terms: Pangalay, Philippine Folk Dance, Indigenous Dance, Southeast Asian Dances

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Connect one's cultural experiences with the Pangalay dance of the Tausug Indigenous Peoples

Execution: Perform the movement combinations of Pangalay through modeling, exploration, and play

Reflection: Appreciate the spiritual and creative aspects of learning movements inspired by nature

jemuel jr. barrera garcia is an Akeanon interdisciplinary mover from Banga, Aklan, Philippines. He is a 5th-year Ph.D. Candidate in Critical Dance Studies with a Designated Emphasis in Southeast Asian Studies from the Department of Dance and the Southeast Asia: Text, Ritual, and Performance (SEATRiP) program at the University of California, Riverside. jem is a 2017 fellow of the Fulbright Foreign Student Program given by the Philippine-American Educational Foundation (PAEF) and the U.S. State Department, a recipient of the UCR Dean's Distinguished Fellowship Award, and a five-time Classroom Fellow for the UCR Gluck Program of the Arts. He finished his master's degree in Physical Education, Dance Stream in 2014 and graduated magna cum laude with his bachelor's degree in Physical Education, double major in Sports and Dance (2009), both from West Visayas State University (WVSU), Iloilo City, Philippines. Garcia served as a Bayer Philippines representative on a study tour of Leverkusen, Germany (2008), a youth ambassador for the JENESYS-ASEAN-OCEANIAN Cultural Exchange Program in Tokyo, Japan (2013), and a Filipino delegate to the ASEAN Diversity Summit in Bangkok, Thailand (2014). In 2018, he helped choreograph USA's Team Form performance that won gold in the Global Stick and Blade Alliance World Championships in Lisbon, Portugal. Furthermore, he is one of the two nationally accredited Level B teachers of folk dance given by the Philippine Folk Dance Society. Since 2009, jem collaborated with local and Indigenous communities in the Philippines through his affiliation as a researcher and community extensionist and he has also worked with various dancers, visual artists, musicians, theatre performers, and performance artists in the Philippines and USA to propagate, nurture, and enrich Filipino culture and traditions through community visits, workshops, and collaborative performances. At present, jem engages with his movement practice that weaves his passion for dance, writing, comics, storytelling, photography, and theatre into an interdisciplinary performance. With eight years of teaching experience in a state university, he now continues as a graduate student whose research and choreography engage to flesh out the dynamics of the Filipina/x/o dancing body as it navigates the physical and textual spaces of performance manifested in Philippine dance (folk dance, festival dance, contemporary dance), including but not limited to movement, gesture, and affect, using decolonizing/indigenous methodologies/practices. Specifically, his ongoing dissertation 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. jem hopes to find support and build a community library for dance and a performance hub for grassroots artists in the Philippines upon his return.

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

Manny Macias, Graduate Fellow in Critical Dance Studies Ph.D. program

ASK Residency with Etiwanda High School Marching Band: Movement and Embodiment for the Performing Arts

This program is designed for performing arts programs, such as theatre, marching band, color guard, drum line, dance team ensembles, and choir. Students will be led through exercises centering expressivity and embodiment. We will focus on how our bodies move in space, and how space moves our bodies. In this experience, we will build community and get moving by centering theatric approaches, somatic approaches, and modern dance.)

Content Area Keywords/Searchable Terms: Movement, Embodiment, Performing Arts, Space, Expressivity, Somatics, Theatrics, Modern Dance)

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.

Target Audience: High School

Mariangela Nobre, Graduate Fellow in Ethnomusicology

Samba-An Invitation to Dance

“Samba-An Invitation to Dance” is also an invitation to learn about Brazilian people and their culture. The students will experience samba and Brazilian music through interactive slides and class activities. This workshop develops the students’ listening skills and critical thinking in relation to one of the most important cultural expressions of Brazil. Through the individual participation in samba dancing and drumming the students will learn from their embodied experience that dance and music in a specific context may be a chance to build community, have fun and understand the “other” through the aesthetic experience.

Content Area Keywords/Searchable Terms: samba, Brazil

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Students will learn about Brazilian culture and specifically what samba is and how it is performed. They will learn samba steps and rhythms and they will observe samba during the Rio Carnival. They will learn where and when these activities and festivities take place and what they mean to the practitioners of this artform. They will learn and appreciate diversity through the performance of the other.

Execution: Students will be involved in active listening of diverse samba styles. They will be dancing and singing samba with the instructor; they will play drum patterns in the form of call and response as they are traditionally performed during the Rio carnival. Students will also learn from visual slides about the historical origins of samba, the influence of samba on US music and films, and how samba schools compete with each other.

Reflection: The students will evaluate and analyze the topic throughout this workshop, and they will have the last 10 minutes to ask questions or make comments about what they experienced. This will be a roundup opportunity to talk about their understanding of this Brazilian cultural form.

Mariangela Nobre is a Ph.D. candidate in ethnomusicology at UCR and a recipient of the 2019 Eugene Cota-Robles Fellowship Award at UC Riverside, the Manolito Pinazo Award, and the 2016 GOFP Fellowship Award at UCLA. Her research focuses on Afro diasporic music in Latin America, colonialism, and imperialism; constructions of race and nationalism, with a particular interest in music and rituals in Brazil. Mariangela holds a bachelor’s degree in ethnomusicology with jazz studies concentration from the University of California Los Angeles where she studied with Professor Kenny Burrell, Professor Roger Savage, and Professor Cheryl Keyes among others. She also received her M.A. in African American studies from the University of California Los Angeles under the supervision of Professor Robin D. G. Kelley. As a professional singer Mariangela (on stage Mari Nobre) is a passionate and versatile Latin Jazz and Latin pop singer. In 2021 she became a Gold Record artist certified by RIAA for her release “Vida” selling more than five million copies. She is also a Billboard charted artist and the recipient of a Latin Grammy award certificate as a vocalist on the album *Los Animales*. She recorded with international jazz artists such as Flora Purim (on her album “If You Will” that is currently participating to the Grammy), Airto Moreira, Hubert Laws, Otmaro Ruiz, Herbie Hancock, Kenny Burrell, and Deepak Chopra among many others. Her band *Nobresil* released two albums, one of which was awarded with the American Songwriter Award and the Jazz Ed Magazine Award as “Best World music album” and “Best World Music artist”. Mari is also the official singer of *Joyas Prestadas*, the original band of Mexican-American diva Jenni Rivera and she is currently touring with them. She just finished in Mexico City her new Latin album “*Sobran las Palabras*” featuring Cuban artist Ibrahim Ferrer Jr. (Buena Vista Social Club Ibrahim Ferrer’s son), which will be released in November 2022. In the United States she is also known as an actress for her appearances on various episodes of the popular Lifetime TV reality show “*Little Women LA*”, and the Italian reality show “*That’s My Country*” for RAI International.

Target Audience: 5th - 6th, Middle School, High School, Family Learning

Sammitha Sreevathsa, Graduate Fellow in Critical Dance Studies

Story weaving through dance gestures

Indian classical dance is a playground of rich gestural vocabulary. In this workshop students will learn to apply dance gestures to weave a story in collaboration with the facilitator and with fellow participants.

During the process the students will be encouraged to recall, describe and embody the flora and fauna they are familiar with in the Riverside landscape. The workshop is imagined as an exchange of eco-cultural knowledge between the students and the facilitator - while they will learn new aspects of Indian culture from the facilitator, they will share their observations of their own socio-cultural context.

Content Area Keywords/Searchable Terms:

Storyweaving, gestures, cultural exchange, collaboration, embodied knowledge, Indian classical dance

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Learners will get a sense of how to use gestures for affective communication

Execution: Learners will apply gestures to collectively and collaboratively weave a story.

Reflection: Learners will make an offering of either a gesture or use words to describe what left an impression/what they felt about their experience of the workshop

Sammitha Sreevathsa (B.A. in English, M.A. in Philosophy) has worked as an arts writer, documentarian and as a social science teacher for middle school students. Her columns for Firstpost and for Pulse, focus on the historical and the political aspects of classical dance in India. She has also reviewed performances for the Friday Review section of The Hindu newspaper. She is a returning Gluck Fellow and is interested in exploring how body-based pedagogy can enable critical, self-reflexive education in classrooms.

Target Audience: 3rd - 4th, high school dance students, Family Learning

Andrew Ssebulime, Graduate Fellow in Critical Dance Studies

Dance, Songs and Games of Uganda

The project will introduce the students to the different regions of Africa before finally concentrating on Uganda. It will focus on a specific Ugandan children's folk dance "OWARO" whose knowledge systems are rooted in children's games. Practically, the project will illustrate the interplay of music, dance, and games of the Samia ethnic group located in Eastern Uganda. The dance's ability to incorporate both games and dancing, coupled with dance structure of, "everyone is a leader", will attract more participants to join the class. Finally, the dance also aims to foster respect for adults, especially parents.

Learning Objectives/Outcomes:

By the end of the class student should be able to:

- identify the country of Uganda on the African continent
- demonstrate an understanding of Samia ethnic group
- perform Owaro songs and dance/game
- appreciate and embody cultural diversity
- improvise some movements as they relate Owaro dance to their own culture

Andrew Ssebulime is a Ugandan first-year Ph.D. candidate in Critical Dance Studies at the University of California Riverside (UCR). Andrew holds an international master's degree in dance Knowledge, Practice and Heritage (Choreomundus) from a consortium of 4 European Universities NTNU-Norway, SZEGED-Hungary, UCA-France, and Roehampton University London-UK. He began active stage performance and choreography in Uganda in the early 2000s but later moved to China where he has expanded and extended his Ugandan folk-dance practice and teaching since 2009. Andrew has conducted and presented numerous dance conferences, workshops and masterclasses on Ugandan folk dances and trainings in various countries and cities around the world. Always inspired by the notions of identity, decolonialism, change and continuity in dance, Andrew's academic and research interests are more focused on dance and diaspora/migrant discourses.

Target Audience: 3rd - 6th, Family Learning

Keisha Turner, Graduate Fellow in Experimental Choreography

Let's Go! Back and Forth Through Black American Dance

Let's go! Back and Forth Through Black American Dance acts as a time machine for students to move with style through the decades of the twentieth and twenty-first centuries (to the present) while

learning popular, era-specific, African American social dances along the way! Beginning at a “party” based in present day pop culture dance and music, we will collectively time travel throughout the early-, mid-, and late 1900s, to the early 2000s, and back again. For each era, we will learn a popular, African American social dance, unpack relevant cultural lingo, historical events, and identify the U.S. region of origin for specific dances. In a final song mashup that spans the last century, students will be challenged to see if they can match the dances they learned to the corresponding song of the era.

Content Area Keywords/Searchable Terms: African Diaspora, Charleston, Soul Train, American Bandstand, Hip-Hop, Funk, Lindy Hop, Kid ‘n Play, Hyphy, Percolator, Harlem Shake, The Jerk

Learning Objectives/Outcomes:

By the end of this program, students will

- Knowledge: Students will practice acknowledging Black cultural labor and its many contributions to U.S. American society as a means of ensuring that Black people do not get erased from their Black cultural practices (particularly dances) that are absorbed into the mainstream.
- Execution: Students will actively embody a select variety of African American social dances from the last century to the present day and learn the geographical and historical contexts related to the dances.
- Reflection: Students will begin to understand the impact of African American dance on mainstream popular culture by tracking connections between dances, popular vernacular phrases, and historical events.

Performer, choreographer, educator, and root woman, **Keisha Turner (she/her)**, was born and raised on Kiikaapoi, Peoria, Kaskaskia, Bodéwadmiakiwen, and Myaamia land, which has come to be known as Chicago. She currently resides on unceded Chochenyo Ohlone territory in Oakland, CA where she is a creative change-maker and performance-maker. Her performance work activates ancient Afro-diasporic cultural wisdom and reimagines them in a contemporary context to conjure radical liberation for the lives of Black people, womxn, and the planet. Keisha holds a B.F.A. with High Honors in Dance from the University of Illinois, Urbana-Champaign. She is currently a second-year M.F.A. candidate at University of California- Riverside, where her research centers on reparations, labor, Black liberation, and recovery from racial capitalism. She is a proud two-time Gluck Fellow and awardee of the Chancellor’s Distinguished Fellowship.

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

Gluck Contemporary Dance Ensemble (CDE) with Kevin Wong, Graduate Fellow in Experimental Choreography

All things play

All things play, a movement piece bringing to life the rapturous energy of play. Through a series of re-imagined childhood themes, songs, and games, this performance will take you on a nostalgic joyride. Embracing personal, multi-generational and cultural experiences, *All things play* gives homage to the inner child living within us.

Directed and Choreographed by Patricia “Patty” Huerta in collaboration with Kevin Wong and The Gluck Contemporary Dance Ensemble.

Audience members will learn about dance, choreography, contemporary dance, and the opportunity to pursue dance as a career. Audience members will watch a 20-minute choreographed dance and then have the opportunity to ask questions to the dancers about the piece, their artistic experiences, and much more. Audience members will also engage in interactive activities such as dance, play, and movement games.

The audience will recognize how dance is a viable source of embodied knowledge to access ways we understand our cultural, historical, and personal experiences. Participants will create alongside the performers and will evaluate their enjoyment of dance by sharing their experiences, thoughts, and reactions to the piece.

Content Area Keywords/Searchable Terms: Dance, Choreography, Contemporary, Contemporary Dance, Play, Youth, Children, Generational

Kevin Wong, from San Francisco, California, is a Dance Major and Education minor graduate from the University of California, Riverside. He has been dancing for eighteen-years in Chinese Folk with the Flying Angels Chinese Dance Company. In high school, he was introduced to modern, ballet, jazz, and hip hop by Wendy Jones, founder of the Lowell Dance Company. During his college years, he directed Collective Faction Hip Hop Dance Team, performed in the Gluck Contemporary Dance Ensemble, and supported many of the UCR Dance productions. In addition to his performing body, Kevin has trained his dancing body in modern, ballet, hip hop, West African, Capoeira Angola, improvisation, and breaking. After graduating college, Kevin participated in SAFEhouse Winter 2019 RAW and year-long AIRSPACE residency programs, revitalized the Shawl-Anderson Dance Center Teen Hip Hop classes, and performed with Project M, an all male hip hop dance team, STEAMROLLER, a contemporary dance group, and with his collaborating partner Mathew Wong. He also became the Artistic Director of Flying Angels Chinese Dance Company, taught with the HeART with LINES program, and led weekly adult Choreography and Zumba classes. Kevin is returning to UCR for an MFA in Experimental Choreography.

Dexter Amante is a 4th year transfer student majoring in Dance. He is a self-taught dancer from his youth who decided to further pursue his passion by attending the dance program at UCR and by becoming a first time Gluck Fellow.

Laura Choi is a dance major who started to dance in middle school; she began to dance seriously, and studied modern dance, hip-hop dance, and ballet more deeply.

Cristian Torres is a third year Dance major with a concentration in dance studies and a minor in English. He is currently undergoing research as an undergraduate Mellon May Fellow that centers around Mexican Folkloric Dances.

Jodi Wong is a 4th year dance major at UCR who has been involved in dance for more than a decade before coming to UCR and continues to broaden her dance education now as a first time Gluck fellow.

Target Audience: all ages

Music

Jorge Calaf, Graduate Fellow in Ethnomusicology

Castles of Spain – A musical journey

that takes you through some of Spain's landmark castles with classical guitar. The performance will include learning about the guitar, the castles and the pieces of music attributed to each castle presented. What do you know about classical guitar? Did you know that it is different from the electric guitar? The guitar has taken its place as one of the most popular home instruments of our day, but what do you know about its history? What about all the different styles of music it can produce? Take your classroom through an audio-visual journey that will teach them about the instrument, different styles of music, and landmark castles of Spain. Federico Moreno-Torroba was one of the 20th century's most distinguished Spanish composers. He wrote a series of pieces called *Castillos de España* commemorating some of the country's landmark castles. This performance will be an interactive lecture where the students will learn about the pieces, the castles they are related to and enjoy a performance of the music.

Content Area Keywords/Searchable Terms: Spanish Guitar, Spanish music, Classical Guitar, Andres Segovia, Federico Moreno-Torroba, Castles of Spain, Castillos, España, Torroba, Luis Milan, Domenico Scarlatti, Fernando Sor, Francisco Tarrega, Joaquin Turina, Guitarra, Montemayor, Torija, Turegano.

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Students will learn to identify different landmark castles of Spain and relate them to pieces of music. They will learn about the value of artistic collaboration and about the importance of cross-platform works. They will learn how the values of incorporating different mediums in a work and of collaboration can translate into almost any field or career

Execution: through the act of performance, students will create a mental image of the different styles of Spanish guitar music by actively listening. They will also learn about the discipline of music performance and what it takes to participate in it.

Reflection: Students will evaluate the performance according to their experience and participate in a brief q & a section at the end. They will reflect on how this ties in to modern styles of music they enjoy and on the ease/difficulties that come with learning an instrument

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 Ph.D. 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 returning fourth-year Gluck Fellow.

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

Rory Fewer, Graduate Fellow in Ethnomusicology

Students Direct the Music: A Crash Course in Conducting

Ever wonder how that guy with the stick controls an entire orchestra? This interactive workshop will serve as an introduction to the practice of conducting. Students will use body language to represent changes in volume and speed, learn basic musical marking and terminology, and dictate changes in dynamics and tempo to “conduct” songs.

Content Area Keywords/Searchable Terms: music, conducting, speed, tempo, dynamics, performance, piano

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: learn the basic terms and markings used to express dynamics and tempo and music.

Execution: participate in an activity where they “conduct” songs by dictating changes in dynamics and tempo.

Reflection: analyze and reflect on the emotional intent behind changes in dynamics and tempo.

Rory Fewer is a graduate student in the ethnomusicology program at UC Riverside. His research interests involve Thailand and the aesthetic imagination. He received his B.A. from New York University and recently moved back to California after living in Hong Kong for five years. Rory plays piano and composes music. In his free time, he also likes to sing karaoke.

Target Audience: 3rd - 6th, Middle School

Nathan Huxtable, Graduate Fellow in Ethnomusicology

The Wood That Sings: The World of Marimba

Hear the melodious and mellow sounds of the marimba, “the wood that sings,” in this one-hour program sponsored by the Gluck Fellows Program. In this session, students will learn about the history and cultural significance of this beautiful yet complex wooden instrument. From its origins in West African percussion traditions to its present use in concert halls around the world, students will gain an appreciation for this distinctly international instrument. Students will have the opportunity to build their own marimba mallets as part of the session, and to play on a real marimba in-person. After this session, students will be able to better understand this vital part of music throughout the Americas and its importance to the contemporary music industry (or at least know what instrument is playing on their mobile ringtone!).

Content Area Keywords/Searchable Terms (Instructions on Page 9 of Application Pack):

Marimba, percussion instruments, West African percussion, Mexican percussion instruments, mallet percussion, festival music, xylophone

Learning Objectives

Knowledge: Students will identify and describe how the marimba and its traditional roots have influenced music and technology throughout the world

Execution: Students will create mallets designed for performance on a marimba, then play a marimba using those mallets.

Reflection: Students will evaluate the role of marimba in their daily experiences by telling where they have heard the instrument before and in what contexts.

Site requirements: site must have their own marimba

Target Audience: Middle School, High School band / marching band with marimba

Alvaro Lopez Graduate Fellows in Digital Composition

Salsa percussion patterns and dance

In this workshop we'll learn about Salsa, one of the most popular music styles in the world! It has been used extensively in dance parties in most Caribbean and Latin-American countries. By listening to famous examples, and by checking the use and role of its instruments, we will perform percussion patterns and associate them with Salsa dance movements. We will learn rhythmic patterns through music samples and imitation. Through videos and pictures of the instruments, we will analyze and classify their pitch sections and role in the music. Then, we will use shakers, claps, and table hits as the sound layers, each one representing a pattern of a percussion instrument. For this dynamic experience, I will employ a multi-track software for playing back layers independently so we can control volume, tempo, and instruments to facilitate our practice and add other pre-recorded sounds to our ensemble. Also, and as our rhythmic performance solidifies, we'll watch some videos about basic steps in Salsa dance and take the plunge and dance ourselves!

Content Area Keywords/Searchable Terms:

Percussion patterns, percussion instruments in Salsa, Salsa dance, meter, tempo, beats.

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge:

The ability to recognize and follow rhythmic patterns both by hearing and by music notation is the foundation for any further musical studies. In the case of dance music, pattern recognition is a fundamental skill to assign body movements. It is also useful for choreography, composing, and editing music.

Execution:

Social interaction is promoted through collaborative performance and dance. Students understand the value of teamwork through their contribution to a performance. Additionally, the act of moving their entire body will release tensions and foster non-verbal communication.

Reflection:

Students will associate audible rhythmic patterns with visual representations, body movements and positions. They will analyze Salsa's basic sound characteristics and associate them to their performance, and dance movements. This knowledge can be transferred to other types of dance music.

Alvaro Lopez is an electronic musician, composer and sound designer. Currently, he is a Ph.D. 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 sound track 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 sound track composer and producer of a number 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.

Target Audience: 5th - 6th, Middle School, High School, Family Learning

Eloy Meira de la Cadena, Graduate Fellow in Ethnomusicology

Cumbia: The Music from the Americas

Cumbia, a Latinx music genre, reinforces social/cultural/aesthetic diversity in California. Cumbia is a genre originally from Colombia (indeed an Afro-Indian-Spanish fusion) that spread through all the Americas, from Argentina to the United States since the 50s. In this process, it acquired local musical characteristics, meaning Cumbia is diverse, having multiple contributions and developments. This session aims to raise student's awareness of multiple contributions of Afro and Indigenous music to the building of Latinx sense of belonging and the aesthetic/musical contributions to "Barrio/Hood" soundscape. Through its appreciation and performance, we can get closer together.

The program includes active learning (playing, listening, wondering, dancing) and considers students' previous knowledge. The class will start introducing music fundamentals such as rhythm and melody, employing relevant examples for the class as rhythmic and melodic materials. The question to motivate students' participation is: "What kind of music do your families/ neighbors/ classmates/ friends listen to? We will use Cumbia to talk about Latin America's Geography and History, as well as our own histories of migration.

Content Area Keywords/Searchable Terms: Diversity, Latinx/Latin music, Cumbia, migration, sense of belonging, bonding and citizenship. Americas, Latin-America.

Learning Objectives/Outcomes:

By the end of this program, students will:

Knowledge: Through music children develop a positive recognition of diversity and will develop an enhanced sense of respect for others and self-esteem for themselves. In this regard, the program aims to contribute to a culture of peace through musical practices.

Execution: Students will play music and learn about music basic elements (rhythm, melody). Through active listening they will be aware of cumbia's geographical and cultural relevance.

Reflection: Students will be invited to be aware of their families' and/or neighbors' music preferences and origins. They will be asked to reflect about Latin America's music traditions, and the diverse cultural contributions to the U.S. national musical culture.

Born in Lima, Peru, **Eloy Neira de la Cadena** is a musician, activist and philosopher. He holds an M.F.A. in trumpet performance and an M.A. in Aesthetics & Politics, both at the California Institute of the arts (CalArts). In addition, he holds a B.A. in music at McGill University (Montreal, Canada). He also holds an Afro Latin Studies Certificate from the Afro Latin American Research Institute at the Hutchins Center, Harvard University. He is now a Ph.D. Ethnomusicology student at UC Riverside, a freelance performer and children's music teacher. As a musician he focuses on the creation of bridges between different musical traditions (Afro, Indigenous People, Western Classical, Pop), an aim that has to do with his ethico-aesthetic concerns, particularly with the positive recognition of diversity. In this regard, he is also involved in research concerned with the role of aesthetical products for the enhancement of full and diverse citizenship, the enforcement of human rights, and the building of a peace culture. He works for the Culver City Unified School District (CCUSD) and Long Beach Unified School District (LBUSD) as a teacher of Music and Music History (2019-Current) He has developed the Music of the World and Music of the US classes curricula for the Jazz Symphonic Orchestra Music Education Program. These two classes are aimed for older Elementary Students (4th and 5th graders) and are focused on teaching history, social issues and culture through music making and music appreciation.

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

Daniel Vidales, Ph.D. student in Ethnomusicology

MusicMakers and SongWriters!

Song writing has always formed an integral part of culture across countries and history. Songs allow us to express ourselves, communicate with each other, and even act as musical time capsules for the future. In this workshop we will learn the basics of song writing, practice composing a song, and even play some instruments! This boisterous workshop makes space for teamwork, cooperation, coordination and music theory.

Content Area Keywords/Searchable Terms: Music, songwriting, performance, collaboration, teamwork, social, culture.

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Connect what they learn about creativity with social discourse and modes of personal expression

Execution: Write, collaborate, and perform

Reflection: Participate in social commentary, artistic expression, and teamwork

Daniel Vidales is a second year Ph. D. student at the University of California, Riverside working on a degree in ethnomusicology. A former teacher, Vidales is passionate about combining his research in music with his background in education as a way to impact communities, students, and teachers. He also spends much of his time pursuing creative endeavors such as writing and performing music. He plans to return back to public education in some capacity once done with his degree.

Target Audience: SDC all grade levels and/or 3rd-6th

Social and Emotional Learning through Movement and Games

Nicolas Valdivia, Ph.D. Student in Hispanic Studies

Evolving Games

Games have been part of our culture and history for millennia and are present in our lives since we start discovering the world. However, how much do we know about them? Let's play to understand how games work and some parts of their history. Rules make games, but what happens when we start changing them? In this workshop, students will play and learn fundamental aspects of game history (and how old they could be), critical aspects of the art of designing games, and how dynamic interaction of simple elements can create (fun) complex systems. Through interactive and practical group activities, participants will play simple games to experience how few rules can turn an easy game like "Rock, Scissor, Paper" into a whole different experience.

Content Area Keywords/Searchable Terms:

Games, Game Design, Traditional Games, Games and Culture, How to Design Games, Playful Learning, "Rock, Scissor, Paper.", "Jan-Ken-Pon".

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: To learn about game design, games, and some history of games.

Execution: To follow simple instructions individually and perform team play through coordination.

Reflection: To think about complexity through simplicity and how simple rules can impact our experiences.

Nicolas Valdivia is a Chilean game designer, psychologist, and cultural studies researcher with ten years of experience studying and working on games and game design. He is a graduate student in Hispanic Studies at UCR, researching game production in Latin America and is co-founder and creative director of Niebla Games, an indie game development studio in Valparaíso, Chile. Some of his recent accomplishments with his team are the "Best Chilean videogame studio of 2021" (Old Spice Hall of Fame, Chile, 2021), "Best Game Design" (Awesome Game Awards, EVA Córdova, Argentina, 2019) and this year his studio was selected by Google Play for its 2022 Accelerator Program. He also worked as a lecturer in Game Design, Video Game History, Gamification, and Interactive Narrative for Game Development Careers.

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

Cinthia Duran Larrea, Ph.D. student in Critical Dance Studies

Short and Sweet!: 3 Practices to Reset Mind and Body in the Classroom

This practice is meant to give an effective break for participants to quickly reset their minds and bodies by engaging with 3 short offerings (that can be executed at any time!): 1) breathing exercises, 2) mindfulness practices, like contemplating an object to activate the senses and pay attention to the here and now, and 3) A short and sweet movement sequence called *Brain Dance*, which promotes focus, mind-body integration, and overall wellbeing (laughter and fun are usually part of the session!). This set of activities can be executed in the classroom or outside, or even sitting on a chair or standing next to a desk if space is limited. I will guide participants through a set of breathing exercises engaging their imagination with visual references (“breathing like inflating a balloon”), to then guide them through a mindful activity (like paying attention to textures and smells), to then end the session with a Brain Dance circuit, which includes breathing, body parts isolations and integration through specific movement patterns. What to expect? Some stretching, some balancing, some moving around and lots of fun.

Content Area Keywords/Searchable Terms: Brain Dance, Mindfulness, body-mind integration, breathwork, meditation in the classroom.

Also available

Body- Listening: meditation through breathing and moving!

This session will introduce participants to the practice of meditation through breathing and moving. The practice I offer consists of paying attention to what is going on in our bodies and minds in order to improve our focus, learn how to calm down in stressful situations, and learn how to take care of our physical bodies in case of feeling pain or tension. After a brief explanation of meditation, the benefits of practicing it, and the multiple ways of doing it (though breathing, stillness, dancing, etc.) I will invite participants to experience a breathing meditation and a body scan. After these exercises we will get up and move / dance in order to gain body awareness and enjoy ourselves!

Content Area Keywords/Searchable Terms: meditation, breathing, mindful movement, body-mind centering, body awareness, wellness.

Learning Objectives/Outcomes:

Learning the basics of meditation: what it is, what are the benefits and what are some ways of practicing it.

Experiencing some of these techniques and receiving the benefits of the practice

By the end of this program, students will

Knowledge: they will know what meditation is, the benefits of the practice and the different ways of engaging with meditation.

Execution: Breathing exercises to regulate emotional states and to improve focus; body scan to develop corporeal awareness; mindful movement.

Reflection: the participants will have an opportunity to write down or draw impressions and sensations after the practice in relation to the theory and benefits of meditation: what are they feeling? Are there any differences between how they felt at the beginning of the class and how they feel at the end?

Cinthia Duran Larrea is a movement researcher with a decolonial vision and a commitment for social and environmental justice. Her international trajectory includes ethnographic research in Ecuador, Peru, the United States and Austria on contemporary forms of ritual dance as a tool for decolonial praxis. As a performer and activist, Cinthia has participated in several productions in Ecuador, the US, and the UK addressing issues ranging from gender and racial violence to mental health stigma. Her current research focuses on the embodied decolonial strategies articulated by Latin American Mestizas in the context of migration, assimilation, uprootedness, transgenerational trauma, and transnational constellations of belonging. *B.A. (Honors) in International Affairs, Double-Minor in Dance and Latin American Studies, Skidmore College*

M.A. in Dance Knowledge, Practice and Heritage, at the CHOREOMUNDUS consortium: UCA(France), SZTE(Hungary), NTNU(Norway), and RU (United Kingdom)

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

STEAM

Bob Bozonelos, Ph.D. Candidate in Musicology

Full STEAM Ahead! Creating Pathways with the Mobile Career Center!

Full STEAM Ahead! Creating Pathways with the Mobile Career Center (MCC), focuses on bringing Audio Technology to K-12 schools via mobile outreach. This project demonstrates how educators from all sectors play a crucial role in economic vitality and prosperity by preparing our youth for positions and careers starting at the primary level. The project will offer various music technology tools and devices to help at-risk students who typically don't have access to such technology due to socio-economic barriers. The project aims to bring awareness and attention to alternative learning paths for historically underserved students. Additionally, this project also seeks to help schools with chronic absenteeism. Bus parking must be accommodated, and dates are limited. The Mt. San Jacinto College Mobile Career Center is a fully equipped motor coach and will park at your school for children to board and learn. <https://ou.msjc.edu/mobilecareercenter/index.html>

Content Area Keywords/Searchable Terms: Audio Technology, Recording, Microphones, Video Postproduction, Music, Digital arts, Voice Overs

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Students will learn music via recording and apps

Execution: Students will learn music tech via apps and

Reflection: Students will demonstrate their enjoyment of this experience through recorded observations.

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 Work Force Program for the acquisition of new recording technologies.

Target Audience: Middle School, High School

Jessica Maccaro, Ph.D. Candidate in Entomology

Insect Poetry

Jessica will lead a workshop on crafting insect poetry. She will bring a diverse collection of insects to classrooms, where each student will select one and write a poem about it. This workshop aims to teach students about poetry and insects, simultaneously, and explore their relationship to bugs as they learn more about them.

Content Area Keywords/Searchable Terms: Poetry, Science, Insects, Bugs, Poems

Jessica Maccaro is a Ph.D. Candidate in the entomology department at UC Riverside. Her research and art are centered around how microbes and bees co-evolve together and interact. She has her B.S. in Molecular Environmental Biology from UC Berkeley. Then she worked as a lab manager doing agricultural entomology in California's Central Valley. After taking up insect macro photography she became passionate about combining the arts with science and founded Insects For Inclusion. This initiative serves as a platform for insect artists and photographers to sell their work to raise money for advancing inclusivity in entomology through paid scholarships. As the president of UCR's science

communication group, she continues to find ways to share the beauty of the natural world through combining art and science across mediums and to diverse audiences. In her free time, she enjoys climbing, backpacking, taking headshots of wild bees, playing chess, drawing, mountain biking, reading, and going on adventures!

Target Audience: 3rd, 4th or 5th grade

UCR's Department of Art History Visual Resource Collection

CALLING ALL PHOTOGRAPHERS!

If you enjoy taking photos with your camera phone, come learn about some of the earliest photographic processes that your grandparents, great grandparents, and great great grandparents used to make photos. UCR's Department of Art History Visual Resource Collection will offer a presentation on the history of popular photographic formats from the mid-1850s through the mid-20th century. Participants will have the opportunity to learn about early photographic formats such as ambrotypes, tintypes, albumen prints, magic lantern slides and 35mm color slides. We will discuss the wet plate process, the difference between reflective and transmissive materials, and development of color film. This will be a hands-on presentation where participants will have the opportunity to examine samples of antique photographs.

Target Audience: Middle School, High School, Family Learning

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

Gluck on the UCR Campus

Gluck VIP Day

Grab a school bus and a picnic lunch and head over to UCR for a couple of hours of Gluck programming and a picnic on the grass! UCR is opening up and ready to receive visitors, so let the Gluck team know when you would like to bring your students for a visit.

You must provide transportation and complete UCR Risk Management 'approved school' paperwork

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

Audience Size: 100 visitors maximum

Program Length: 2 – 4 hours

Pedro Lopez de la Osa, Graduate Fellow in Music

Gluck Pentland Concert Series

Bring your picnic and your blanket to Pentland Hills on the UCR campus. The Concert Series provides a beautiful setting for evening picnics while listening to Gluck fellows perform. Interactive activities also include Insect Poetry with Jessica Maccaro, as well as social dancing and music making.

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.

Thalia Williamson is a British author based in Southern California, where she is currently completing an M.F.A. in Creative Writing at UC Riverside. Her work has been published in *Nebo*, *Kelp*, *S Magazine*, *Glamour Girl*, and elsewhere. She has a B.A. in Philosophy from King's College London.

Target Audience: all ages

Salsa Dance Crew

Salsa Socials

Salsa music often contains tasty combinations of complex Afro-Cuban rhythms, virtuous American jazz melodies, heartfelt Spanish lyrics, and so much more. But the numerous layers and nuances of salsa music can be confusing to the average listener. Bayu will be leading a Latin percussion workshop where he will break down some common salsa/Latin rhythms in a simple way and provide space for attendees to visualize, listen to, and play salsa instruments together.

Bayu Wilson is a Ph.D. student doing astrophysics research who spends much of his free time learning, teaching and dancing salsa. He trains and performs with the Bonito y Sabroso dance school in Los Angeles and teaches salsa dance classes at the recreation center at UC Riverside. Bayu hopes to share the joy that salsa music and dance can bring wherever he goes.

Cinthia Duran Larrea is a movement researcher with a decolonial vision and a commitment for social and environmental justice. Her international trajectory includes ethnographic research in Ecuador, Peru, the United States and Austria on contemporary forms of ritual dance as a tool for decolonial praxis. As a performer and activist, Cinthia has participated in several productions in Ecuador, the US, and the UK addressing issues ranging from gender and racial violence to mental health stigma. Her current research focuses on the embodied decolonial strategies articulated by Latin American Mestizas in the context of migration, assimilation, uprootedness, transgenerational trauma, and transnational constellations of belonging. *B.A. (Honors) in International Affairs, Double-Minor in Dance and Latin American Studies, Skidmore College*

M.A. in Dance Knowledge, Practice and Heritage, at the CHOREOMUNDUS consortium: UCA(France), SZTE(Hungary), NTNU(Norway), and RU (United Kingdom)

Reanna Suarez is an ethnomusicology undergraduate who teaches salsa music and dance for The Salsa Club at UCR and at the Student Recreation Center at UCR.

Target Audience: all ages

Gluck at UCR ARTS in downtown Riverside

Reflecting Forward: Pop-Up Talks on Contemporary Art with Lawrence Ramirez, Elizabeth Carleton, and Becky Luo, Graduate Fellows in History of Art

Interested in contemporary art in your Riverside community? Join us for First Thursdays at UCR ARTS!

This program is a docent-led viewing of select artworks on exhibit, in which learners are encouraged to tell stories inspired by the viewing. The learners will be asked to “dwell” in the artwork, considering what experiences it conveys, stories it tells, or arguments it makes. The learners’ experiential interaction with the artwork can lead to conversation within the viewing group. Then, the docent will contextualize the

viewings with a brief overview of the artworks and artists. Afterward the docent-led viewing, learners will be asked to write or draw, to further explore the inspiration drawn from the encounter with the artwork.

Don't miss free tours of UCR ARTS exhibitions during Downtown Riverside's First Thursday Artswalk! Using a discussion-based format, students will learn about selected contemporary art works through inquisition-based learning. Students will learn introductory terminology for discussing art, including color, form, line, perspective, and material. Students will understand the art works' context as part of the Riverside art scene. Students will develop and articulate their own responses to the art works. Students will gain greater cultural knowledge through their interaction with the art in a participatory and discussion-focused manner, increasing their appreciation for art.

By the end of this program, participants will

Knowledge: Understand the meaning and context of selected contemporary art works. Learn basic terminology for discussing visual art, including color, form, line, perspective, and material.

Execution: Fluently discuss contemporary art using inquisition-based learning.

Reflection: Develop and articulate their own narrative perspective on the selected art works. Imagine futurity through discussion of the art works. Appreciate contemporary art in their local community.

Content Area Keywords/Searchable Terms:

Contemporary art, sculpture, interactive art, photography, art museum, Riverside art, Brandon Lattu

Elizabeth Carleton is a first year Ph.D. student in the Art History department at UC Riverside, where she received the Chancellor's Distinguished Fellowship Award. She graduated cum laude from Scripps College in 2021 with a B.A. in Art History, where her thesis topic was the paintings of Georges de La Tour. Her research specialization is Baroque French painting. In 2018, Elizabeth collaborated on an archival exhibit titled *Seeds of Change: Defining Black Space at the Claremont Colleges (1968-69)*. In 2019, she received a Hearst Foundation Summer Research Fellowship to create a sequel to *Seeds of Change*, the archival and oral history exhibit *Taking Root: Developing the Black Studies Center at the Claremont Colleges (1969-1979)*. Elizabeth is a museum educator and has worked at the Musée de Cluny in Paris (2020) and the Mob Museum in Las Vegas (2021).

Lawrence Ramirez is a doctoral student in Sociocultural Anthropology. He researches museums, exhibitions, and public memory places. This is Lawrence's first year in the Gluck program.

Becky Luo is a current 2nd year master's student in Art History at the University of California, Riverside
Target Audience: all ages

Ashley McNelis, Ph.D. Student in Art History

Slow Art Sunday

Join us on every Sunday of the month at 2:00pm for Slow Art Sunday, a free in-person tour of our current exhibitions. Slow Art Sundays are a time to slow down, look closely at a few works of art, and discuss. During Slow Art Talks, visitors will explore select artworks on view in temporary exhibitions and from the UCR ARTS collection. They will engage with the artworks and learn together through close-looking and casual discussion. During this inquiry-based experience, visitors will practice and learn how to discuss artworks, thereby increasing their knowledge and appreciation of modern and contemporary art. Capacity is limited and visitors will be admitted on a first-come, first-served basis when checking in at UCR ARTS' front desk.

Content Area Keywords/Searchable Terms:

Art, Contemporary art, film, photography, installation, art museum, Riverside, Lynne Marsh, Brandon Lattu

Ashley McNelis is a writer, curator, and art historian specializing in modern and contemporary art and photography. She is a Ph.D. student in the History of Art Department at University of California, Riverside where she was awarded the 2020-2021 UCR/CMP Photography Fellowship. From 2017-2020, she was a curatorial assistant at Carnegie Museum of Art in Pittsburgh. She holds a master's degree in the History of Art, Theory, & Criticism from the Institute of Fine Arts, New York University.

Target Audience: all ages

Gluck in the Community

Gluck Contemporary Dance Ensemble (CDE) with Kevin Wong, Graduate Fellow in Experimental Choreography

All things play

All things play, a movement piece bringing to life the rapturous energy of play. Through a series of re-imagined childhood themes, songs, and games, this performance will take you on a nostalgic joyride. Embracing personal, multi-generational and cultural experiences, *All things play* gives homage to the inner child living within us.

Directed and Choreographed by Patricia "Patty" Huerta in collaboration with Kevin Wong and The Gluck Contemporary Dance Ensemble.

Audience members will learn about dance, choreography, contemporary dance, and the opportunity to pursue dance as a career. Audience members will watch a 10-minute choreographed dance and then have the opportunity to ask questions to the dancers about the piece, their artistic experiences, and much more. Audience members will also engage in interactive activities such as dance, play, and movement games.

Students will recognize how dance is a viable source of embodied knowledge to access ways we understand our cultural, historical, and personal experiences. Students will create alongside the performers. Students will evaluate their enjoyment of dance by sharing their experiences, thoughts, and reactions to the piece.

Content Area Keywords/Searchable Terms: Dance, Choreography, Contemporary, Contemporary Dance, Play, Youth, Children, Generational

Antonix, Graduate Fellow in Experimental Choreography

play.pause.rewind.

A series of playful movement explorations will explore the possibilities of solo and collaborative play, together with audience participants. The purpose of these performances is to bring the playing bodies into an autotelic state of consciousness that encourages the experience of feeling joy, while embracing chance, change, uncertainty, and risk. Within this state of chaos, they will also activate moments of rest and stillness. Antonix believes in the healing possibilities within play and rest because of this they are searching for, rethinking, and trying different ways of relating to both inner and outer worlds simultaneously. They will be working within or around Contact Improvisation, Authentic Movement, and the Theater of the Oppressed, inviting the audience to collaboratively make decisions as the happenings unfold.

Since birth **Antonix** has <lived>played>studied>worked>died<relived> in this powerful island part of Atabey. Transdisciplinary artist, in dialogue around political action, feminism, the gender binary and race discrimination within the Puerto Rican context they inhabit. Artist in residence, "Melaza: decolonizing stories" (2018-2023) collaborating with Boston based company, Danza Orgánica directed by Mar Parrilla. Antonix's practice navigates around public spaces, every[body] is invited to actively interact. Exploring within endurance, durational and site-specific methods of working to create systems of chance that allow a collaborative meta-communication about/with surrounding ecosystems.

Target Audience: all ages

AI Ellison and Evan Duncan, Graduate Fellows in Transdisciplinary Performance

Full Out (in process)

Through movement, music, writing and theater, we are questioning, challenging and blurring the lines around what the rehearsal space is and can be, what a creative process is and can be, and what a performance is and can be. Full Out (in process) asks us to show up fully as ourselves, even as we are in-process beings. We are seeing creative practice/rehearsal as a real place to be and learn about self through process over product sharing, feeling, thinking, making choices, and collaborating with others.

Al Ellison (they/them) is an artist from the Fall River, Massachusetts area. Her research involves collaborating with the body as an archive and creating inside the potentials of what's excavated through embodied inquiries. She loves working with "non-dancers" to renegotiate what it means to dance through activating the body's knowledge to move, question, tell stories, create in spite of-, and heal. Al graduated with a B.A. in American Studies and a minor in Dance from Tufts University ('19). She is currently in her second year of her M.F.A. in Experimental Choreography at University of California, Riverside and is a recipient of the Chancellor's Distinguished Fellowship.

Evan Duncan is a Ph.D. student in the English Department at UCR. Their work utilizes theater and theatricality as a framework for making interventions in black studies, queer of color critique, trans studies, and performance studies. Evan explores the improvisatory and deviant relationship blackness has with categories of race, gender, and sexuality, considering the interplay of movement and constraint as central in defining possibility for black theater and performance practitioners. In their work as a scholar, musician, and artist, Evan intends to think through rehearsal as an improvisatory space and time that hasn't settled into the finality of performance, and a concept that can be mobilized when engaging with the question of alternatives.

Target Audience: all ages

Aaron Higareda, M.F.A. student in Creative Writing for the Performing Arts

Panquetzalitzli: A new play staged reading

Panquetzalitzli is a modern family friendly re-interpretation of the ancient Aztec festival honoring the deity of the sun, Huitzilopochtli. Brother and sister Huitz and Coy drive their family crazy with arguing, until uncle Paynal puts ancestral perspective to the family dynamic.

Written by Aaron Higareda, directed by Melissa Minger and presented by students Ruth Madrid and Efren Castro in a staged reading format, Panquetzalitzli is meaningful culturally specific theatre for family audiences, specifically the Latinx population of Riverside.

Presented as a staged reading, the play is about 30 minutes long, with time for questions and discussion.

Content Area Keywords/Searchable Terms:

Theater for Young Audience, Theatre, Play, Performing Arts, Mythology, Aztec Mythology, Adaptation, Latinx, Chicana, Comedy

Aaron Higareda is a Southern California playwright currently pursuing his M.F.A. in Writing for the Performing Arts at the University of California, Riverside. He has had workshop productions with CASA 0101 and El Teatro Campesino and most recently self-produced a zoom staged reading of his first full length play "You don't even speak Spanish!". When he is not working, writing, or worrying about working and writing, he enjoys chilling with his partner and their three crazy-ass kids!

Melizza Minger is a Los Angeles based playwright. Born in Highland Park to a Salvadoran family, her work is largely rooted in Magical Realism and explores generational trauma, queerness, and the Latinx identity. She holds a B.A. in English with a Theatre minor from CSULA, where she served as poetry editor on their student magazine, STATEMENT.

Ruth Madrid is an M.F.A. Playwrighting student at UCR. She is a playwright and screenwriter living in Riverside, California. Originally from Maywood, CA, Ruth focuses on uplifting relevant and unique stories from her community by rooting them on untouched corners of Latinx identities and experiences. Ruth steers away from digestible mainstream Latinx stories to tell more unconventional stories about her community through theater and film. Ruth is a returning Gluck Fellow from the UCR Latinx Play Project.

Efren Castro is an M.F.A. candidate in the Creative Writing department at UCR working on their collection of poetry.

Carlina Perna is an M.F.A. Candidate at UC Riverside and a returning Gluck Fellow. Carlina is a poet, screenwriter, filmmaker, and educator who holds a B.A. in Spanish Literary Studies and Religious Studies from Occidental College and an M.S.Ed from the University of Pennsylvania. Carlina has also completed a Fulbright teaching grant at the Universidade Federal da Bahia in Salvador, Brazil.

Target Audience: all ages

Special Events and Programs at School Sites

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 10 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 of time.

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.

Sarah Grace Faulk, Graduate Fellow in History of Art

Gluck and the UCR Visual Resources Collection

This project is a collaboration between UC Riverside’s Department of Art History and the [Society of Architectural Historians](#) (SAH). In particular, the Fellow works with the SAH’s Color Film Emergency Project (CFEP). The CFEP was established due to the fact that uniquely valuable 35mm slide collections created and amassed by 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.

Sarah Grace Faulk is an Art History Ph.D. Student at UCR; focusing on video, performance, and conceptual art since 1960.

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](#)

GluckTV

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

Stick With It

When a college student's best friend is feeling blue, she encourages them to connect with their ancestral green thumb.

Carlina Perna is an M.F.A. Candidate at UC Riverside and a returning Gluck Fellow. Carlina is a poet, screenwriter, filmmaker, and educator who holds a B.A. in Spanish Literary Studies and Religious Studies from Occidental College and an M.S.Ed from the University of Pennsylvania. Carlina has also completed a Fulbright teaching grant at the Universidade Federal da Bahia in Salvador, Brazil.

Jacob Estrada is a 4th year TFDP major with a concentration in filmmaking along with a minor in Marketing.

Currently majoring in Theatre, Film and Digital Production at UCR, **Anahi Lopez** transferred from Bakersfield College to UCR with an AA. This will be their first time as a Gluck Fellow.

Killian Andrews is a 3rd Year Theater, Film and Digital Production major and a creative writing major. They are a new Gluck Fellow but very excited to join the organization and make something special.

Cosme Hernandez is a TFTP major with a concentration in Filmmaking. He is a 4th year student after he transferred into UCR from Mt. San Antonio College where he studied photography.

Summer Hussain is a TFDP major on the filmmaking track.

Yasmine Khier is 4th year Theatre, Film and Digital Productions scholar with a concentration in filmmaking. The young Eritrean woman born in the Bay Area, was raised and graduated high school out in Saudi Arabia. With a passion to grow as a filmmaker, she is very excited to be a Gluck Fellow.

Jada Ramsey is a sophomore at the University of California-Riverside, majoring in Theatre, Film, and Digital Production with a concentration in Acting and Directing.

Chloe Antoinette is a 3rd year TFDP major with a Filmmaking concentration at UC Riverside. She is a recent Stephen E. Cullenberg scholarship recipient for the Arts and has previously collaborated with the Gluck Program in hosting a songwriting camp with EARS Student Group.

Chris Shearer is a filmmaking major at UC Riverside who graduated Riverside King High School with an emphasis on going into Engineering but switching to Filmmaking in his 3rd year of college.

Esteffany Villasenor is a Film and Global Studies Major. She has been part of many projects at the University of California, Riverside such as the department film and personal ones. Having such experience has allowed her to grow and apply her skills in all her occupations (she currently has 3) and films. Ultimately, she wishes to enter into her field and make a positive impact wherever and whenever she can.

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>

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>