

**Gluck Fellows Program of the Arts at UCR:  
Program Master for 2019-2020**

## **Art-making and Art Appreciation**

**Olivia Hill, Graduate Fellow in Art**

### **Basics of Representational Drawing: A lesson in drawing and seeing for beginning artists**

#### **A World of Shapes: Drawing by Learning to See Objects and Places Broken Down Into Simple Forms**

**A World of Shapes** is an hour-long drawing lesson for beginning artists in how to simply draw a subject from life or print. While expression and innovation are key to advancing as visual artists, basic drawing skills can provide the tool set for conveying ideas to the world. The lesson begins by reviewing basic shapes and discussing how to find them in seemingly more complicated forms in the world around us. The students are then provided with a printed photo of an animal and a step- by- step illustration showing how to draw the likeness of that animal one simple shape at a time with pencil and paper. Each student ends up with a complete drawing that may be colored and embellished freely and may also choose from a selection of other photos provided to attempt more drawings using shapes. Students go forth with the confidence that anything she or he wishes to draw is possible when broken down into simple shapes.

**Content Area Keywords/Searchable Terms:** Drawing, Step Drawing, Beginning Drawing, Simplified Forms, Realistic Drawing, Life Drawing

**Learning Objectives/Outcomes:** By the end of the lesson students have increased confidence that he or she can draw a likeness of any subject

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

Knowledge: Basic representational drawing skills that may be applied towards drawing any subject.

Execution: Referring to a printed photo of an animal and the accompanying diagram of how to draw its likeness step-by-step

Reflection: Students will see that images in the world that seemed at first complicated to draw can be simplified into shapes with which they are already familiar

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

Follow-through: Did the Student complete the drawing according to the instructions?

Comprehension: Did the students demonstrate understanding of the lesson by having one or multiple figure drawings using the simplified shape method?

Application: At the end of the hour we'll discuss using this method to draw their favorite subjects from life or print needing only pencil and paper.

**Classroom Online Resource Document (CORD) file:** The CORD is a lesson plan with images for leading a drawing lesson.

**Olivia Hill** is a practicing artist, teacher, and current M.F.A. student in visual art focusing on representational painting. She grew up in Los Angeles, California, making and studying art from a young age. She attended the Los Angeles County High School for the Arts and received her B.F.A. in painting from the San Francisco Art Institute. Her recent paintings are influenced by the omnipresence of cinema and illusion in Los Angeles and portray Southern California as a portal between the landscape and the otherworldly. Hill has exhibited in institutions such as the Riverside Art Museum, Millard Sheets Art Center in Pomona, The Palos Verdes Art Center, The Ogden Museum of Southern Art, and Kunstwerk Carlshutte in Rendsberg, Germany. She lives in Los Angeles and Yucca Valley.

**Natalie Jenkins, Graduate Fellow in Art**

### **Body Extension: An Exploration into Wearable Sculpture**

Objects are forms, whether utilitarian, decorative, or meaningful they are relatable to the body as something that can be worn, picked up and held, looked at from a distance, or are an indispensable tool. This workshop explores the

function and meaning of objects and their relationship to the body through modern to contemporary artworks, focusing on the Bauhaus school's embrace of art as life, and interactive sculpture. Students will be led through the process of creating personalized wearable sculptures. Printed guides will be provided for the students to look at and learn to trace the two-dimensional patterns into physical objects using soft and vibrant colored pipe cleaners. Here they will begin the exploration into creating a sculptural form as an extension of the body. This exercise is to give a literal understanding of form and its connection to the body to develop a broader understanding of objects, their design, and our relationship to them while enhancing and developing what it is to be creative.

**Content Area Keywords/Searchable Terms:**

Sculpture, Wearable sculpture, Interactive sculpture, Drawing in space, Two-dimensional and Three-dimensional shapes, Form and function, Costumes, Bauhaus, Lygia Clark, Nick Cave.

**Learning Objectives/Outcomes:**

By the end of the program, students learn to identify objects by distinguishing their form and function in relationship to the body. They reflect on the decisions and processes that lead up to the making of sculptures and utilitarian forms. Learning how and why objects are made to exist in relation to our own form develops better processing skills to critically think about ourselves and the surrounding elements within our environment.

**Common Core Learning Objectives:**

Knowledge: Students learn to identify form and functions of objects in relationship to the body through modern and contemporary artworks and will translate line drawings into wearable sculpture.

Execution: Students create their wearable desires, then parade their final outcomes and discuss their reactions to their peer's projects and the outcome of their own sculptures.

Reflection: Students evaluate their experience of making an object to fit their own body, what it is to wear an extension of the body, and how objects relate to the body.

**Outcome Assessment Strategies:**

We use call-and-response to assess form and function of objects utilizing key art and sensory terms to learn to discuss sculpture and design.

We discuss the Bauhaus school and other artist's incorporation of design, craft, and fine art to create objects and artwork that were made for people to interact with as an experiential tool or a form of expression.

When projects are complete, we "tour" the wearable sculptures discussing the students' experience and how the sculpture's form and function relate to the body.

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

The CORD is instructions and examples for making a wearable sculpture.

**Natalie Jenkins** is a visual artist, currently working towards her M.F.A. at the University of California, Riverside. She received her B.F.A. from the Oregon College of Art and Craft, Portland, OR, in 2014. She has exhibited work in Portland, Or., Seattle, WA., Philadelphia, PA., Miami, FL., and Los Angeles and Riverside, CA. She has received numerous awards, including a UCR M.F.A. Fellowship, UCR Chancellor's Fellowship, Seattle Arts and Culture commission award, The Brannon-Boekleheide Award for Most Outstanding Graduating Thesis Student, "Best in Show" at the Hoffman Gallery Juried Student Show, the Oregon College of Art and Craft Academic and Artistic Achievement Award, and has recently completed the Bread and Puppet Theater Apprenticeship program. Working primarily in sculpture, she pairs contrasting materials together like, steel and papier-mâché to create a dichotomy of being more than one "thing" or needing more than one "thing" to be whole.

**Bingyang Liu, Graduate Fellow in Art**

**Behind the Self-Portrait**

Students learn from this program about self-portrait from an art history perspective. By looking through artists' painting and photography self-portrait works, the class discusses how the background of the work supports or informs the subject matter in the work. After the discussion, students draw the background on a piece of paper that has an outline of a portrait. By changing the background of the drawing, the student turns it into their own self-portrait.

**Content Area Keywords/Searchable Terms:**

self-portrait, drawing, Rembrandt, negative space, Cindy Sherman, push and pull

**Learning Objectives/Outcomes:**

By the end of the lesson students will learn the relationship between the subject matter and background, and how negative space functions in the image.

**Common Core Learning Objectives:**

Knowledge: drawing, and self-portrait

Execution: learn through practice and discussion

Reflection: The students will experiment with the idea of self-portrait.

**Bingyang Liu** is a Los Angeles base artist from China. He received his B.F.A. from photo and media program at CalArts in 2017, and he studies at UC Riverside as an M.F.A. student in visual art area now. Concept usually plays as foundation through his art works, and it transforms from photography into different types of media. Media, relationship, and predicament are three major topics that he reflects and explores in the contemporary context through his works. He received Alan Sekula Social Documentary Fund in 2015.

**Josh Schaedel, Graduate Fellow in Art**

**(Printed Matter and Zine Workshop)**

Learn a brief History of Zine and the empowerment of hand-made publication

Through this one-hour workshop students will get a taste and experience the exciting world of printed matter by exploring the many avenues that a personal mini-magazine or a zine has to offer. Students will be given the opportunity to explore drawing, writing, collage, stamps and design on a single piece of paper. Through a few simple folds and a single cut of a piece of paper the students will discover the magic, and the personal freedom, that a small publication can bring to one's sense of self.

- [https://www.youtube.com/watch?time\\_continue=254&v=oiqQrVrW9XY](https://www.youtube.com/watch?time_continue=254&v=oiqQrVrW9XY)

**Content Area Keywords/Searchable Terms:**

Zines, book making, printed-matter, stamps, drawing, collage, paper, scissors, glue, design.

**Learning Objectives/Outcomes:** By the end of this program, students will make their own Zine.

**Common Core Learning Objectives:**

Knowledge: of the meaning and power of a publication.

Execution: using the pages of a publication to express a personal topic.

Reflection: sharing and talking about decisions that were made and how it relates to them and the publication.

**Outcome Assessment Strategies:**

Knowledge of the history of publication

How sequence of pages work

Personal expression

**Classroom Online Resource Document (CORD) file:** How to fold a sheet of paper into an 8-page Zine.

For the last 5 years **Joshua Schaedel** has edited, curated and published nearly 15 titles both personally and for others through his company The Fulcrum Press. Josh has also taught a publication class for the last 3 years at Mt. San Antonio College. Josh is currently working on projects with David Company, Clint Woodside and a monograph of his personal work "Conversations with my Father" due out in Spring 2020 with the publisher Deadbeat Club.

**Peter Tomka, Graduate Fellow in Art**

**Photography Workshop – ASK Residency**

In this twelve-visit workshop artist Peter Tomka works with the students of Sherman Indian High on developing their photography skills to produce works using a variety of materials and processes. The students visited UCR's art

studios to see M.F.A. students at work, they had a field trip to the Getty Museum in Los Angeles, projects and support from Peter which culminated in a show at UCR's Phyllis Gill gallery.

**Content Area Keywords/Searchable Terms:** Photography, analogue, digital, art, art workshop, artist

**Learning Objectives/Outcomes:** By the end of this program students will have a better handle of photography and alternative processes of photography

**Common Core Learning Objectives:**

Knowledge: To understand photography in a multitude of perspective, from process to composition to subject

Execution: To learn about photography by making photographs in an active process

Reflection: Students will find satisfaction in their progress through the program

**Outcome Assessment Strategies:**

Engaging with the students through a continued dedication to teach them

Introducing a range of possibilities

Having photography be a medium for them to express

**Peter Tomka** is an artist currently living and working in Los Angeles, California. Tomka's work focuses on photography, using performance as the basis for content within his photographic production. Tomka has exhibited at 2019 Whitney Biennial, the Choreographic Residency Performance program at LA Dance Project, Pam Residences, and alongside EJ Hill during the 2017 Venice Biennial at the Future Generation Prize Palazzo. He is the recipient of the 2019 Lieutenant Governor's Arts Project. Tomka is currently a 2020 M.F.A. candidate from the University of California Riverside and holds a B.A. in Spanish from the University of Iowa in 2011.

**Alexandra Henry, Graduate Fellow in History of Art**

**The Color of the Ancient Greece**

Ever wonder what happens before the ancient statue reaches the display case in the museum? 'The Color of the Ancient West' aims to expose students to the archeological and historical aspect of Ancient Greek statuary.

Students become archeologists as they find the 'broken' fragments of Ancient Greek Statues and are responsible for putting them back together. Once the statues have been 'restored', students will have the opportunity to learn the lesser known history of how ancient statues were once colored. This workshop aims to enlighten students on possible arts related careers while also contradicting the perception that pure white statuary was considered a standard for beauty and perfection. Students will not only learn but engage with the subject matter by working together to put statues together and then discussing how they think they would have been colored.

**Content Area Keywords/Searchable Terms:**

Classical Civilization, Ancient Greece, Classical Statuary, painted Greek statuary, polychrome Greek and sculpture, Archeology, Restoration

**Learning Objectives/Outcomes:**

By the end of the lesson students will be aware of exciting museum related fields like archeology, restoration, and curation while also learning that antiquity was very vibrant with color through working together.

**Common Core Learning Objectives:**

Knowledge: Learning more about museum related fields and how there is a process that these art works go through before we see them in the museum.

Execution: Students connect to the content by acting as archeologists, restorators, and art historians to put paper statue parts back together.

Reflection: Students reflect on the experience by realizing there are different ways to be involved with the arts as well as learn to question what they think they know about art objects.

**Outcome Assessment Strategies:**

Students are asked what they know about the museum, the objects in the museum, and how they got there before I establish key terms like: Archeologists, Restorators, and Art Historians.

Students work in groups to accomplish a common goal, restoring the broken paper statues. Visuals are utilized to help inform the students on the subject matter and what statues in antiquity used to look like and from there they can discuss and comment.

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

The CORD is a comprehensive document containing a detailed list of key words and their definitions. There is an introduction to the historical eras: Ancient Greece, Archeology, and Restoration, including websites, as well context for the artwork.

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

**Rebekkah Hart, Graduate Fellow in History of Art**

**Becoming Visually Literate: Reading and Writing an Aztec Codex**

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

**Content Area Keywords/Searchable Terms:**

Aztec, Ancient Mexico, books, codex, storytelling, language, pictograms, pictographs, visual literacy, writing, folded paper.

**Learning Objectives/Outcomes:** By the end of the lesson students will have learned about the records of the Aztec people, identified Aztec symbols and their meanings, and created their own histories in Aztec-style pictograms.

**Common Core Learning Objectives:**

Knowledge: Explore Aztec culture and history and come to appreciate a new type of literacy—visual literacy—as we learn to read pictorial Aztec histories.

Execution: Students creatively use traditional Aztec storytelling basics and invent their own visual cues to create a personal history or story in a long, accordion-folded book.

Reflection: Think about an entirely visual communication system. Students can read a new kind of book to friends and family!

**Outcome Assessment Strategies:**

We use call and response to imbed key terms like Mexica, codex, pictogram, and Nahuatl.

When students make and name their own Aztec figure and visual story, they have the opportunity to show examples of how they interpreted the material and used their creativity to build upon the Aztec storytelling foundation.

At the end, some students may volunteer to read their stories to the class, teaching other students their new, unique visual writing system.

**Classroom Online Resource Document (CORD) file:** The CORD has a brief description of Aztec codices, include a comprehensive list of year signs, and provide several Aztec figures with name signs for identification practice.

**Rebekkah Hart** graduated in 2019 from Brigham Young University with a B.A. in Art History & Curatorial Studies. She is now an M.A. student at UC Riverside with an emphasis on the devotional art of late medieval and early Renaissance England. Rebekkah was recently awarded a research grant to study medieval English alabasters at

the Victoria and Albert Museum in London, where she had previously spent a semester studying. She also spent several months in Siena, Italy where she studied medieval Tuscan art. Rebekkah hopes to pursue a Ph.D. and become a university professor of art history.

### Chloe Millhauser, Graduate Fellow in History of Art

#### Wassily Kandinsky: Painting with Music

Have you ever thought about the connection between visual art and music? In this workshop, students learn about an amazing modernist painter, Wassily Kandinsky, and the ways in which he integrated music into his renowned paintings. A brief lecture by the fellow will detail how Kandinsky utilized color and line to express his reactionary feelings towards music. Afterwards, students are invited to get creative and make crayon drawings in the spirit of Kandinsky's work. The fellow will play a variety of music — some that Kandinsky was personally inspired by, and some that the students will be very familiar with — and will ask the students to illustrate their feelings towards said music using only simple abstract lines and fields of color. This program is a great way to encourage students to be expressive and creative while learning about one of the most exciting figures in recent art history!

**Content Area Keywords/Searchable Terms:** Wassily Kandinsky, Der Blaue Reiter, German Expressionism, nonobjective painting, abstraction, music in art, color theory, visual rhythm

**Learning Objectives/Outcomes:** Learn about Wassily Kandinsky and the way he combined music and visual art, create their own drawings inspired by music, and observe other students' visual art reactions to music.

#### Common Core Learning Objectives:

**Knowledge:** Students learn that they can pull inspiration for whatever they are creating from a variety of unexpected sources

**Execution:** Students create their own visual representations of music they listen to

**Reflection:** Students observe the differing ways their peers react to the music and express aspects they enjoy about their peers' work

#### Outcome Assessment Strategies:

We use call and response to brainstorm different feelings that colors, and lines could evoke

While creating their drawings, students are asked to take brief breaks and discuss different ways they're interpreting the music through drawing

Students explain something they enjoy about one of their peer's drawings

**Classroom Online Resource Document (CORD) file:** The CORD includes a brief history of Wassily Kandinsky, an overview about his inclination to merge music and visual art, and step-by-step instructions on how to guide students through creating their own music-influenced drawings.

**Chloe Millhauser** is a first year M.A. student studying art history at UC Riverside. In 2017, she graduated with a B.F.A. in Art and Design from California Polytechnic State University, San Luis Obispo. Since graduating, she has worked in visitor facing roles at both the Museum of Contemporary Art, Los Angeles and the Autry Museum of the American West. Chloe finds educating the public about art history to be a profoundly gratifying experience.

### Estefania Sanchez, Gluck Fellow in History of Art

#### Learning History with Diego Rivera's Murals

#### Can Walls Talk? Diego Rivera Shows Us They Can

Can inanimate objects talk? The answer is yes but they don't talk like we do and sometimes, they need a little help. This is where we come in, because we can use all kinds of objects to tell stories and inform people about all kinds of things. A great inanimate object that we can use to reach people worldwide is a simple wall. Now, this is where I come in, because in this workshop students will learn a brief history about murals and who Diego Rivera was. Then we are going to jump into Diego Rivera's Pan American Unity mural and see what it tells us about Rivera. It is also going to be the guide students use to create their own personal mural!

**Content Area Keywords/Searchable Terms:**

Public Art, Diego Rivera, Murals, Pan American Unity, Communal Mural, Mexican Muralism

**Learning Objectives/Outcomes:**

By the end of the lesson students will learn that painting on walls is an art form and how to use this art form to tell viewers about themselves and their community.

**Common Core Learning Objectives:**

Knowledge: Students identify what they see in Rivera's, Pan American Unity mural and discuss what they think it says about Rivera.

Execution: Students design their own mural based on prompts inspired by Rivera's Pan American Unity.

Reflection: Students evaluate how well Rivera tells us about himself through his mural and then share their own murals with each other.

**Outcome Assessment Strategies:**

Stop after explaining something and ask the students questions about what I explained

Prompt the students to discuss and share their opinions about Rivera's painting

Have the students to create their own mural and share with each other what common things it shares with Rivera's

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

The CORD defines what a mural is and how they can be made. It will have examples of murals from the past with a couple of questions to prompt students to think. It has information on Diego Rivera and close ups of his Pan American Unity with questions for students to answer; and prompts that will help them get started to create their own mural.

**Estefania Sanchez** completed her B.A. at Bowdoin College in Maine. She majored in Art History and minored in Anthropology. She is currently a graduate student working towards her Master's in Art History with a focus on Latin American art. While she was at Bowdoin College she interned and volunteered for two years at Bowdoin College's Museum of Art as a tour guide for school fieldtrips. After graduating with her B.A. and moving back to California, Estefania worked for two years at the Museum of Contemporary Art, Los Angeles, as a gallery attendant where she received training on how to analyze art and spark conversations with visitors. Estefania is looking forward to working at a museum's education department to help in making art accessible to the public.

**Jennifer Vanegas Rocha, Gluck Fellow in History of Art****Life of Pets: Animal Companions throughout History**

This interactive one-hour workshop introduced students to the depiction of animal companions seen throughout history. Together we visit various time periods and cultures to help us connect through the universal admiration for animals. Once our virtual trip is over, students are then given the opportunity to create their own depictions of their pets and/or favorite animals through a guided workshop using packing peanuts and water. Using tools like think/pair/share students will be guided to select their animal and through a quick demonstration then be given the tools and guidance to create their animal friend. Students have the liberty to create an existing animal or create their own make-believe animal to bring to life with packing peanuts. At the end of the workshop students are given the chance to reflect and provide feedback using sentence structures, "When I see... I feel...". When students walk away from the workshop, not only will they have a sculpture that resemble their chosen animal to take home, but also have a better connection and understanding of the simple and universal reaction that animals have on artists.

**Content Area Keywords/Searchable Terms:**

Elements of Art: Line, shape, color, texture and space

Realism, abstract, depth, depth of field, relief, sculpture, sculpture-in-the-round, 2D and 3D objects

**Learning Objectives/Outcomes:**

By the end of the lesson students will know the basic elements of art and how these elements interconnected help artists achieve a final work of art. Students will be more comfortable attempting to replicate and manipulate these elements to create art works and know how to reflect and appreciate each other's work.

**Common Core Learning Objectives:**

Knowledge: Students connect their techniques and style with that of examples presented through reflection. Students will be able to note the cross-cultural connections that are visualized throughout history.

Execution: Students create their own animal sculptures with materials provided

Reflection: By analyzing and discussing with the class about the finished products, students develop critical thinking skills that removes subjectivity from the discussion about their peer's work. Allow students to understand that artist materials are not limited to "traditional" materials.

**Outcome Assessment Strategies:**

When viewing examples, use call and response to ask students what basic elements of art they see.

As we work throughout the activity, check in with the class using "thumbs up, thumbs down" method of gaging if the students are truly grasping the activity. If students have a thumbs up then I know to allow them to continue to work on their sculptures, if a student shows a thumb faced out horizontally, I know to do a quick rundown of instructions with the students who need it. If a student has their thumbs down, I'll halt the workshop and give students a space to ask questions and continue to do demonstrations if needed.

At the end of the workshop, have time for critiques where "When I see...I feel..." sentence structure will be used by students to demonstrate their understanding of basic elements of art used to create their animal sculptures. I ask guided questions to help them connect how their work contains and succeeds in using these elements.

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

The Classroom Online Resource Document will provide instructions on how to create the packing peanut sculpture. The presentation will also provide visual aids of animal depictions to reference.

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

**Programs Available: Creative Writing****JT Lachausse, Graduate Fellow in Creative Writing for the Performing Arts/Fiction****Building Spaces: Using Memory to Write the Senses**

Who are you? Who am I? Sometimes it's difficult to understand strangers, friends, or even ourselves — but there's one thing we can all relate to: the warmth of a familiar place. When someone tells a story about an important place — the front porch, the backseat of a car, the beaches of California — they access and share what's most essential to their identity. During the "Building Spaces" workshop, students will identify special environments and share their stories with others. How do we encourage diversity and understanding? How do quiet voices share their own cultures and identities? Space and places are neutral — they exist, or they do not. But with a pencil and some paper, students can bring environments to life ... and in turn, their own histories.

**Content Area Keywords/Searchable Terms:** Descriptive writing, sensory description, personal context, social context, lived experience, memoir, journaling, personal narrative, memory recall, specific nouns

**Learning Objectives/Outcomes:** By the end of the lesson, each student will have learned how writing with the five senses strengthens prose; translated photographs of various environments into written descriptions; and written and shared their own chosen space using personal experience, specific nouns, and the five senses.

**Common Core Learning Objectives:**

Knowledge: Written environments are used in creative writing, journalism, historical documentation, and everyday conversation. The vividness of writing strengthens the impact on readers: it translates space-in-time into illustrative words, thus inviting the audience to better understand and empathize.

Execution: Students create their own written space on paper. They first select a memorable environment and then explore its space through the five senses. After choosing five sensory descriptors, students will translate their space and descriptors into a short paragraph.

Reflection: Students present their understanding of the experience by reading aloud their written spaces to the class.

**Outcome Assessment Strategies:**

At the beginning of the workshop, before reading excerpts from “October in the Chair,” we explore examples of the five different senses. Students have the opportunity to provide various examples of each sensory detail, thus demonstrating their knowledge.

During the writing exercise, students have the opportunity to demonstrate their interpretation of sensory details by translating a memorable space into words.

Each student may read aloud their own written space, thus providing classmates the opportunity to reflect on the subject of vivid writing.

**Classroom Online Resource Document (CORD) file:** “Building Spaces” — Memoir — Using sensory detail to translate real spaces into vivid writing

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

## Programs Available: Dance

### Magnolia Yang Sao Yia, Graduate Fellow in Critical Dance Studies leading the Contemporary Dance Ensemble, Undergraduate Ensemble “Dance-N-Play”

Come “Dance-N-Play” with us! Students will have the amazing opportunity to witness a pre-professional dance performance, learn how to view and interpret dance, interact with the dancers and finally, be able to apply what they have learned in our interactive, team-building and movement game! Dance is a great way to develop the kinetic senses, both as a mover and viewer. Dance is also a powerful outlet that encourages creativity and imagination. To dance is to play, and to play is to explore and learn! So, come join us in the fun of learning, viewing and moving with our bodies!

**Content Area Keywords/Searchable Terms:** Modern dance, concert dance, movement, American history

**Learning Objectives/Outcomes:**

By the end of this program, students will gain an exposure of modern dance and concert dance at the pre-professional level and learn how to view, interpret and articulate dance.

**Common Core Learning Objectives:**

Knowledge: Students will gain exposure to live concert dance and literacy in viewing and articulating dance.

Execution: Students will physically apply their newfound knowledge in the program.

Reflection: Students will have the opportunity to enjoy themselves through the game taught.

**Outcome Assessment Strategies:**

We will use a call-and-response method and provide repetition of content throughout as a way to promote attentiveness and memory retention.

We will hold a Q&A after the dance performance so that students may speak and listen to each other’s observations.

During the game, each student will have the opportunity to be a leader and showcase their skills or knowledge.

**Classroom Online Resource Document (CORD) file:** The CORD is the rules and materials needed for the game “Roll-N-Go” a fun movement game for 6-30 people.

**Magnolia Yang Sao Yia (Graduate Lead Fellow)** is a dance artist and Ph.D. student in Critical Dance Studies with a Designated Emphasis in Southeast Asian Studies. She holds a B.F.A. in Dance and Minor in Asian American Studies from the University of Minnesota, Twin Cities. Through the support of the Dean's Distinguished Fellowship Award and the Gluck Fellows Program of the Arts, as a returning fellow, she will be researching dance and embodied practices of the Hmong diaspora in the United States. As a dance artist, Yang Sao Yia is a choreographer, House dance practitioner and dance company member of Ananya Dance Theatre (ADT). She has danced with ADT from 2013-2017 and is back for the 2018-2019 season for the premier of Sutrajaal: Revelations of Gossamer. Informed by the work and vibrations of ADT, Yang Sao Yia creates at the intersection of social justice, dance and healing. [magnoliayangsaoyia.com](http://magnoliayangsaoyia.com)

**Jessica Espinoza's** passion for dance began at the age of 6 but began her dance training at a Hip-Hop Summer dance camp at age 12. She was involved in the dance production at Johansen High School and continued her dance training at Modesto Junior College where she trained in various styles, choreographed, performed, and earned her A.A degree in dance. While a student at MJC, she discovered a passion of studying society and decided to major in Sociology. She is currently a senior at UCR majoring in both Dance and Sociology. She continues to train vigorously in all genres of dance around the country and hopes to examine the art through sociological themes, such as social structures, power, relationships, cultural behavior, and action.

**Nohely Gomez** is a second-year dance major currently attending UCR. She comes from Los Angeles where she first started dancing for the first time at the age of 14. She hopes to teach dance one day and once prepared to help others with physical therapy through the art of dance. As this is her second time working with the Gluck Contemporary Dance Ensemble she hopes to continue acquiring preprofessional experience and knowledge.

**Daniel Rubiano** is an undergrad dance major with an associate in dance from Mt. San Jacinto Community College and has danced and performed with the 2017 Santa Clara Vanguard Drum Corp. He is a first time Gluck member.

**Silvanna Torres** is a fourth-year student at UCR as a Dance Making Major with a minor in Art History. Before attending UCR she attended a community college in her hometown to finish her prerequisites. This will be her first time becoming a Gluck Member!

**Julia Zumaya** is a fourth-year senior at UC Riverside, majoring in Dance and minoring in Creative Writing. Her dance training focuses on lyrical dance movement practices and extends into modern, contemporary, jazz, ballet, tap, and musical theater. As a Dance Major and Mellon Mays Undergraduate Fellow, Julia studies dance at physical and theoretical levels.

### **Sinjini Chatterjee, Graduate Fellow in Critical Dance Studies**

#### **Retelling Indian Tales: An introduction to Odissi through moods and emotions**

Dance is a beneficial method of teaching children how to identify and express their emotions and moods. Odissi is one of the eight classical dances of India, its origin dating back to 2000BCE. There are two main components of Odissi: *nritya* (pure dance or movement) and *abhinaya* (expressing moods and emotions). *Abhinaya* in Odissi is based on the 9 *rasa*-s (aesthetic flavors or emotions) that have been mentioned in the ancient Indian treatise: *The Natyashastra*. This class gives the students an opportunity to learn and enact new stories which might be culturally different to them. It will enable them to find new ways of enacting stories through the perspective of Indian classical dance with the help of the emotions or aesthetic flavor. This entire process of learning, identifying and depicting moods and emotions is an essential development for a child. Not only it helps the child to identify emotion and find a way through which they can illustrate it with their bodies, it also creates a sense of self identity. Another important thing is that children learn about a new culture. They learn to imbibe elements of a new culture to understand components of their own culture. This in a way works towards eliminating xenophobia and aids the child to accept different cultures with an open mind. Example of an abhinaya: <https://youtu.be/qF1z9CxxKaY>

**Content Area Keywords/Searchable Terms:** *navarasa*, Indian classical dance, Odissi dance, *natyasastra*, Krishna, mythology, dance, story-telling, emotions, *rasa*, aesthetic flavours, South Asia, Indian culture, Indian art

**Learning Objectives/Outcomes :** By the end of the lesson students will have an overview of *rasa*-s, which is one of the core elements in Indian art and culture.

Students will have a preliminary knowledge of Odissi dance.

Students will learn the 9 *rasa*-s or emotions used in Indian classical dance

Students will learn a few basic hand gestures of Indian classical dance.

Coordinated eye, upper body and head movements will develop body kinesthetic intelligence.

They will be able to interpret themes and identify various emotions.

Through knowledge of how to express moods and emotions through expressions, body and eye movements, and breathing and body stances, they will be able to express a variety of other ideas. Students will gain a primary knowledge about the art and culture of India.

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

**Knowledge:** The knowledge of the *rasa*-s and their proper execution enable students to associate themselves with the essence of the emotions and flavours illustrated in performative arts. Although specific to Indian culture, the knowledge of these emotions will help students identify verbally expressive emotional references, observable physical behavior such as facial expressions, body postures, gestures and concomitant psychological changes. This will be helpful in understanding other people and communicating with others.

**Execution:** Students will learn about the 9 *rasa*-s through a short story-telling session. They will be divided in groups where each group will create a depiction of the story using the emotions they learnt.

The story is a prominent Indian tale featuring Krishna, a little cow-herd boy. Krishna is an important character in the Indian mythology and a huge section of performing arts, fine arts and culture of India are based on him. These art-forms depict numerous stories of Krishna illustrating his different ages and activities. The stories of Krishna always have a lesson at the end and illustrate values such as courage, love, kindness and so on. This retelling will essentially be a method of using *rasa*-s to narrate a story.

**Reflection:** Students will analyze and evaluate their experience of learning about the 9 *rasa*-s during a final circle.

### **Outcome Assessment Strategies:**

After demonstrating a short introduction to each *rasa*, we do call and response technique to imbed each *rasa*. Whenever each *rasa* is pronounced loudly in class, students will try to create with their bodies, expressions etc. an aspect of this mood. I will demonstrate and offer possibilities of expressing and encourage them to join me. This will help them imbibe the illustrations in their minds and bodies.

Secondly, we start with the story telling using the 9 *rasa*-s. During this, students will have the opportunity to showcase how they have interpreted key-terms. They will have the opportunity to choreograph with the knowledge acquired in the class. They will be asked to contribute with their own body language, body movements to these ideas.

Students discuss what they have learnt from the story telling session. Through speaking and listening to each other, students can reflect on their own interpretations and also establish connections between their culture and the culture they just learned about.

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

The 9 *rasa*-s or aesthetic flavors have been mentioned in the ancient Indian treatise of performing arts. The CORD is a brief explanation of the *rasa*-s.

**Sinjini Chatterjee** is a first year Ph.D. student in the Department of Critical Dance Studies at University of California, Riverside. Her research interests underline decolonization of Indian Classical dance. Sinjini has earned a master's degree in South Asian Studies from School of Oriental and African Studies, University of London. She has another master's degree in Comparative Literature from King's College London. She has presented papers at the prestigious conferences of ECSAS, Paris; CLAI, India; Memory Studies Association, Spain; Annual South Asian Conference, Wisconsin, Madison and so on. Apart from academics Sinjini has a post-graduate diploma in Odissi dance from Pracheen Kala Kendra, India. She has been learning and practicing Odissi dance for the past 15 years. She has performed at various shows in India and London and has attended both national and international workshop on Odissi.

### **[jemuel jr. barrera-garcia, Graduate Fellow in Critical Dance Studies](#)**

#### **[ASK Residency with LaSierra High School - Sway with the Sticks: Sakuting \(Philippine Folk Dance\)](#)**

The students learn the various figures (dance steps) of the dance called Sakuting, a rural folk dance from the Philippines influenced by Chinese and Spanish culture and is inspired by the transformation of stick manipulation into agile, graceful, and easy-to-learn dance movements.

This version of the Sakuting folk dance is modified for K-12 schools designed to be flexible for both short and long class periods/sessions. The students engage in learning the history of the dance and the way in which the sticks are integrated in the performance. They experience how the sticks used for the dance are manipulated while moving the body with the music. In circumstances that sticks may not be used, the students engage their arms and

hands to simulate the handling of sticks during the dance. Finally, the students also execute the figures of the folk dance Sakuting with proficiency while at the same time develop partner skills, coordination, and having fun.

The workshop is intended to let the students understand how in the fusion of cultures (in this case, Filipino, Spanish, and Chinese influence) one would be able to learn a particular folk dance whose steps are easy to remember, where one would be able to have fun with peers, and take their appreciation for dance arts one step higher based on this immersive experience.

**Content Area Keywords/Searchable Terms:** Sakuting, folk dance, Philippines, rural, culture, choreography

**Learning Objectives/Outcomes:**

Be able to trace and understand the dance history of Sakuting

Be able to appreciate the music, costume, hand props & movement used for the dance

Be able to execute the modified figures of the dance Sakuting with a partner

**Common Core Learning Objectives:**

Knowledge: Develop understanding of the history/phases of the dance choreography

Execution: Learn the dance through active practice, partner dynamics, and demonstration

Reflection: Appreciate the music, movement, costume and props used for the dance

**Outcome Assessment Strategies:**

Demonstration of the dance performance

Dance in time with the music and with proper handling of the props

Fluid execution with a partner

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

The CORD for this program will include the following: Folk dance literature of Sakuting; Video performance of the selected folk dance; Details of the dance, including its history, costume, music, steps, and props.

**jemuel jr. barrera-garcia** is a Filipino interdisciplinary movement storyteller from Western Visayas, Philippines. He is a third year Ph.D. student in Critical Dance Studies with a Designated Emphasis in Southeast Asian Studies at the University of California, Riverside.

Jem is a 2017 Fellow of the Fulbright Graduate Student Program, a 2017/2018 recipient of the Dean's Distinguished Fellowship Award, a 2018 and 2019 Classroom Fellow for the UCR Gluck Program of the Arts. He finished his master's degree in Physical Education (dance stream, 2014) and graduated magna cum laude with his bachelor's degree in Physical Education (double major in sports and dance, minor in music, 2009) both from West Visayas State University, Iloilo City, Philippines. Garcia has also served as a Bayer Philippines representative to a study tour of Leverkusen, Germany (2008), a cultural exchange scholar for the JENESYS-ASEAN-OCEANIAN Cultural Exchange Program in Tokyo, Japan (2013), and a youth delegate to the ASEAN Diversity Summit in Bangkok, Thailand (2014). He has also presented papers at UCR's Dance Under Construction Conference 2018, the UC Davis' 7th Annual Native American Studies Graduate Student Symposium, and the Southeast Asian Studies Conference at the University of Michigan in 2019. In 2018, he helped choreograph USA's Team Form performance that won gold in the Global Stick and Blade Alliance World Championships at Lisbon, Portugal. He also competes in the silver syllabus of American Smooth/Rhythm and International Standard/Latin ballroom dance styles since 2017. Furthermore, he is one of the two accredited Level B teachers of folk dance in the country given by the Philippine Folk Danced Society.

At present, he looks forward to sharing how he engages with his movement practice that weaves his passion for dance, comics, magic, myth, poetry, and theatre into interdisciplinary performances through storytelling. With eight years of teaching experience in a provincial university, he now continues as a student whose research and choreography engage to flesh out the dynamics of the Filipino/Filipino-American dancing body as it navigates the physical and textual spaces of performance manifested in folk dance, dance festivals, and contemporary dance using decolonizing/indigenous methodologies/practices.

**Xiomara Forbez, Graduate Fellow in Critical Dance Studies**

**Hawaiian Roller Coaster Ride: Dance a hula about surfing!**

Want to learn how to some cool Hawaiian words? Want to dance a hula about surfing? If yes, this workshop is for you! We begin by learning some cool facts and Hawaiian words related to surfing. Then we learn a hula to the song, Hawaiian Roller Coaster Ride, from the Disney movie, Lilo and Stitch. Students use their whole bodies to explore surfing and Hawaiian Culture.

**Content Area Keywords/Searchable Terms:** Hula, Hawaii, Hawaiian language, ukulele, hula auana, Lilo and Stitch, surfing, singing, dancing

**Learning Objectives/Outcomes:**

By the end of the lesson students: learn about Hawaiian culture, Hawaiian language, and surfing. They also sing and dance a hula to the famous Lilo and Stitch song, Hawaiian Rollercoaster Ride.

**Common Core Learning Objectives:**

Knowledge – Students learn about hula and Hawaiian culture encouraging cultural awareness for future jobs that involve interacting with diverse populations.

Reflection – Students analyze how the movements are connected to each word and share their favorite movements.

Execution – Students sing and dance to Hawaiian Roller Coaster Ride.

**Outcome Assessment Strategies:**

Call and Response – I prompt the students with questions like “How do we dance the word “surfing”? “What is the gesture for ocean?”

While learning the hula, I ask students for suggestions on how they would dance words like “roller coaster” or how they make up gestures or movements to dance like an ocean wave.

At the end of workshop, I ask students to share their favorite gesture or thing that they learned during the workshop

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

The CORD has the lyrics to the song.

**Xiomara Forbez** is a Ph.D. candidate in Critical Dance Studies at the University of California, Riverside and recipient of the Chancellor's Distinguished Fellowship as well as four Gluck Program for the Arts Fellowships. She completed her B.A. in Linguistics and French Language and Literature at Boston University and then proceeded to work in Research Administration for four and a half years. Currently her research interests include nonprofessional and amateur training in dance.

**Kelly Bowker, Graduate Fellow in Critical Dance Studies**

**Dance Your Numbers**

**Dance Your Numbers** is an opportunity for students to see that not only can math be fun, but that it is valuable to many areas of their lives beyond the classroom. Students have the opportunity to explore how movement can be synchronized in a dance through the practice of counting the music.

**Content Area Keywords/Searchable Terms**

Modern dance, creative movement, body isolations, counting music, choreography, synchronization

**Learning Outcomes and Objectives**

By the end of the session students identify, count the beat of the music and coordinate their movements with counts. Students perform the short choreography we built together.

**Common Core Learning Objectives**

Knowledge: Identify how math is necessary for dance.

Execution: Students make and perform a dance.

Reflection: Students break into two groups to watch and give positive feedback to their classmates.

### **Outcome Assessment Strategies**

We use call and response to practice counting music.

When we dance, students have the opportunity to add suggestions as we build choreography.

Students have the opportunity to watch one another dance and to give feedback about their observations both as dancers and as audience.

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

CORD is a written document with directions for several different activities than those performed in Gluck session which demonstrate basic math skills through dance – addition, subtraction, identification of shapes.

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

### **Dava Hernández, Graduate Fellow in Critical Dance Studies**

#### **Dancing Baja California style! ¡Bailando al estilo Baja California!**

Site Requirements: Open space for students to move freely, power for portable speakers

Teacher Involvement: Medium

**Target Audience: Elementary 1<sup>st</sup> and 2<sup>nd</sup> grade ½ hour program (minimum 2 sessions - please request in one-hour blocks), 3<sup>rd</sup>-6<sup>th</sup> grade one-hour program**

Audience Size: One Class

#### **Dancing Baja California style! ¡Bailando al estilo Baja California!**

Did you know that *vaqueros* or cowgirls and cowboys in Baja California developed a dance style that has been around since the 1940's known as *calabaceados*? In this class, students learn through dance about a different culture located in the neighboring state of Baja California, just 120 miles south of Riverside. This is where *vaqueros* first began gathering on the weekends to show-off their dancing skills and to see who could "raise up the most dust" – a sure sign of an awesome dancer. Students will be taken on their own mini-calabaceado journey, where they learn 5 high-energy calabaceado dance steps that mimic the kicking and bucking of cattle: *taconeado*, *punteado*, *reguilete*, *patada*, and *golpe*. They will also learn about the geographic area where the dance takes place and the history of the dance as "the Cowboy dance" or "danza de vaquero." Finally, our calabaceado celebration closes with a chance for everyone to demonstrate their jumps, stomps, and kicks as we imagine *kicking up as much dust as we can*.

#### **Content Area Keywords/Searchable Terms:**

Baja California; *Calabaceados*; Mexican regional dance; *baile folklórico*; *Norteño* music

**Learning Objectives/Outcomes:** By the end of the lesson all participants will

Learn Calabaceado dance moves and history

Identify the core elements of and participate in a Calabaceado celebration

Learn how to move their bodies in rhythmical timing to music

Understand the importance of focus and teamwork by moving and listening together in a social dance setting

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

Knowledge: Students get to experience the dance movements, language, and history of a regional culture from a country they do not live in, providing them with multiple perspectives – an important building block for developing advanced skills, consciousness, and for affirming that there are multiple realities.

Execution: Students create and participate in a mini-calabaceado event where they demonstrate the dance moves and the dance protocol they have learned in a fun, energetic setting.

Reflection: Students reflect on the knowledge gained in this workshop through lively call and response dialogue/reflection activities led by the instructor.

**Outcome Assessment Strategies:**

I use call and response to prompt students with questions about what we are learning in class. For example, I will ask: “What is the name of the dance we are learning?” or “How do we say “stomp” or “kick” in Spanish?”

I ask students to circle-up and demonstrate the calabaceado dance movements they just learned. For instance, I will ask them, “Okay, everyone show me *la patada*, the dance move where we imitated a kicking horse.”

At the end of the workshop, I have a question and answer session with students, where I will ask them to share questions about what they just learned. For example, “How does it feel to imitate animals from the ranch?” They will also have the opportunity to ask me questions about the dances as well.

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

This document includes some brief information about the dance genre, country, and region of origin. It also includes images such as a map of México, an image of people dancing, and video links that demonstrate the dance and music.

**Dava D. Hernández** is a fourth year Ph.D. student at the University of California, Riverside. She holds an M.A. in Dance and a graduate certificate in Women’s Studies from Texas Woman’s University. She also holds a B.A. in Mexican American Studies from the University of Texas, San Antonio. She was a long-time member of the Guadalupe Dance Company (San Antonio, TX) and has performed in various dance-theater productions throughout the U.S. Her artistic and scholarly work is based in the dance expressions of the U.S./Mexico borderlands.

**Megan Kendzior, Graduate Fellow in Experimental Choreography**

**Building Community through Improvisational Choreography**

In this class, students learn choreography and dance skills while also developing their sense of community and communication skills. Students will dance and learn about the theme of hope in the face of oppression, using the image of a flower growing up through two slabs of concrete sidewalk as a metaphor. This workshop provides an outlet for creative expression as well as technical movement and choreography training. Students feel valued as they share their personal interpretations on the theme, and they learn to articulate their unique perspectives through their bodies.

**Content Area Keywords/Searchable Terms:**

Dance, Improvisation, Choreography, Nature, Community Building, Creativity, Creative Movement

**Learning Objectives/Outcomes:** By the end of the lesson, students will have learned how to use dance improvisation and choreography as relevant and generative tools for creative expression, performance, communication, and reflection.

**Common Core Learning Objectives:**

Knowledge: Students engage with a professional dancer/choreographer to learn about the way that choreography can be used to reflect upon timely and relevant thematic material.

Execution: Students learn choreography and improvisational dance through warm up exercises, discussion, and performance.

Reflection: Students use their imaginations and their creativity to participate in a dance workshop, and they will reflect upon the power of the body to tell stories by creating their own dances and watching their peers dance

**Outcome Assessment Strategies:**

Students learn and be asked to demonstrate techniques for improvisational dance and choreographic tools through a series of warm up exercises.

Students create dances together that will record the lessons of improvisational dance and choreography.

Students reflect on the process of embodying objects, ideas, and feelings in their bodies, and be asked to respond in language and through movement to this process.

**Classroom Online Resource Document (CORD) file:** The CORD has a selection of dance games instructions.

**Megan Danielle Kendzior** is a dance maker and arts advocate, originally hailing from Sarasota, Florida. She recently moved to California after spending ten years in New York City as a professional dancer and choreographer. She is a first year M.F.A. candidate in Experimental Choreography at the University of California at Riverside. Her creative practice and research are centered on the convergence of choreographic and improvisational structures, and the ways that systemic oppression is part of the development and presentation of experimental dances. Her choreographic work offers buoyant explorative scores that allow imagination to blend with environmental influence, abstract narrative and historical inquiry. She is a cultural and community organizer working to deepen the civic dialogue around race, identity, ability, class, sexuality, and gender. She's looking at ways to interrupt the perpetuation of oppression and move individuals into awareness about the layered reality of their privilege and power.

Her work has been presented by Danspace Project and New York Live Arts (Fresh Tracks), among many other venues in New York, Florida, California, North Carolina, Illinois, Virginia, Montana, Washington DC and in Israel. Her five-year performative research project, Witness, centered on detailed Holocaust research that resulted in national and international public performances, the National College Dance Festival's Outstanding Student Choreographer Award at the Kennedy Center, and publication of an article in the University of Florida Journal of Undergraduate Research. She graduated with a B.F.A. in Dance from the University of Florida in 2010 and then moved to New York, where she worked as an arts administrator and community organizer for a variety of artists and organizations, including: Movement Research, the American Alliance of Artists and Audiences, the interdisciplinary Laboratory for Art, Nature and Dance, Jews for Racial and Economic Justice, UHURU of the African People's Socialist Movement, and Artists Co-Creating Real Equity of the People's Institute for Survival and Beyond.

### **Maiko Le Lay, Graduate Fellow in Critical Dance Studies**

#### **Ballet vs. Hip Hop: Spot the 7 Differences!**

#### **2 dances genres in one class? Now is your chance!**

Enjoy this dynamic and multidisciplinary dance workshop where participants perform both ballet and hip-hop routines inspired by their everyday school-life and spot the 7 differences. After a mixed balletic and hip-hop warm-up and choreography sequence, participants get to showcase their own ballet and hip hop moves during a freestyle session on Le Lay's eclectic playlist.

#### **Content Area Keywords/Searchable Terms**

Ballet, Hip Hop Dance, Breakdance, DJ, Orchestra, Concert Stage, Street Dance

**Learning Outcomes and Objectives** Learn about the main differences between ballet and hip-hop dance in terms of 1) energies, 2) music, 3) outfits, 4) movement techniques, 5) performance locations, 6) histories/stories, and 7) emotions.

Embody these differences through the routines and their freestyles.

Learn how to "dance their school day" and perceive their everyday actions through movement and creative expression

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

Knowledge: Students can use the comparative analytical skills in their lives and school learnings, reflect on their actions and executions through a movement and cultural lens

Execution: Students learn through choreography, improvisation, discussion, repetitions

Reflection: Students show their knowledge about the 7 differences between ballet and hip hop through the preliminary conversation that we will have in a circle at the beginning of the workshop, by associating the type of dance to the correct type of music, by dancing the correct dance genre during the freestyle session

#### **Outcome Assessment Strategies** (Instructions on Page 10 of Application Pack)

Memorization: repeating correct movements during the routines, dancing the right move during the freestyle session

Asking questions/reminding them throughout the workshop about the main qualities of each dance, how they feel while performing them

At the end of the workshop, ask students to summarize the 7 spotted differences between ballet and hip hop

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

The CORD document will provide a short summary of the history of ballet and hip-hop dance and a description of the 7 spotted differences with photographic images and video and article links to further their knowledge.

**Maïko Le Lay** is a French and Japanese third-year Ph.D. candidate in Critical Dance Studies at the University of California, Riverside. Le Lay holds an M.A in Cultural Studies from the University Paris III Sorbonne Nouvelle (France) and an M.A. in Political Sciences from the University Catholic of Louvain (Belgium). Her research focuses on the implementation of more movement practices in hip hop education. As part of her doctoral research, Le Lay teaches a vast array of students, from k-12 to graduate students. She is a recipient of the Gluck Fellowship for the Arts, Carbon Neutral Initiative, the Dissertation Year Program, and the Humanists@Work fellowships.

### **Rosalia Lerner, Graduate Fellow in Critical Dance Studies**

#### **Dance, Play, Fun! A Lesson in Spatial Awareness Through Dance**

How do we move together? Geared towards K-2<sup>nd</sup> grade, the objective of this class is to build pathways for students to express their individuality through movement in a lively learning environment. Together we map out space in the room and think about how we can move as a class together with awareness. With upbeat music, each class uses keywords such as Reach, Wiggle, Crawl, Slither, and Roll in order to spark imagination for thinking about ways to move through space. In addition, with themes such as playing with time and tempo, visual imagery, and movement textures, generating a space for creativity and fun. The collaborative nature of these exercises create pathways of thinking through spatial awareness—to problem solve how to get from point A to point B. This lesson also promotes mindfulness and concentration, a lovely supplement to traditional learning environments. This workshop aims to help participants find joy in movement and cultivate mind body connection.

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

### **Sophia Levine, Graduate Fellow in Critical Dance Studies**

#### **Energy and Ecology- An Undersea Yoga Adventure ASK Residency with Ridge Crest Elementary**

##### **Feel the Energy: An Undersea Yoga Adventure**

Sometimes it is hard to sit still! But yoga poses (asana) and breathing (pranayama) help to make it easier. In this movement workshop, students are led through yoga-based exercises while imagining that they are on an undersea adventure. Taking on the properties of various sea creatures and vessels, they use their bodies individually and collectively to build and balance energy. With prior notice, Levine's yoga-based programming can be adjusted for your non-elementary school or community group. Regardless of age or ability, participants will be exposed to exercises that they can do on their own or with teacher instruction.

#### **Content Area Keywords/Searchable Terms:**

Yoga, breathing, stretching, strengthening, energy, teamwork, problem solving, ecology, undersea, movement

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

By the end of the lesson students have participated in yoga-based exercises that explore ways to work together and moderate their own energy.

### **Common Core Learning Objectives**

Knowledge: Students move their bodies, developing teamwork skills and energetic awareness.

Execution: Students practice yoga-based physical and breathing exercises.

Reflection: Students discuss how moving as a group makes them feel and its physical, emotional applications/benefits in a discussion at the end of the session.

### **Outcome Assessment Strategies:**

We use call and response to imbed key words and storied sequences selected for each session.

We repeat our favorite exercises and practice them as a class.

We discuss how the exercises practiced makes us feel and when we might use those exercises in our everyday lives.

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

The CORD is hand-drawn diagram of the Five Tibetans (a series of five yoga exercises) modified for young and/or beginner students or instructions for a guided meditation.

**Sophia Levine** is a dance artist. As a movement teacher and yoga instructor, she has taught workshops for all ages and performed in Pittsburgh, New York, Illinois, Vermont, the Dominican Republic, Switzerland and Italy. Her artistic endeavors include dancing a paper at a mnemonics conference in London; curating collaborative devised dance and theater works; and choreographing embodied installations for schools, offices, museums and parking lots. Levine earned a B.A. in Dance from Middlebury College and an M.F.A. in Choreography from University of Illinois Urbana-Champaign. This will be Levine's fourth year working on a Ph.D. in Critical Dance Studies at University of California, Riverside.

### **Christina Leyva, Graduate Fellow in Experimental Choreography**

#### **Dancing Cuba**

Cuban dance and music is famous worldwide. In this workshop taught by Cuban-American dance artist Cristina Leyva, we will learn the steps and rhythms of three Cuban dance styles: Salsa Rueda, Rumba, and Changüi. Through the context of a fictional road trip on the island, we will dance our way through three major regions of Cuba, learning about important Cuban artists, athletes, and culture as we go. Each dance is taught by region in relation to a map, with students learning to locate the island geographically, the names of each dance, to clap the rhythm (played by Cristina on an instrument, the clave), and to dance the basic footwork of the three styles. While these are social dances, this program has been designed for all ages so that partnering is not required and is adaptable to each class.

### **Content Area Keywords/Searchable Terms**

Dance, Cuba, Latin America, Caribbean, Social Dance, Partner Dance, Music, Rhythm, Hispanic, Latino, Español, Spanish, Cultural, Geography, History

### **Learning Outcomes and Objectives**

- Locate Cuba on a map
- Know the names of 3 Cuban dance styles (Salsa Rueda, Rumba, Changüi)
- Be able to clap the rhythm of those 3 Cuban dance styles
- Be able to dance the basic step of those 3 Cuban dance styles

### **Common Core Learning Objectives**

Knowledge: Identify the country of Cuba on a map, know more about history and colonialism through the review of three major influences (African, Spanish, Taino) on Cuban culture, learn the names of Cuban places, people, and dances.

Execution: Be able to clap the basic rhythms of three music styles (Salsa Rueda, Rumba, & Changüi), dance the basic steps of those three styles, and understand / utilize the rhythm of call & response.

Reflection: Understand more about Cuban culture, their own culture, make real the Cuban people through examples of Cubans famous internationally, relatable activities (music, dance, sports) that are in a specific region we can imagine ourselves in, increasing empathy & relationality.

### **Outcome Assessment Strategies**

Playing clave and asking students to name the rhythm.

Playing clave and asking students to demonstrate the step.

Calling Salsa Rueda steps, class responds by performing the step.

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

The CORD for this workshop includes a map of Cuba, marking the three cities we are “visiting” and a short blurb about the town, Cuban cultural practice highlighted, and the famous Cuban artist or athlete from each region.

Additionally, the CORD has a section for each dance style learned (Salsa Rueda, Rumba, & Changüi) with a blurb about the dance’s origin, notation of the rhythm, and video links to a music and dance example for each.

**Cristina M. Leyva** creates within the context of ecology, community, and ancestry. Currently an M.F.A. student in Experimental Choreography at UC Riverside, she writes, directs and performs solo and ensemble work for dance, theater, and film with occasional poetry and the intent of transformation. She directed *The Bee Dance Project*, co-directed anthrocollagik sound + movement co., and graduated from UCLA’s Department of World Arts and Cultures.

### **: Earth Body Future : A Performance by Cristina Leyva**

Imagine a Desert landscape, blanketed in poured stone, iron posts growing upward, strong as palo verde trees. Imagine rays of sun concentrating all their force through melted sand, glass off which the heat shimmers like water in the air. In our familiar Cityscape, we may imagine ourselves far removed from “Nature,” yet the weeds growing in sidewalk cracks, the hot flavor of sun blowing over desert rock, locates us Humans and the City, too, in a bigger picture. How will we Humans engage? How does one talk to a Desert through the asphalt?

Performance artist Cristina Leyva asks this and more, through movement, art installation, and poetry in the Riverside land/city art project *Earth Body Future*.

### **Content Area Keywords/Searchable Terms**

Performance, Performance Art, Dance, Poetry, Art Installation, Art Riverside, Events in Riverside, Riverside Calendar, First Thursdays, Riverside Arts Museum, Culver Center, Inland Mujeres, UCR Performance, Environmental Art, Sustainable, Sci Fi

### **Learning Outcomes and Objectives**

By the end of the performance the public will:

- View pedestrian life in the Riverside cityscape in a new way
- View the human body’s possible relationship to that landscape in a new way
- Have access to a performance art score to try for themselves at the site
- Be able to access more information on the performance series via Instagram tags.

### **Common Core Learning Objectives**

1. Knowledge: Location, depth of Riverside cityscape and desert landscape
2. Execution: Participation in poetic subscores, either of a past performance (chalk traces) or a future one (Instagram tags)
3. Reflection: Seeing oneself as very human in the scope of much bigger forces.

### **Outcome Assessment Strategies**

1. Instagram feed engagement
2. Attendance at community practice workshops
3. Feedback from partner organizations re: audience engagement at durational events

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

The material aspect of the project is envisioned as a “Performance Art Walking Map.” Created in the low-budget style of a zine, it is in both printable and pdf form for ease of distribution, hosted on the Gluck website. A map of the sites is be inscribed with the poetic subscores written for this project with a suggested route and invitation for

participants to engage in their own performance “happening.” Instagram tags or QR codes will also make available past full scale performances, as well as enable participants to upload their own media with the project tags.

**Cristina M. Leyva** creates within the context of ecology, community, and ancestry. Currently an M.F.A. student in Experimental Choreography at UC Riverside, she writes, directs and performs solo and ensemble work for dance, theater, and film with occasional poetry and the intent of transformation. She directed *The Bee Dance Project*, co-directed anthropocollagik sound + movement co., and graduated from UCLA’s Department of World Arts and Cultures.

### Talia Mason, Graduate Fellow in Critical Dance Studies

#### Finding Flow through Movement

*Finding Flow through Movement* gives students an opportunity to learn movement games and yoga fundamentals. This workshop begins with a yoga-infused modern dance warm-up that leads into full-body movement. Students play games and work collaboratively to grow their understanding of yoga *asanas* (poses), negative and positive space, and teamwork. By moving mindfully with play and joy at the forefront, students will complete the workshop with a broader understanding of how movement can enrich their lives. If you are interested in infusing movement breaks into your lessons, *Finding Flow through Movement* gives students the opportunity to use their imaginations, connect mind and body through breath, and find stability and strength within their own leadership skills.

**Content Area Keywords/Searchable Terms:** Movement games, creative learning, movement breaks, yoga, modern dance, improvisation

**Learning Objectives/Outcomes:** By the end of the lesson students will be more confident in their physical abilities. They learn to play an assortment of movement games and yoga poses and will learn how to work as a team and how to improvise.

#### Common Core Learning Objectives:

Knowledge: Students develop a working knowledge of yoga poses and modern dance games in order to infuse more play into daily life.

Execution: Students play movement games, will create shapes in space, will learn a sun salutation and will do a yoga and modern dance warm up.

Reflection: Students get to share their favorite yoga pose or movement with classmates at the end of the lesson.

#### Outcome Assessment Strategies:

When we play 1-10, students will get the opportunity to demonstrate their knowledge of negative space and creating shapes with their bodies (**Demonstrates execution/creativity**).

We share our favorite yoga poses to show how students learned a basic sun salutation (**Demonstrates reflection/information**).

We play Movement Machine and 1-10 as a way to build teamwork, collaboration, and communication skills (**Demonstrates knowledge/activity**).

**Classroom Online Resource Document (CORD) file:** My CORD includes how to lead elephant breath meditations.

**Talia Mason** is a dancer and choreographer interested in the intersections of kinesthetic and verbal language. Talia graduated magna cum laude, phi beta kappa with a B.A. in Dance and Francophone Studies and Education from Bates College and a post-baccalaureate in performance from Headlong Performance Institute. She grew up dancing at the Liz Lerman Dance Exchange and at the Kibbutz Contemporary Dance Company. Talia choreographs because she believes wholeheartedly that ordinary bodies can do extraordinary things and that anyone can dance and that everyone should dance. Talia’s work has been presented at the Philadelphia Fringe Festival, Movement Research’s Open Performance and at Fringearts’s Scratch Night. She has performed in work choreographed by Belle Alvarez, Nicole Bindler, Rachel Boggia, Dance Exchange, Sean Dorsey, Lily Kind, Shreshth Khilani/Sarah Marks Mininsohn, Cassie Meador, Tiffany Rhynard, and Mira Treatman. Prior to moving to Riverside, Talia taught Movement full-time to Pre-school through Kindergarteners at Greene Towne Montessori

School in Philadelphia while also doing freelance graphic design for Philly-based artists. Talia is currently pursuing an M.F.A. in Experimental Choreography at UC-Riverside.

### **Cuauhtémoc Peranda, Graduate Fellow in Critical Dance Studies**

#### **Rain & Friendship Dances of the Aztec/Mexika Peoples**

Aztec Dance is a traditional dance form practiced by the MexiKa/Aztec People in Mexico City, and throughout California, and the greater Southwest United States. This dance and its tradition has been preserved by the nomadic dancers of the form and is still very much performed as an exhibition of Mexican culture, but also, performed as a ritual sacred dance in ceremonies for spirits of the earth. Each dance, with its fast beats, intricate footwork, and quick direction facing, is made to honor an element or spirit of the earth. Aztec Dance is one of the main ways the Mexican people in the United States and Mexico have held onto to their traditional indigenous cultural practices. With the dances, and their ceremonies, the Aztec people keep their color culture alive and flourishing.

#### **Content Area Keywords/Searchable Terms:**

Dance; Aztec Dance; Choreography; Native Dance; Native Americans; Indigenous Studies; Indigenous Dance; Mexican Dance; Mexicanidad; Latinidad; Hispanic Culture.

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

**Knowledge:** Students, through learning steps and the rhythms of Aztec Dance, will learn the cultural significance of this form to Indigenous-Mexican people. By learning that each step has a meaning to an element of the earth, and specifically which step mean what, students will not only cognitively learn about symbolism of movement, but physically remember it as well, through their kinetic learning potential. By learning Aztec Dance, students will engage with Aztec identity historical, aurally, spiritually and physically, thereby enhancing the possibility for cross-cultural investigation with common core curriculum on human cultures of the world.

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

**Reflection:** Students are asked to review movement material on their own, and in groups, as way to practice for the performance of dances, but also as a way to reflect on what they have learned. Through the embodied practice of movements, having been told steps' symbolic meanings, students are asked how they can see, feel, or make sense of these movements as part of Aztec culture and storytelling. More, as students are asked to choreograph movements for the friendship dance, students will have to connect and reflect on how movement have symbolic meaning for themselves—in this way, engage with an Aztec reflective process of choreography.

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

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

**Classroom Online Resource Document (CORD) file:** This document is a brief history of indigenous rituals and histories

**Cuauhtémoc Peranda** (Mescalero Apache, Mexika-Chichimeca/Cano ) is a fourth-year Critical Dance Studies Ph.D. student at the University of California, Riverside (UCR). Their academic studies have been supported by the

U.S. Department of Education Native American Studies Graduate Assistance in Areas of National Need (G.A.A.N.N.) Fellowship, the Dean's Distinguished Doctoral Student Fellowship, and the Gluck Arts Fellowship. Their research focuses on the history of the United States' House Ballroom Scene, in particular the West Coast Ballscene, and its involvement in how queer, trans\* and two-spirit black, and blackened indigenous peoples of the Western Hemisphere have deployed the dance form of vogue (voguing/Performance) as a praxis of decolonization, anti-colonialism, transformational resilience, and queer Indigenous knowledge reclamation. He walks and raises children in the West Coast Ballscenes and is known as "Overall Prince Dante Lauren" of The Legendary House of Lauren, International.

## Programs Available: Music

Alessio Olivieri, Graduate Fellow in Musicology (classical guitar), Elisa Ramon (narrator/singer)

**OPERAPERTA DUO present *Platero and I* for narrator and guitar, on original texts by Juan Ramón Jiménez**

***Platero and I* - for narrator and guitar, on texts by Juan Ramón Jiménez.**

*Platero and I* brings the homonymous masterpiece by the Nobel Prize winner Juan Ramón Jiménez (1881-1958) to schools of any grade and level. Operaperta Duo makes it easily accessible, by presenting it in English, and accompanying the narration with the live performance of original classical guitar music written by the renown Italian composer Mario Castelnuovo-Tedesco (1895-1968). The story of the lovely and playful little donkey Platero and his friend (the poet) is presented as a collection of charming and idyllic poetic sketches, each punctuated by guitar music, and by colorful illustrations. A story of friendship and community - set in the beautiful Spain of charming village life, carnivals, and Gypsies - *Platero and I* was not intended exclusively for children, but as a celebration of "the essence of the child."

This program provides the students with the enriching opportunity to experience first-class literature and music in an easy, approachable, and modern way.

Through short reaction activities (e.g.: draw an image of what the performed chapter suggest to them) students will actively engage in the story. At the end of the performance, a short question & answer session allows listeners to learn more about anything that picked their interest during the presentation. Furthermore, by providing their feedback, students develop a critical listening.

### Content Area Keywords/Searchable Terms:

Jiménez, Literature, Castelnuovo-Tedesco, Music, Guitar, Platero, poet, donkey, Europe, Culture, Arts, Music, Language, narrator, Singing, Opera, Operaperta Duo, Soprano & Guitar, Elisa Ramon, Alessio Olivieri, Italian, soprano, guitar, Spain, Italy.

### Learning Objectives/Outcomes:

By the end of the lesson students will:

- experience a professional live performance of recitation and classical music.
- have the unique opportunity to be exposed to first-class literature and music in an easy and approachable way.
- participate in basic criticism, through a short Q&A session.
- identify simple variations of musical color, pitch, and intensity.
- realize the importance of the music accompaniment to narration.

### Common Core Learning Objectives:

Knowledge – Students learn Nobel Prize winner literature, experiencing it through a professional live performance of narration and music.

Reflection – Students evaluate, analyze, and show their enjoyment by providing feedback, and participating in a short Q&A session.

Execution – Students will have the possibility to participate in a short reaction activities (e.g.: draw an image of what the performed chapter suggests to them)

### Outcome Assessment Strategies:

The story is narrated in English, with the support of live performed guitar music and projected images.

Through Q&A short session, students will provide feedback and listen to each other opinion, reinforcing the idea and the memory of both the performed narration and music.

Through short reaction activities, students will actively engage in the story.

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

Our CORD is a mini-lesson on the relationship between poetry and music. Particularly, how a book can become the text of an opera (through its transformation to libretto), or how poems become the lyrics for art songs, or how music can also simply accompany the recitation of poems (as in the case of “Platero y Yo”).

**OPERAPERTA DUO** is a duo of native Italian musicians, **Elisa Ramon** (soprano) and **Alessio Olivieri** (classical guitar). Operaperta Duo performs original repertoire for voice and classical guitar - ranging from 18th to 21st century - together with the traditional popular Italian repertoire, Spanish folk songs, and standard jazz tunes arrangements.

Since 2011 Operaperta Duo has performed in Italy, the United States, Australia, and New Zealand, and has released the CD “*Operaperta Duo: Spanish Popular Songs, Venetian Boat Songs, Neapolitan Songs.*”

[www.operapertaduo.com](http://www.operapertaduo.com)

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

Website: <http://www.alessioolivieri.com/> Email: [alessio.olivieri@email.ucr.edu](mailto:alessio.olivieri@email.ucr.edu)

Italian soprano **Elisa Ramon** has performed in many theatres and music seasons up to debut in 2009 at the Teatro Olimpico in Vicenza (Italy), with the *Der Schauspieldirektor* by W. A. Mozart (in the role of Mademoiselle Silberklang). Her major operatic experiences include: *Kaffeekantate* by J. S. Bach, *La Serva Padrona* by G. B. Pergolesi, *Bastien und Bastienne* and *Der Schauspieldirektor* by W. A. Mozart.

In 2011, she established the Operaperta Duo, with the Italian guitarist Alessio Olivieri, starting an intense activity of chamber music performances in Italy, Australia, New Zealand and The United States, and premiering works by such composers as Mark Delpriora.

Elisa’s recordings include the CD *Michele Bellucci, Romanze per soprano, World Premier Recording*, and the CD *Operaperta Duo: Spanish Popular Songs, Venetian Boat Songs, Neapolitan Songs*, together with Alessio Olivieri. Elisa received her Diploma (Master of Music) in Voice from the Cesare Pollini Conservatory of Padua (Italy), under the tutelage of Mrs. Rosanna Lippi. Her artistic career was always supported with musicological and teaching studies. In 2008 she received a Bachelor of Music in Musicology from the University of Padua, and in 2009 she received a Master in Music Education, with highest honors, from the Cesare Pollini Conservatory of Padua (Italy). Currently, Elisa serves as voice instructor in the College of Music of the University of North Texas, where she also teaches courses of Italian and French diction for singers. Prior to that, she taught applied voice and diction at Edinboro University of Pennsylvania.

Website: <http://www.elisaramon.it/>

Jorge Calaf, Graduate Fellow in Musicology

### Guitarra! Spanish Classical Music Through the Centuries

#### Spanish Guitar Music throughout history

Have you ever heard of classical guitar? How about the difference between that and an electric guitar? The guitar has taken its place amongst the most popular instruments to learn to play in our day, but did you know that this instrument has a rich tradition of music and change? Take your students on a listening journey through the history of Spanish guitar where they will learn about the evolution of the instrument and the different styles of music it produced. From the early renaissance to the baroque, classical periods and into the 20th century, they will experience a panorama of the gamut of different styles the instrument has to offer whilst learning some about the background information of the music and the composers themselves.

**Content Area Keywords/Searchable Terms:** Spanish Guitar, Spanish music, Classical Guitar, Andres Segovia, Luis Milan, Domenico Scarlatti, Fernando Sor, Francisco Tarrega, Joaquin Turina.

**Learning Objectives/Outcomes:** By the end of this lesson the students will be able to visualize the physical evolution of the instrument as well as identify a number of different styles by listening. They will learn the history of the guitar, how its sound is produced and the music Spanish composers cultivated for it throughout this time.

#### Common Core Learning Objectives:

**Knowledge:** Students will identify the evolution of the guitar and the different styles of music it produced throughout the centuries. They will discuss how the different epochs of music are related to other historical things they might have heard of like literature and art of the same periods. (i.e. Baroque or Romantic)

**Execution:** through the act of performance, students 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 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 into modern styles of music they enjoy and on the ease/difficulties that come with learning an instrument

#### Outcome Assessment Strategies:

We use call/response to emphasize key words like: Classical (Spanish) Guitar, musical styles, listening, performance.

We discuss the history of Spanish guitar music and students will be able to share and listen to each other's experiences and opinions.

After the performance students participate in a brief Q&A where they will have the chance to demonstrate their understanding of the concepts discussed.

**Classroom Online Resource Document (CORD) file:** The resource accompanying this program is a brief visual aid of the evolution of the guitar as an instrument as well as some helpful links to some of the different topics discussed in the performance. These will include audiovisual references to the relevant material.

**Jorge M. Calaf** studied Classical Guitar Performance at Syracuse University (B.M.'09), at the Puerto Rico Conservatory of Music (B.M.'14) and at Oklahoma City University (M.M.'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, FourceGuitar. He was the recipient of a talent-based music scholarship at OCU and of the Hays Assistantship Award, a newly formed outside-sourced scholarship that included an assistant conductor position at the Oklahoma Guitar Orchestra (OKGO) program. At UCR he was awarded a fellowship to pursue his doctoral studies and is now also a Gluck first-year fellow.

Andrea Decker, Graduate Fellow in Ethnomusicology

### ASK Residency, Pulled in a New Direction: Advanced Musical Theatre Techniques for High School

The students at Riverside Polytechnic High are fortunate to have a fantastic arts program. In the same semester, their theater department puts on not one, but two musicals! In *Pulled in a New Direction: Advanced Musical Theatre Techniques for High School*, I lead several workshops and masterclasses for intermediate and advanced students on singing technique, acting, presence, and auditioning. Drawing on more than a decade of musical theatre singing experience and a Bachelor of Music in Vocal Performance, I coach students to develop healthy, effective singing practices. As their confidence grows, I help them with other aspects of performance, using Stanislavsky and Michael Chekov acting methods as a foundation. I begin by having students perform their work. Then, in a masterclass format, I work with them on singing, acting, posture, and confidence. Finally, as a special event, I hold an auditioning workshop with their theater instructor to prepare them for college and professional auditions.

**Content Area Keywords/Searchable Terms:** Musical Theatre, Singing Technique, Song, Acting, Masterclass, The Addams Family, Belt, Audition

**Learning Objectives/Outcomes:**

By the end of the program, students will:

- Recognize unhealthy tension in musical theatre singing
- Understand how to tell a story and embody a character in song
- Be prepared for professional audition etiquette
- Be able to evaluate and judge peer performances
- Have a toolbox of singing and expressive techniques for performance
- Build confidence for other types of performance

**Common Core Learning Objectives:**

Knowledge: Students will identify and describe acting and singing techniques and recognize when they are being used by their peers.

Execution: Students will perform in front of their peers and families in *The Addams Family: The Musical* and *Hairspray*.

Reflection: Students will evaluate their own performance, as well as the performances of their peers, by speaking and participating in masterclasses.

**Outcome Assessment Strategies:**

Using repeated performances to check integration of new techniques and knowledge

Peer response: students will be expected to demonstrate learning by responding to peer performances using terminology taught in the masterclass.

Students will demonstrate progress in a final full performance of two full musical productions.

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

The CORD for this program is a voice therapy and freedom worksheet which draws from the work of Kristin Linklater and W. Stephen Smith. First, students are prompted to reflect on how they feel about their voice. Then, they are asked to draw a picture of their voice. In a group or individually, students are encouraged to share why they drew their voice the way they did. Do their voices feel tense? Weak? Strong? Shri!l? Are they afraid of not being heard?

The next page of the worksheet guides them through some exercises by Kristin Linklater. Best done in athletic dress, these exercises prompt students to release unnecessary tension in the body, while simultaneously teaching them to observe the difference between tensed and released muscles.

The next page of the worksheet combines Linklater's techniques with those of renowned voice teacher W. Stephen Smith. Encouraging students to connect their singing and speaking voices for optimal singing health, this page teaches some basic anatomy and physiology. The exercises move from speaking vernacularly to speaking with projection and line on a pitch, the first step to healthy, connected singing in comfortable registers.

The final page of the worksheet includes a short quiz and space for reflection. How did their voice feel after completing the exercises?

**Andrea Decker** is an ethnomusicology graduate student at UC Riverside, where she was granted the UCR Chancellor's Distinguished Fellowship Award. She is a three-time Gluck Fellow. Her research focuses on performance of gender in Indonesian popular music and on Mormon folklore in a global perspective. She has bachelor's degrees in vocal music and political science from Utah State University, where she graduated as Caine

College of the Arts Valedictorian. She has several years of experience as a teaching assistant and voice instructor. Additional awards include the Fulbright IIE award to research popular music and gender in Indonesia, the Critical Language Scholarship for Indonesian, awarded twice, Outstanding Undergraduate Teaching Fellow, and the Milton R. Merrill Scholarship. When not listening to music or collecting ghost stories, Andrea knits, sings, plays tabla, and does yoga.

### **Anna Emilova Sivova, Graduate Fellow in Musicology**

#### **Let's Compose Music for the violin!**

Site Requirements: Desk space for students to work, pencils

Teacher Involvement: Medium

**Target Audience: Elementary 3<sup>rd</sup>-6<sup>th</sup> grade, Middle School, High School**

Audience Size: One Class

#### **Let's compose music for the violin!**

##### **Music composition for complete beginners!**

This class is a real practical approach to music. I give music paper to each participant and with minimal instructions, they write musical notes. With full freedom, they will put "dots" on the ruled paper, and once they have finished, I perform their compositions in my violin. This is a method that makes students see in a fast way, that writing music is no so complicated as they may have thought. As well, they will learn basic concepts of pitch and rhythm.

I also perform some other short pieces in the violin, explaining also the instrument, and to finish the class, I let a students' approximation to my extra violin that I bring with me that day.

The entire activity is very interactive and entertaining, also it is rapidly adaptive to different range of age and perception level of the audience. I speak English and Spanish.

**Content Area Keywords/Searchable Terms:** basic music notions, notes, rhythm, composing, student composers, creating music, Violin, string instruments, instrument interaction, rhythmic coordination, bow making, creativity

**Learning Objectives/Outcomes:** Students learn how to recognize music notes and adventure themselves in the melody invention. They are part of the composing process of a simple melody. Also, they get a notion to what performing on stage and acquire stage behavior. Identify simple melodies and rhythmic patterns, get familiar with the construction of string and bow instruments, try to play a violin, if applies.

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

Knowledge: how to write music

Execution: writing figures on staff paper

Reflection: how written symbols are connected to sounds

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

We use call and response to examine student's familiarity with music writing.

We see how students will apply basic music writing explanation when composing their pieces.

We discuss the creations and students will give feedback each other.

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

This CORD gives an explanation about how to compose a short piece to be performed by one instrument. The instructions are very brief and clear, so the students can apply the knowledge right away when a prepared music sheet (pentagram with a G clef) has been given to them.

**Anna Emilova Sivova** is a Ph.D. student in musicology at the University of California, Riverside. Her research focuses on the chants performed during the Holy Week processions in Andalusia, Spain, specifically Seville, under the guidance of Prof. Walter Clark. She obtained an M.A. in musicology at the University of Hawai'i in Manoa, Honolulu and published two books that study the social impact of classical music in Seville's society before and after the Universal Exposition in 1992. She also holds a master's degree in orchestral studies from the International University of Andalusia/Barenboim-Said Academy in Seville. She obtained her bachelor's degree in Violin in the

prestigious music school Reina Sofia, Madrid and the Conservatory “Padre Soler” in San Lorenzo de El Escorial, Madrid. Anna has also studied orchestral and choral conducting at the University of Seville.

Born in Sofia, Bulgaria, she moved with her family to Seville in the early nineties. At age five, she started studying violin with her mother, the violinist Madlen Kassabova. Anna obtained numerous violin prizes in Bulgaria and Spain, and scholarships from the Spanish Ministry of Culture, Andalusian Government, Foundations Albéniz, Cruzcampo, El Monte. Since the early 2000, Anna holds violin positions in several symphony orchestras: Bilbao Orkestra Sinfonikoa (principal of seconds), Royal Symphony Orchestra of Seville, and West-Easter Divan Orchestra conducted by Daniel Barenboim. She has performed in the most important music halls in Europe, both chamber and symphonic music and has participated in music Festivals such as the Proms, Ravello, among others.

### Herman Hudde, Graduate Fellow in Musicology

#### A Traveler Guitar: Crossing Time and Culture with Music

Can you believe it is possible to travel across time and cultures in history with a guitar without leaving the classroom? Do you know that music performances can transport us to a different place of cultural history? Well, the answer is: Yes! In this interactive performance presentation, the students and the performer will experience together this especial travel. We will have the opportunity to engage and enjoy together with beautiful and inspiring repertoire for guitar in human history.

#### Content Area Keywords/Searchable Terms:

Culture, music, history, diversity, equity, identity, geography, folklore, popular and classical music

#### Learning Objectives/Outcomes:

By the end of the lesson students will:

To get familiarized with historical and musical context and terminology as well as with some music for guitar

The students learn in this presentation basic music concepts such as tempo, metric, form, genre, among others.

Be aware of the process of transculturation by understanding how the music, people and history impacted each other.

Understand that music is a human cultural creation.

Understand that the contact between cultures can enrich humanity and it also generate new cultural manifestations.

Understand that human beings, we are all are musical and express it in diverse ways.

Support the learning of history, music, cultural studies, and geography.

#### Common Core Learning Objectives:

Knowledge – The students will learn about the music styles of diverse cultures related to the guitar music, as well as, their features and contributions to the construction of the Latin American identity.

Reflection – Engage with a live performance by identifying basic characteristics of the works by active listening and connecting the music with presented concepts.

Execution – Students engage in Q & A with the presenter between the performance of the works. After the presentation, the teacher can continue the learning process by talking with the students about the content of the presentation. For example, with the help of the teacher, the students can identify the location of the countries on the map, according to the performed music. They can also discuss with the students about how music promotes values and concept such as culture, diversity and equity in which they share their thoughts. Also, they can divide the class into different cultural groups, and the students will explain to the class the contributions of their assigned culture.

#### Outcome Assessment Strategies:

Students gain a new appreciation about the diversity in music and cultures in the world.

Students enjoy a cultural/musical activity with their creative participation by active listening and interacting with the performer (Q&A) as well as clapping rhythms

Demonstrates that the contact among cultures enriches humanity and it also generate a news one to appreciate deeper the importance of diversity.

**Hermann Hudde** is a candidate for the Ph.D. in Musicology at the University of California, Riverside. As a performer, Hermann Hudde has played concerts internationally at the Graphik Museum “Pablo Picasso”, La

Universidad Central de Venezuela, Wasserstaawerk Concertgebow, MIT Guest Artist Concert Series, Dartmouth College Vaughan Recital Series, La Maison de l'Amérique Latine in Paris, among other venues.

Centaur Records released the newest Hermann's cd "Iberoamérica" in 2009 and in 2003, the German label Dreyer & Gaido produced Hermann's first cd entitled "Trivium." The Estonian composer Renée Eespere dedicated his solo guitar work *Immutatio* to Hermann and in 2006 Dr. Carlos Espinosa presented Hermann with a concert guitar made by the esteemed Spanish guitar maker, Luthier Francisco Esteve. Hermann taught a course entitled Latin American Classical Traditions, at the New England Conservatory School of Continuing Education. As a musicologist has been awarded the Second Prize of the Otto Mayer Serra (2016) and a Research Grant by the Latin Grammy Cultural Foundation. In 2019, Hermann performed the premier of a dedicated work "Suite Continental" by Venezuelan composer Alex Rodriguez with the North/South Consonance Chamber Orchestra conducted by Max Lifchitz in New York City.

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

### **Eric Johns, Graduate Fellow in Musicology**

#### **Talking Tangos: Stories About and Through Music**

Music is a powerful form of communication. In this program, students will learn stories about music and how music itself can tell stories. The Argentine and Uruguayan genre of tango is known the world over for its beautiful dance, but in its home nations it is also known for the evocative lyrics of its songs. The tango, the stories of its history, and its lyrics have inspired both local and international authors, artists, and musicians. Through in-class performances of classic tangos, students will get to know the culture, the music, and the stories that have inspired so many.

#### **Content Area Keywords/Searchable Terms:**

songs, storytelling, guitar, tango, Spanish, Argentina, Uruguay

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

By the end of the lesson students will be able to identify Argentina and Uruguay on a map, recognize staples of Argentine and Uruguayan culture, learn words commonly used in tango songs and their local pronunciations, and reflect on the ways in which music can share stories.

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

Knowledge: Students learn about Argentine and Uruguayan culture, language, and geography through tango music.

Execution: Students learn through repeated practice of words and phrases associated with Argentine and Uruguayan culture and tango.

Reflection: Students demonstrate their understanding of musical stories through imagining ways in which music can tell their own stories.

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

Students listen to a live performance of a tango and follow along to translated lyrics which they will discuss their interpretations of.

Students repeat key terms in Spanish to imbed the ideas of culture and place included in tango songs.

Students apply what they have learned by imagining what elements of their own stories would be incorporated into a song.

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

The CORD consists of links to music along with translated lyrics and resources to help guide the teacher and students to connecting lyrics with the ideas and stories conveyed in tango song.

**Eric Johns** is a Ph.D. candidate in musicology at the University of California, Riverside under the guidance of Dr. Walter Aaron Clark. His research investigates the intertextual formation of music history. In his dissertation project, “Otra cosa es con la guitarra: Representation of the Guitar in Literature on Rioplatense Tango”, he constructs a genealogy of tango histories and works towards understanding the processes behind the marginalization of the guitar and guitarists in those texts. His work aims to bridge musicology, cultural studies, critical race studies, history and the digital humanities. Eric has been the recipient of the Dean’s Distinguished Fellowship (2014), the Manolito Pinazo Award (2017), the Anythony Ginter Award (2017), the Outstanding TA Award (2018), and a four-time recipient of the Gluck Fellowship of the Arts. Outside of his academic roles, Eric is a multi-instrumentalist and the host of the weekly radio program Radio Maldita.

### Alvaro Lopez, Graduate Fellow in Digital Composition

#### Caribbean Merengue music, instruments, percussion patterns, and dance!

Merengue is a joyful and happy music style used widely as a setup for dance parties in most Caribbean countries. By listening to emblematic examples, and by checking the sound and role of its instruments, it is possible to understand why it invites many people to dance, and why it is considered a *flavorful* music. In this workshop we learn rhythmic patterns through music samples and imitation. Through videos and pictures of the instruments, we analyze and classify their pitch in three sections. As a result, we use shakers, claps, and table hits as the sound layers, each one representing a pattern of a percussion instrument. For this dynamic experience, I 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 understanding of the rhythm improves, we’ll find the cue synchrony points used by dancers to take a plunge at dancing ourselves!

#### Content Area Keywords/Searchable Terms:

Percussion patterns, percussion instruments in Merengue, Dominican Merengue, merengue dancing, dancing patterns, meter, tempo, beats.

#### Learning Objectives/Outcomes:

Students listen to the music and analyze the percussion patterns.

Students play the patterns with claps, props, and hits.

Students dance in the selected rhythm based on the percussion patterns.

#### Common Core Learning Objectives:

**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 and also how they individually contribute in a performance setup. Also, the act of moving their entire body will release tensions and foster non-verbal communication.

**Reflection:** Students associate audible rhythmic patterns with visual representations, body movements and positions. They will analyze Merengue’s basic sound characteristics and relate them to the way they should play, and dance. This knowledge can be transferred to other types of dance music.

#### Outcome Assessment Strategies:

We aim for a common understanding of some musical elements that we will use recurrently to guarantee that the meaning is learnt and clear for reference. This can be done in two ways:

- a. Illustrate how a concept or term is part of a simple layer of percussion instruments, and how does it look like graphically.
- b. Audition the instrument, check its sound properties, its pattern, and then analyze and describe its characteristics in graphics and the result in dance.

We analyze the sounds of the instruments. The students can base their findings on size, material, and ways to play the instrument. From this analysis, we will classify the three groups (high, mid, low pitch).

To perform the patterns, I play the patterns with the props and claps on top of examples from pre-recorded tracks. A common technique is to fragment the patterns into simple and short pieces to practice, which is done through imitation and repetition at different speeds. We'll use a metronome, the patterns and claps to reinforce the beat for the students to play in groups. In a similar way we dance repeating a sequence and clapping to maintain the synchrony.

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

The CORD for this program includes different sources of instruction in Caribbean dance music, covering a range of genres and authors. Also, it incorporates techniques of playing percussion instruments, and their signature patterns in Caribbean music genres. Additionally, sources in musical notation for rhythm that can lead to a deeper study and practice of rhythm.

**Alvaro Lopez** is an electronic musician, composer and sound designer, B.M. in Composition and Production, and M.A. in Music Technology. 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 soundtrack composer for movies, short films and documentaries, alternating with instruction in digital audio for media in Colombian and US universities. His audiovisual interactive pieces featuring custom-design wireless UI have been part of the New Music Festival in Akron, OH, (2010-2012) playing 1960s analog synthesizers through digital mobile devices, and UCR is Composing (2015-2018) using gyroscopes, body motion and interactive video, among others. Alvaro is the 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.

#### **Pedro López de la Osa, Graduate Fellow in Musicology**

##### **Let's 'Recipe' the Music**

Through this workshop students understand why a musical score is like a recipe; a cook is a musician as measurements are also melodies. At the same time students will work with their ears, developing or starting to use them with active listening. By this, students understand why ears are very important not only for music but for any other disciplines. From a simple timbre differentiation to a complete ensemble where several different instruments take place. Or should we talk about salad?

Basic elements to have ingredients as well as basic elements to have sound, whether you know them or not, you need to know how to mix them and why they can be recognized through an active listening--a tool in music and other disciplines.

**Content Area Keywords/Searchable Terms:** music, melody, ingredients, quantities, time, participants, interpretation, performance, nature, physics, relationships, similarities, active listening, and connections.

**Learning Objectives/Outcomes:** By the end of this program, students will understand the very close relationship we find between a music performance with how a cook makes a recipe. They will understand the importance of active listening and how we can apply this aptitude to other disciplines.

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

Knowledge: Connections to avoid 'waterproof tanks', how to be an active listener

Execution: By listening, reasoning and comprehending, active listening

Reflection: assimilation through objective and critical thinking by active attitude

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

Listening, linking, hear training

Comparations, connections, active listening

Students confirm that many fields are linked and connected through a shared space but from different point of departure. Also, they will begin to understand the importance of active listening, not only in much but in life

**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 these 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, and Palestine by orchestras and ensembles such as: Juan Crisóstomo Arriaga Youth Orchestra, OMS Philharmonic Orchestra of Rome, Getafe Symphonic Orchestra, Enara Quintet, and The Latinoamerican Quartet.

Throughout his career López de la Osa has been teaching students from elementary schools to master's degree programs in Schools, Conservatories, Universities, among other institutions; and he has performed -as a narrator and guitarist- more than four hundred educational concerts. He is co-pedagogic-artistic manager -with the pianist Pablo López de la Osa- of the Pedagogical Musical Festival City of Majadahonda in Madrid: a musical education festival with concerts for students -from elementary to high schools-, workshops for teachers, and concerts with new commissioned pieces for kids. He also is working on new musical stories such as: *Charlie the Climber* for violin and cello and *Those Tribes Are Not so Fearful!* for choir and guitar.

Pedro López de la Osa earned his Musical Education Degree at the La Salle University in Madrid with the renowned pedagogues Raquel de las Heras and Francisco Cañizares. He also completed the Aptitude Teaching Diploma and he expanded his skills in Kodaly, Artero, Orff, Gordon and Williems music teaching systems. He completed his Guitar Degree at the Royal Conservatory of Music of Madrid with José Luis Rodrigo; he later completed his Master Degree in chamber music -with honors- at the Girolamo Frescobaldi National Conservatory of Music in Ferrara (Italy) with Tiziano Mealli and Stefano Cardi; and his Master's Degree in music research at the Autónoma University of Madrid with Germán Labrador. He was pleased to receive in 2007 the *Joaquín Rodrigo* Prize in chamber music and several scholarships such as: AIE National Association of Spain and Mutua Madrileña Foundation. In 2016 he was awarded by the Academic Board of the Edward Said National Conservatory of Music in Jerusalem with the special Award of the Conservatory "for the committed and impressive development of our Institution since you earned your position". Currently Pedro López de la Osa is a graduate student of the University of California Riverside and he has been awarded with the Dean's Distinguished Fellowship Award to pursue his Ph.D. in Musicology.

### Elizabeth Stela, Graduate Fellow in Ethnomusicology

#### Los Pollitos: Singing in Spanish

In this workshop, designed for Pre-K to First Grade levels, children learn to sing and perform simple choreography to a Spanish children's song, *Los Pollitos* (The Little Chicks). Students first learn basic greetings in Spanish such as "Good Morning" and "Thank You." Then, using call and response, they learn key words and phrases from the song, along with the song lyrics and melody. Then, they learn simple hand movements and claps to accompany the song. Afterwards, students listen to a story and modify the song based on the story and using their imaginations before reviewing all content from the workshop. Note that this workshop can be modified for Spanish speaking groups and would include an introduction of basic musical concepts such as melody, pitch, rhythm, and lyrics.

**Content Area Keywords/Searchable Terms:** Spanish, Ukulele, Children's Songs, Movement, Singing, Voice, Lyrics, Choreography

**Learning Objectives/Outcomes:** By the end of this program, students will be able to sing a song in Spanish, repeat Spanish words and phrases, and perform simple choreography accompanied by the ukulele.

#### Common Core Learning Objectives:

Knowledge: Students will be able to recognize basic greetings in Spanish

Execution: Student speak and sing words in Spanish. They sing a song in Spanish while performing gestures to match the song's meaning and clap to the rhythm.

Reflection: Students have time to comment on their experience and share their thoughts with peers and teachers at the end of the workshop.

**Outcome Assessment Strategies:**

We use call and response to embed Spanish phrases, melodies and lyrics in Spanish. We use clapping and choreography to assist in understanding the rhythm and timing of the song.

When we sing, children have the opportunity to execute the songs and movements, demonstrating how they learned the song.

We review words, melodies, and lyrics at the end of the class, using call and response again if necessary.

**Classroom Online Resource Document (CORD) file:** A pdf file with Spanish phrases and pronunciation guides, videos of three different Spanish children's songs with translations. Including references to children's books in Spanish and Spanish speaking characters.

**Elizabeth Stela** is a Ph.D. candidate in Ethnomusicology at the University of California, Riverside. She has been a member of Taikoza Taiko Ensemble (New York), the Martha Graham Ensemble (New York), Origenes Percussion Ensemble (Austin, Texas), and Yuubi Japanese Dance Company (Sao Paulo). She has spent time in a number of Spanish speaking countries, including Spain, Uruguay, Colombia, and Argentina and currently conducts research in Japanese migrant communities in Brazil.

**Hannah Snavelly, Graduate Fellow in Ethnomusicology**

**The Many Characters of the Bassoon**

The bassoon is a fun instrument that excites students through its unique sound and large range! Students learn about how the bassoon works and listen to the wide range of personalities the bassoon can have. They interact with the presenter to discover how the bassoon produces its sound and is able to play so many different styles of music such as the march and waltz.

**Content Area Keywords/Searchable Terms:** Bassoon, woodwind, reeds, genre, range, timbre, orchestra

**Learning Objectives/Outcomes:**

By the end of this program, students learn about various styles of music and basic musical concepts such as range, high vs. low, and timbre. They learn about an instrument that is essential to the orchestra but is less common than others. They reflect upon what they learned by listening to the bassoon play various examples.

**Common Core Learning Objectives:**

Knowledge: Students gain knowledge about range, timbre, and woodwind instruments, which they can apply to other musical learning experiences.

Execution: Students learn through active participation of clapping, walking, and singing.

Reflection: Students share what they think the music sounds like after they listen to the bassoon play.

**Outcome Assessment Strategies:**

I ask students what kind of character a song has after I play it.

When students walk or clap to the music, it demonstrates their understanding of different genres of music.

Students show understanding and inspiration for learning an instrument like the bassoon by asking questions.

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

The CORD provides images and basic descriptions of the bassoon and reed and how it works, as well as how it fits into the woodwind family and the orchestra.

**Hannah Snavelly** is a second-year graduate student in ethnomusicology at UC Riverside and researches intersections of music and religion in areas including pilgrimage and patriotic worship. She holds a B.A. in Music and Spanish from Messiah College, Pennsylvania. Throughout her undergraduate career, Hannah studied, interned, and performed music in various parts of Central and South America. With training as a bassoonist, she continues to perform with the UCR orchestra, and in 2018 held an orchestra and quintet residency at Camp of the

Woods in Speculator, New York. In her free time, Hannah enjoys hiking, making empanadas, and searching for the world's best ice cream.

### Nattapol Wisuttiapat, Graduate Fellow in Ethnomusicology

#### Learning Thai Culture through Music-making

Thai food is a very popular in the United States. But what if I say there is more to Thailand than just its cuisine? In this class I introduce to students the country and its interesting cultures ranging from language, religion, sports and most importantly music. Students have a chance to speak/write Thai language, listen to and play some Thai musical instruments, and sing a Thai song – a complete package to broaden cultural awareness!

**Content Area Keywords/Searchable Terms:** Thailand, Thai Music, Thai Culture, Diversity, Southeast Asia

#### Learning Objectives/Outcomes:

By the end of the lesson students will:

Be able to identify Thailand geographically.

Be introduced to of Thai cultures through music-making.

Have increased understanding and open-mindedness toward other cultures.

#### Common Core Learning Objectives:

Knowledge: Students identify Thailand and its culture.

Execution: Students listen to and play Thai musical instruments, sing a Thai song, and perform Thai cultures.

Reflection: Students contemplate on cultural diversity.

#### Outcome Assessment Strategies:

Engagement of participants during presentation/demonstration enable first-hand experience of Thai cultures.

Performance (i.e. writing/singing/dancing) allows for an immersive learning experience of Thai cultures.

Participants are given a chance to reflect on and ask questions related to Thai cultures to establish understanding and an awareness of cultural diversity.

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

The CORD file contains general facts about Thailand with other information related to the presentation. It shows a few Thai languages and accompanying gestures that will be taught in the classroom. Brief explanation about Thai music instruments, lyrics and English translation of a Thai song is presented with media references.

Born in Bangkok, Thailand, **Nattapol 'Pup' Wisuttiapat** received his B.Ed. (Thai Music Education) from Srinakharinwirot University, Thailand, M.A.in ethnomusicology at Kent State University and is now pursuing a doctoral degree in ethnomusicology at the University of California, Riverside. Wisuttiapat specializes in Southeast Asian music, especially *piphat*, Thai classical music; and is also interested in world music pedagogy. Besides committing to his research interest, Wisuttiapat has also participated in several non-Western music ensembles including Javanese gamelan, Trinidadian steel drum, West African drum ensembles, and mariachi band. He is experienced in conducting workshops on various genres of Thai music to interested audiences internationally.

### Delfino Squared

Delfino Squared is a local band that has been performing around the Inland Empire and Los Angeles. Their style of music derives of a culmination of different genres including alternative rock, math rock, jazz, and more. Within a year of the band's existence, they have performed in renowned clubs in LA including Whisky A Go-Go and The Mint.

**Miguel Diaz** is a fourth-year music major. He is currently involved in several jazz ensembles and is also a member of his own band "Delfino^2". This is his fourth year as a Gluck Fellow and is truly honored to be a part of it. His main goal is to be able to connect with the community through his music.

**Cristian Duran** is a psychology major at UCR.

**Robert Jackson** is a third-year business economics student and is working on an applied statistics minor. He attended Palos Verdes Peninsula High School.

**Samson Avena** is a third year CMDDB major at UCR. He is new to Gluck but is excited to see what great things arise from his participation!

### Blueseason

Blueseason is an undergraduate ensemble playing alternative rock, soul, and blues. They regularly play shows around the Inland Empire and greater LA region and have music available on all streaming platforms.

**Marwan Nassar** is a music major and returning Gluck fellow and enjoys songwriting.

**Alexis Mora** is a 4th year music and business double major. He is a returning Gluck fellow and enjoys songwriting and film scoring.

**Noah Cohill** Is a third-year music major studying percussion at the University of California Riverside. Is a third-year music major studying percussion at the University of California Riverside. He is currently in the band Blueseason as well as Blood Ivory

**Darryl Matsune** is a music Major going to UCR. He is a new Gluck fellow.

### Musica Duende

Musica Duende is a unique combination of violin and guitar that brings the sounds of the Mediterranean through enigmatic expression and passion. Its members, Anna Emilova and Bob Bozonelos, bring years of experience in performance and historical knowledge to listeners through their deep understanding of instrumental musical heritage. Musica Duende specializes in the music of Spain, Italy, Greece and Bulgaria. Both musicians embody the nature of this music as they both research and study it as part of their Ph.D. in Musicology. When listening to Musica Duende, audiences have noted on the musical charisma that Anna and Bob bring through their performances.

<https://www.musicaduende.com>

**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.

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

Born in Sofia, Bulgaria, she moved with her family to Seville in the early nineties. At age five, she started studying violin with her mother, the violinist Madlen Kassabova. Anna obtained numerous violin prizes in Bulgaria and Spain, and scholarships from the Spanish Ministry of Culture, Andalusian Government, Foundations Albéniz, Cruzcampo, El Monte. Since the early 2000, Anna holds violin positions in several symphony orchestras: Bilbao Orkestra Sinfonikoa (principal of seconds), Royal Symphony Orchestra of Seville, and West-Easter Divan Orchestra conducted by Daniel Barenboim. She has performed in the most important music halls in Europe, both chamber and symphonic music and has participated in music Festivals such as the Proms, Ravello, among others.

## Programs Available: Theatre/Film/Digital Production

**Maribel Apuya, Graduate Fellow in Creative Writing for the Performing Arts/Screenwriting**

### **Have a Blast with Animation Using Stop Motion**

Want to learn about the wonderful world of animation? This one-hour workshop introduces students to the basic concept of animation and create their own animation using the popular and free app, Stop Motion. Students will engage in a fun group activity where they create animation frame-by-frame by drawing the image on a white board. Animation is a powerful tool to engage students' creativity and connect them to the world of visual storytelling. Stop Motion is a simple easy-to-use app where students can bring their animation projects to life. Get hooked on animation with the innovative Stop Motion app!

### **Content Area Keywords/Searchable Terms:**

Animation, Stop Motion, filmmaking, visual storytelling, innovative technology, storyboard, and images.

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

By the end of the lesson students learn the basic concept of animation, create animated images using the Stop Motion app, and have the ability to create their own animation projects at home.

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

Knowledge: Students learn animation, a tool widely used in the art of filmmaking and visual storytelling.

Execution: Students create animation using the popular and free app, Stop Motion.

Reflection: Students show their enjoyment by demonstrating their newly learned skill of creating animation using Stop Motion in the activity and by showing their expertise of the animation process at the end-of-session review.

### **Outcome Assessment Strategies:**

We discuss animation and watch animation clips so participants can see and understand how animation is used in the world.

When we do the activity, participants have the opportunity to evaluate techniques that worked or didn't work.

At the end of the session, we review the process of creating animation using Stop Motion so students will have the ability to create their own animation projects at home.

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

The CORD file gives step-by-step instructions for making a project using Stop Motion, as well as the link to the Stop Motion free download, and the Stop Motion manual.

**Maribel Apuya** is an award-winning Filipino-American filmmaker. She is a graduate of the University of Hawaii at Manoa, where she was both a Presidential Scholar and a National Science Foundation Scholar. She attended the Neighborhood Playhouse School of the Theater, a two-year acting conservatory, and worked with renowned theater companies such as SITI Theater, Shakespeare & Company, the Linklater Center, and others. She is an alumnus of UCLA's Professional Program in Screenwriting and is currently pursuing a Master of Fine Arts (M.F.A.) in Creative Writing and Writing for the Performing Arts focusing on Screenwriting at the University of California, Riverside, where she was granted the Chancellor's Distinguished Fellowship Award.

Maribel produced, directed, and narrated *The Sakada Series*, three documentary shorts highlighting the life stories of the Sakadas – Filipino contract workers who worked as laborers on Hawaii's sugar and pineapple plantations between 1906 and 1946. *The Sakada Series* won an *Award of Merit* from Impact DOCS Awards (2018), *Best Documentary Short* from the Honolulu Film Awards (2018), and *Silver Award* from Spotlight Documentary Film Awards (2018).

**Clark Barclay, Graduate Student in Creative Writing for the Performing Arts**

### **Peaceful Solutions – strategies for ending bullying**

Together, we can end bullying!

Bullying is unwanted, aggressive behavior among school-aged children. Kids who are bullied and kids who bully others may have serious, lasting problems.

Kids who are bullied can experience negative physical, academic, and mental health issues.

Bullying is a serious problem at many schools across the world. It is often not recognized and given the attention it requires.

Bully prevention skills can be applied at school, home, online, and any other social setting.

**Content Area Keywords/Searchable Terms:**

bully, bullying, bully prevention, depression, anxiety, sadness, loneliness, sleep and eating disorders, loss of interest, decline in health, violence, abuse.

**Learning Objectives/Outcomes:**

By the end of this program, students will...

1. Recognize and analyze the three primary types of bullying.
2. Learn to spot and stop bullying.
3. Learn Bully Bans and create your own Bully Bans.
4. Gain a closer bond as a classroom- gain teamwork skills, break down barriers, encourage each other.
5. Gain self-confidence and leadership skills

**Common Core Learning Objectives:**

Knowledge: Learn the traits of the three types of bullying and how to recognize them, and how to prevent and stop bullying.

1. Execution: Gain self-esteem, apathy and sympathy. Lead by example.
2. Reflection: Spread bullying awareness at school, home, and elsewhere.

**Outcome Assessment Strategies:**

The teacher will act as both a leader and group member during activities. Students will have the opportunity to lead the group once they have understood the actions and outcomes.

We use call and response to assess the student's understanding and retention.

We discuss what we experienced while doing the activities, their purpose, their application to the real-world and how we might apply them accordingly.

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

My CORD is a hook, objective, outlining of rules/guidelines, execution of activities, and reflection of what was learned.

**Clark Barclay's** passion for the performance arts has not waned since he made his debut stage appearance at the age of five as an orphan in Tchaikovsky's classic ballet, The Nutcracker. As a high school and college student, Clark taught theater and dance to children of ages 2-14 while continuing to act in plays, musicals, and movies throughout the San Francisco Bay Area. He also worked on numerous movie sets in Hollywood and interned as a screenplay coverage writer for the actor Ryan Reynolds. After graduating from CSU Chico with a B.A. in Spanish, Clark studied screenwriting at De Anza College. When not working on films or in the classroom, Clark loves to travel. He has backpacked through forty-seven countries and has lived in Spain, Chile, Mexico, Thailand, and the Dominican Republic. Clark's philosophy is that the ultimate goal of education is to teach. He is a second-year Screenwriting M.F.A. student at UC Riverside and veteran GLUCK fellow.

**Bob Bozonelos, Graduate Fellow in Musicology**

**Making Sounds for Movies in the MSJC Mobile Career Center!**

**Making Sounds for Movies! Exploring Your Creativity with Audio Recording in the MSJC Mobile Career Center!**

"Making Sounds for Movies!" is a fun and interactive program that invites students to use their creative expression to explore techniques used in the field of visual and digital arts. As the instructional lead, I provide the tools for this exciting project which explores artistic perception through the use of microphones, software, and digital audio recorders used in the movie industry. Students participate in a fun and educational environment that connects

subject material to careers, cultural dimensions, and the ability to make judgments on how digital content is used to make movie magic!

The MSJC Mobile Career Center is a custom fitted bus is equipped with state-of-the-art technology that allows Mt. San Jacinto College to provide career and employment outreach services to our communities in Riverside County. The MCC dimensions are 27 feet wide and 40 feet in length.

<https://www.msjc.edu/mobilecareercenter/Pages/default.aspx>

**Content Area Keywords/Searchable Terms:**

Music for Movies, Sound for Movies, Microphones, Pro Tools recording software, Voice overs, Audio Dialogue replacement, CGI animation and sound, Recording and mixing sounds for movies, Foley sound effects

**Learning Objectives/Outcomes:**

By the end of the lesson students will identify four main objectives on using microphones, editing sounds, mixing sounds, and lastly creating a final product that can be shared with family and friends.

**Common Core Learning Objectives:**

Knowledge: Identify how recorded sounds are used in movies and the professional careers paths related to the movie industry.

Execution: Students: Students will record/edit/mix sounds for movies.

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

**Outcome Assessment Strategies:**

Practice recording sounds with movies scenes for a visual and aural retention of class material.

When we record the sounds, students have the opportunity to discuss the recorded material in comparison to the movie scene.

We discuss Making Sound for Movies so participants can speak and listen to each other's opinions.

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

*It's all in the sound: How digital audio is added to movies to captivate and inform audiences.*

**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.

**Johnny Saras, Graduate Fellow in Creative Writing for the Performing Arts/Screenwriting**

**Points of View: Walking A Mile In Their Shoes**

"Why do kids only ever think about themselves!?" Well, they're still developing their Theory of Mind! "Walking a Mile in Their Shoes" is a workshop that encourages students to think about life from points of view other than their own. Through acting, designing, and writing, we'll experiment with the thoughts and emotions of others from a creative standpoint. This workshop is an important addition to the education of children and youth as they are currently in a phase of life heavily dictated by their own thoughts, wants, and worries. Getting them outside of their own heads and into the thoughts and emotions of others (through creative activities) for just one hour will help them to develop skills associated with a strong Theory of Mind, such as empathy for others and rhetorical abilities!

**Content Area Keywords/Searchable Terms:** Creative Writing, Acting, Empathy, Point of View, Theory of Mind  
Character creation, Proust Questionnaire

**Learning Objectives/Outcomes:**

By the end of the lesson students learn to consider points of view outside of their own, use that skill to create their own fictional character, spend some time thinking and acting outside of their own heads, and come away with a greater sense of empathy and understanding of others.

**Common Core Learning Objectives:**

Knowledge: Students learn how to think, perform, and write from a point of view other than their own.

Execution: Students play and experiment with the thoughts of others by acting and answering questions in character.

Reflection: Students analyze how considering the ideas and emotions of others could make their lives and communities a better place.

**Outcome Assessment Strategies:**

We begin with a group physical activity to get each student responding to my “direction” with the help of and inspiration from their peers.

When completing the creative writing assignment, students will share some of their character’s answers and explain how they themselves might have responded *differently* than their character.

We discuss the benefits of the activity and how they might want to incorporate the “creative” lessons into their daily lives.

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

My CORD to accompany this lesson is a pantomiming/meditation game where students use their imagination to explore all five senses, first from their own point of view, and then from the perspective of someone else. For example, first they might be asked to pretend to **taste** a worm. Then, they’ll be asked to pretend to be a *hungry bird* tasting a worm. Similarly, they might be asked to pretend **touching** an icicle, and then to pretend to be a *hiker in the desert* touching an icicle. Several contrasting experiences will be provided for each sense, as well as an opportunity for students to come up with their own, with the end goal of both calming and mentally engaging the students.

**Johnny Saras** is an M.F.A. student at UC Riverside in Creative Writing and Writing for the Performing Arts. He graduated from the University of Miami in 2014 with a Bachelor of Science degree in both Screenwriting and Psychology, Summa Cum Laude. He spent several years working in TV and film development in Hollywood, and in 2018 he sold the option rights to one of his feature length screenplays. In 2019, the first chapter of one of his Young Adult novels was a spring finalist for the Reedsy Creative Writing Scholarship. He is both an Eagle Scout and a National Honor Society member.

**Chun Chia Tai, Graduate Fellow in Ethnomusicology**

**Let’s Make Sounds to Tell a Story: Radio Drama and Sound Effects**

Do you know what is radio drama? 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 imaginary. It provides a chance for people playing sounds without music background. In this radio drama workshop, students will practice how to create a story by sounds, how to discover the sound around them, and how to listen to sound of people and environment. This workshop not only aim to encourage children to discover the beautiful sounds around them, but also give them confidence that EVERYONE can play with sounds.

**Content Area Keywords/Searchable Terms:**

Radio drama, Radio, Sound effects, Sound effect recording, Background music, Soundscape, BBC Radio Drama

**Learning Objectives/Outcomes:**

By the end of the lesson students:

Understand the basic principles and production of radio drama.

Design sounds in drama.  
Make sound effects by themselves.  
Organize sounds into a story.  
Pay attention on other people's and environmental sounds.  
Feel confident to play with sounds.

**Common Core Learning Objectives:**

Knowledge: The sound making process is not only used by radio industry, but also utilized by film industries, theater arts, and music industries. Therefore, students can connect the sound knowledge in this workshop with the film or song they love.

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

Reflection: The training of discovering sounds and using sounds can facilitate students to be sensitive and appreciative to environmental sounds and music.

**Outcome Assessment Strategies:**

I use the concept of "Call and Responds" to imbed the key concepts of radio drama—image and express the story without vision. Additionally, I use the same way to ask them what sound effect they find in a radio drama, and what sound effect they feel special and useful in their daily lives.

I play a radio drama sample and a sound effect producing video to show them the concept of radio drama.

When we do the activity of making sound effects, they have opportunities to discuss with their classmates about the sounds.

In the activity, I divide them into small groups. I ask each group if they need any help or discuss their ideas with them.

Students collaborate with classmates to organize sounds in the radio drama. They fully experience the whole process of imaging sounds, discovering sounds, making sounds, and organizing sounds.

I discuss with the children about our creation to evoke their further interests.

**Chun Chia** Tai is a second year Ph.D. student in Ethnomusicology program, University of California, Riverside. Chun Chia had a three-year experience in a student radio station as a manager and producer, and she also had a two-year experience of being a program producer in a popular commercial radio station, News98. In these two jobs, Chun Chia produced many programs and radio dramas, and she collaborated with many radio hosts who were celebrities and musicians too. She also had two experience 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. In UCR, she continues to develop her skills of sounds and radio by taking the course, Laptop Improvisation Ensemble.

**TimeTravelers: Spanish Golden Age Theater**

**Undergraduate Ensemble**

**Time Travelers**

Let us take your students back in time to the Spanish Golden Age, where they will learn – with the help of renowned playwright Lope De Vega and his masterful play, *The Widow of Valencia* – essential elements of storytelling, the importance of not letting labels define you, and how to appreciate cultures of different times and faraway places.

This program was created in partnership with the UCLA program 'Diversifying the Classics' created by Professor Barbara Fuchs.

**Content Area Keywords/Searchable Terms:** Spanish Golden Age; Lope De Vega; The Widow of Valencia; Playwrighting; Theater; Plot; Protagonist; Suspense; Three-Act Structure

**Learning Objectives/Outcomes:** By the end of this program, students will understand basic elements of classic plot structures, such as active protagonists, cause and effect, and creating suspense, and be able to apply these elements to their own stories.

**Common Core Learning Objectives:**

Knowledge: Students will identify elements of storytelling and plot such as the protagonist, cause and effect and suspense. They will discuss the ways these elements are used in *The Widow of Valencia*.

Execution: Students will create their own stories in which they are the protagonists, and create simple plots using the new terms they have learned.

Reflection: Students will evaluate their experience of the program by sharing their stories and seeing if the plot tools we provided were helpful for telling a good story and expressing themselves.

**Outcome Assessment Strategies:**

We will use call and response to imbed key terms, such as protagonist, cause and effect, and suspense.

We discuss and answer questions about plot structure and storytelling, allowing students to learn from each other as well as from us.

We demonstrate telling short stories in which we are the protagonists, and then allow the students to do the same in order to utilize some of the tools they have just learned about.

**Classroom Online Resource Document (CORD) file:** The resource accompanying this program is a poster featuring a brief biography of Lope De Vega, and an illustrated chart showing a breakdown of *The Widow of Valencia*, including and defining the different plot elements used by Lope De Vega.

**Ann Hughes** got her B.A. from Emory University in Creative Writing and Film Studies. She is currently working on an M.F.A. in Screenwriting at UCR.

**Aaron Chapple** is a second-year student at UCR, and he is majoring in TFDP with an emphasis in Acting. Additionally, he is interested in studying skills in Music Production. He is a returning Gluck Fellow!

**Griffin Otto Deniger** is going into his fourth year as a Theatre, Film, and Digital Production Major at UC Riverside. Along with the linked workshop this past Spring, Time Travelers is his first experience with Gluck.

**Miranda Sayer** has been a Gluck fellow for the past two years at UC Riverside. As a TFDP major, she has also starred in UCR productions and written plays for the Playworks festival. She spends her summers teaching acting to the new generation of young theatre artists.

**Cynthia Navarro** is a fourth-year Theatre major with a concentration in Acting. She has been in many shows and projects at UC Riverside and off campus as well. She is from the Inland Empire and attended school in Fontana.

**Samantha French** is a senior at the University of California, Riverside. She is a theatre major with a concentration on acting. This is her first time performing as a Gluck Fellow and she is very excited about the experience ahead.

**Robert Gallegos** is a fourth year Theatre, Film, and Digital Production Major and double majoring in Media and Cultural Studies. He grew up in LA County and went to Glendora High School. His hobbies are Fencing and playing the Guitar

**Improvology!: Laugh and Learn**

**Undergraduate Ensemble**

**Improvology!**

LAUGH and LEARN!

WATCH the UC Riverside Improvology! theatre troupe perform an original work— made up on the spot!  
After the show PARTICIPATE in acting improv GAMES!!!

Improv acting helps:

Develop communication skills

Learn creative problem solving

It's fun to THINK ON YOUR FEET!

**Content Area Keywords/Searchable Terms:** improv, comedy, drama, theatre, absurdist, surreal, slapstick, screwball, commedia dell'arte, improvisation, theatresports, guerilla theatre, mindfulness

**Learning Objectives/Outcomes:**

- Develop communication skills
- Learn creative problem solving
- Learn supportive team-work abilities
- Learn the “what if” and “Yes, and…” approach.
- Develop/practice mindfulness

**Common Core Learning Objectives:**

Knowledge – Discover, ignite, and develop dramatic and improv talent. Learn group, partner, and individual exercises and activities. Gain skills in mindfulness, sharpen instincts and reactions. Learn movement techniques. Execution – Execute improv, comedy, movement, and creative activities. Build self-esteem, break down barriers, and encourage classroom unity.

Reflection – Apply dramatic techniques and gain appreciation for dramatic arts– particularly improv comedy. Apply mindfulness and creative problem-solving techniques.

**Outcome Assessment Strategies:**

The teacher acts as both a leader and cast member during the activities and performance. Students have the opportunity to apply improv techniques in activities once they have understood the actions and outcomes. We provide examples of how the activities work and allow the students to emulate them.

We discuss what we experienced while doing the activities, their purpose, their application to the real-world and how we might apply them accordingly.

**Clark Barclay's** passion for the performance arts has not waned since he made his debut stage appearance at the age of five as an orphan in Tchaikovsky's classic ballet, *The Nutcracker*. As a high school and college student, Clark taught theater and dance to children of ages 2-14 while continuing to act in plays, musicals, and movies throughout the San Francisco Bay Area. He also worked on numerous movie sets in Hollywood, and interned as a screenplay coverage writer for the actor Ryan Reynolds. After graduating from CSU Chico with a B.A. in Spanish, Clark studied screenwriting at De Anza College. When not working on films or in the classroom, Clark loves to travel. He has backpacked through forty-seven countries and has lived in Spain, Chile, Mexico, Thailand, and the Dominican Republic. Clark's philosophy is that the ultimate goal of education is to teach. He is a third year Screenwriting M.F.A. student at UC Riverside and veteran GLUCK fellow.

**Josiah Cajudo** is a 3rd year theatre major and music minor at the University of California, Riverside. He has previously been involved in Gluck Fellow as one of the cast of *Princess Ten Ten and the Dark Skies*.

**Carlos Gutierrez** is a fourth year Theater, Film, & Digital Production major with a focus on Acting & Directing. He is a returning Gluck Fellow who is excited to share his passion of acting with others. He is thrilled to be part of this experience since he wished that as a kind he could've seen someone following his dream who not only represented the arts, but also someone who looked like him.

**Winter Lawson** is a playwriting and screenwriting focused theatre major in their final year at UCR. They enjoy directing, acting and dramaturgy. Their previous work includes directing the *Princess Ten Ten and the Dark Skies* Orchestra Concert and acting as the Angel in *Marisol*.

**Chelsea Ramirez Tun** is a returning Gluck Fellow in her fourth and final year at UCR. She is majoring in Theatre, Film, and Digital Productions and Creative Writing. Chelsea is pursuing a career in acting and film production and has acted in multiple projects for Fu The Dog Productions and NBC Universal. She is a first generation Guatemalan-American from Los Angeles who aims to raise high and bring honor to her Latin culture while also raising awareness of issues in the domestic and international Latinx community. Her goal is to one day found/direct/own her own film production studios and create new narratives that shift stereotypical minority depictions in Hollywood. She also plans to give other aspiring, underprivileged, and/or gifted artists a chance to expand their talents/potentials with development programs/opportunities much like she has been graciously given hope and opportunities herself. Her motto is "Atrévete a Soñar" or "Dare to Dream."

**Juliet Ann Sangalang** is a Music & Culture major/Italian minor student and a returning Gluck Fellow. They are an all-around performer and a recipient of the Albert Vertchamp Scholarship and the Gianos Family Music Award. Although they are primarily a musician, Juliet is extremely grateful for the opportunity to inspire children through arts performance while honing their acting skills in the programs that the Gluck Fellowship offers.

**Jordan** is a senior TFDP major focusing on filmmaking with a minor in MCS. She attended Riverside Community College and has been working in film and media programs since she was 14.

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

### Special Events and Programs at School Sites and Community Venues

#### Teacher Professional Development

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

#### You Get In, You Get Out, You Get Art: Arts Enrichment Professional Development for K-12 Teachers

Gluck Program staff are available to meet with K-12 teachers of any grade level and subject area for workshops on arts enrichment and integration. You come to us, or we come to you. In a high energy, participatory workshop, we will teach you how to integrate visual and performing arts concepts, principles, and strategies into your classroom curriculum. You get in, you get out, and you get art! Contact the Gluck Office for more information, and to arrange a fully custom session for your grade level team.

#### Gluck ASK Residencies – Artists Spark Knowledge

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

#### MoveMore ASK Residency

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

#### Common Core Learning Objectives

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

A life-long dancer, **Jennifer Hong** began her modern dance training at Reed College in Portland, OR where she graduated in 2000 with a B.A. in Chinese Literature. Over the next decade, Jennifer performed with various choreographers in Portland, most notably Minh Tran + Co (2002-2008). In LA, Jennifer has danced with Rosanna Tavarez, Laurel Jenkins, Carol McDowell, Kevin Williamson, and Zena Bibler, and Jmy Kidd. She co-facilitated the Santa Monica Contact Improv Jam <http://contactimprovla.com> from 2014-2018, helped organize a series bringing visiting CI teachers to LA, and founded a westside collective called practice makes practice. Jennifer has taught CI as a guest lecturer at UCLA, CalArts, CSULA and Pieter Space. She is a practitioner of a healing and diaphragmatic breath work called The Awakening Process and is a member of the Axis Syllabus International Research Network. She is currently pursuing an M.F.A. in experimental choreography at UC Riverside. Jennifer is a returning Gluck Fellow and was the Graduate Contemporary Dance Ensemble Leader last year.

**Rosalia Lerner** is a third year Ph.D. student in Critical Dance Studies at UCR and returning Gluck Fellow. She received her B.A. in Dance and Performance Studies at UC Berkeley and received the prestigious Florence Schwimley Memorial Scholarship and the Mark Goodson Prize. She received her master’s degree at New York University in 2017 and was awarded the Performance Studies Award for academic excellence.

**Preethi Ramaprasad** is a multifaceted dancer, educator, and musician who has toured and taught in India, Europe, and the U.S. A disciple of Prof. Sudharani Raghupathy in Bharatanatyam, she is also trained in music, dance, and yoga. Preethi is committed to furthering the reach of Indian classical dance and music around the world through scholarship and educational opportunities. She curates San Francisco's first Indian choreography festival, *When Eyes Speak*, which was featured with SF Arts, inDance, Broadway World, and was included as a "Critic's Pick" in the San Francisco Chronicle. Some of her accomplishments include Lead Resident Artist Fellowship at SAFEhouse Arts, San Francisco; Yuva Kala Bharati, Trinity Festival Award, Chennai, India; Bigel Research Travel Award, Rutgers University; and the prestigious National YoungArts Scholarship which led to her being featured in the Oscar-nominated documentary, "Rehearsing a Dream." A keen researcher, Preethi is a doctoral student and teacher at the UC Riverside Critical Dance Studies Department. [preethiramaprasad.com](http://preethiramaprasad.com)

### Guardian Princess Alliance

#### BYOKB – Be Your Own Kind of Beautiful

Social media has rapidly grown to become a part of our everyday lives, but it has also become a weapon of mass destruction to self-esteem and self-image especially of young girls. Our two-hour workshop called "Be Your Own Kind of Beautiful" (BYOKB) for up to 40 middle school girls (6<sup>th</sup> to 8<sup>th</sup> grade) addresses issues of low self-confidence and negative ideas of body image that come from social media's culture of unrealistic beauty standards and body expectations by educating students about the realities behind what they are viewing, equipping them with strategies on how to navigate through those images and their thoughts, and empowering them to empower themselves and others to be confident and love themselves. At this workshop, we strive to create a safe space for students to discuss sensitive questions, deconstruct social media and its influence, and understand our ideas on beauty standards and where they stem from. We encourage young girls to be critical and healthy users of social media and encourage their peers to be the same.

#### Content Area Keywords/Searchable Terms:

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

#### Learning Objectives/Outcomes:

By the end of this program, students will:

- Be informed and equipped with strategies to be healthy users of social media that promote diversity, healthy self-image, and anti-bullying.
- Learn to critically deconstruct the unrealistic images promoted on social media.
- Redefine their ideas of beauty and body standards to be more realistic and accepting.
- Recognize female objectification in the media such as TV advertisements and magazine photos.
- Understand and be aware of the media profit cycle that advertisements utilize to influence women to conform to certain beauty standards that lead to companies gaining profit.
- Be empowered to appropriately discuss with their peers about beauty norms that are discriminatory against women or promote racial and body discrimination online

#### Common Core Learning Objectives:

**Knowledge:** The active presentation and creative activities educate students to identify and deconstruct the unrealistic beauty and body standards within social media. With guidance from university-educated leaders, students will discuss with small groups of their peers their thoughts and ideas about what they are seeing on social media and how it influences them and the people around them.

**Execution:** Student will engage in interactive activities with their peers throughout the presentation. They will also individually work on creating a room decoration using construction paper, twine and clothespins that represents what is truly beautiful to them beyond appearances and what makes them happy and mentally healthy. The goal is for students to see beyond cultural norms of beauty and more into the real beauty about themselves and others around them.

**Reflection:** Students will analyze their art-piece and share their new-found perspectives of beauty that is not limited to media's representation with their given small groups of peers, workshop instructors, and family!

### Outcome Assessment Strategies:

1. During the presentation, there will be opportunities for students to participate and to share their thoughts to the entire room in order to encourage a safe and collaborative space.
2. Each topic is also given a set amount of time for the workshop group leader in each group of 6-10 students to lead a discussion for students to process and relate to learned information. This allows for students who do not wish to or are too shy to share to the entire room to speak to a smaller group instead.
3. There will also be interactive activities throughout the workshop for students to actively engage with the materials they are learning.
4. Students will incorporate the themes and materials of the day into their craft to bring home as a reminder of the on-going mission of being a healthy and aware social media user.
5. Students will be given take-home activities, such as a confidence tracking calendar and activity prompts to practically incorporate what they have learned into their daily lives.

**Kathy Chacon** is a fourth year Media and Cultural Studies Major at the University of California, Riverside. Concentrating her studies in Film Theory and Film Analysis, she is most interested in researching international cinema and art house movements. She is a returning Gluck Fellow as she participated in Be Your Own Kind of Beautiful during the 2018-2019 school year.

**Ynnah Dudang** is a second year studying Media and Cultural Studies Major at UCR. She moved here from the Philippines when she was 8 years old. She loves to eat different Asian cuisines such as Japanese curry, sushi, and pho.

**Phoebe Hsu** is second year undergraduate student at UCR who is pursuing an associate degree in psychology. She is currently the co-president and intern for the Guardian Ambassador, which is the producer of the Be Your Own Kind of Beautiful program.

**Kerry Mulia** is a third-year undergraduate student at UCR, who is majoring in Media and Cultural Studies. She is the editor of the UCR newspaper, Highlander Link, and the co-president and intern for the Guardian Ambassador.

**Cynthia Rojas** is a fourth year Media and Cultural Studies Major. She is a returning Gluck fellow.

**Bianca Smith** is a fourth-year Media and Cultural Studies student. She is a returning Gluck Fellow and a current resident of Riverside. Her ethnicity is Mexican and Caucasian.

**Pogisa Tau** is a fifth-year double major in Ethnic Studies and Media and Cultural Studies. Her preferred name is Sa. She will be graduating this year from UCR. As a Pasefika (Pacific) woman, her preferred gender pronouns are she, her, hers and is interested in serving her community however she can. As of this year, Sa is excited to be a new Gluck Fellow.

### Special Events and Programs on the UCR Campus

#### UCR Pumpkin Fest at the R'Garden

Enjoy the cooler autumn air and find out what is growing in the R'Garden at Parking Lot 30. **Saturday, October 26 from 11:00-5:00.** Gluck fellows will have a fun autumn project for all ages!

#### UCR Homecoming and Scot Fest

Join Gluck for UCR Homecoming and Scot Fest! On **Saturday, November 16, 2019 from 1:00-3:30pm**, the Gluck Program will join programs and organizations from all areas of the UCR community to celebrate Scot Fest. The **free, all ages** event is open to the public. Come be a part of the action and make a free, custom wearable art piece with the Gluck button machine!

**Crystal Salas** is the recipient of the 2016-17 Outstanding English Language Arts Student teacher award from California State University, Northridge. In 2017, she won the Adams Scholarship in Secondary Education. She has served as an instructor for the Kenyon Review Young Writers Workshop since 2016. She has been named one of "40 Poets to Watch Under 40" by the Ventura County Arts Council. Her work has appeared in Chaparral, The Speakeasy Project, The Acentos Review, YAY! LA Magazine and has also appeared in True Focus Theater's original stage productions: Cat Fight and Life, Death & the Middle. Prior to her graduate work, she taught high school English and coached an award-winning youth slam poetry team in Los Angeles. She is a proud alumna of UC Santa Cruz, and continues her educational journey as an M.F.A. candidate in the Poetry program at UC

Riverside where she is also involved with the Along the Chaparral Project as a teaching artist. She is a second year Gluck Fellow.

### Gluck VIP Days

If you would like your 5<sup>th</sup> or 6<sup>th</sup> grade class to visit UCR, or are a middle or high school, please contact the Gluck office to inquire about availability. We invite four schools per year based upon interest shown in the Gluck Program over the previous year. Invitations for the next year go out in April. If you are able to provide your own transportation, it is very possible to schedule a VIP day in the school year of the request. All VIP Days take place on Fridays, and students will experience two high-quality and exciting Gluck workshops, as well as receive a short tour of the UCR campus. Schools are invited to bring a picnic lunch, or purchase lunch at the UCR HUB dining facility and have students eat on campus.

**Approved Schools List for VIP Days:** The University of California requires that each School District or Organization participating in University undergrad recruitment activities, campus tours and events or holding their own tours and activities on the UC Riverside campus provide the university with proper evidence of insurance and a signed indemnification agreement. It is only necessary to provide these documents once during an academic year keeping in mind the expiration dates of your policies must be current throughout the year.

<https://risk.ucr.edu/visitors>

### Special Events and Programs in the Community

#### First Sundays at the Riverside Art Museum

First Sunday's workshops at RAM are a monthly series of creative play and exploration every First Sunday of the month from October-May 1-4pm. First Sunday's workshops are open to the public. Each month, these **free, all ages workshops** offer a creative project designed for families that encourage intergenerational engagement with art and culture on display at the Museum.

**October 6, 2019** - Dios de los Muertos pins!

**November 3, 2019** – Gratitude Ornament

**December 1, 2019** – *Inland Ink*: Printmaking

**January 5, 2020** – *Michael Skura*: Stained Glass

**February 2, 2020** – 3-D Valentines

**March 1, 2020** – *Henry L.A. Jekel: Architect - Building*

Born in Manila, Philippines, **Cara Rae Joven** is an artist currently attending University of California, Riverside for her M.F.A. in Visual Art. She received a B.A. in Art History from UCLA and a B.F.A. from Art Center College of Design. Joven's practice comprises of sculpture, video and performance that wrestle with cultural identity, feminism and her relationship with the landscape.

**Alexander Delapena** is a Graduate Student in the UCR M.F.A. program. He will be assisting Cara Rae Joven in her Gluck Fellowship.

### UCR/California Museum of Photography Print Viewing Series: From the Vault

The UCR/California Museum of Photography hosts free print viewings from the museum's special collections. These once a month events take place from October – May and are free and open to all ages.

November: see a mixed medium display of additional works on the theme of Environmentalism with photographs of the Kaiser Steel Mill by photographer Will Connell and Alan Belcher's "Wolverings"

January: Shift closer to Color Shift with a look at postcards and color print process identification!

February: Get totally stoked for UCR ARTS' Amir Zaki's *Empty Vessel* & *Ray Barbee* exhibitions with a look back at SoCal board culture in the 1960's with photos from the permanent collection by Ron Church

March: Fighting Fire in 3-Dimensions: Stop by UCR ARTS for a free pop-up print viewing of early 20th century stereoscopic images of fires and firefighters with Gluck Fellow, Alyse Yeagan

**Alyse Yeorgan** is a Public History Ph.D. student at UC Riverside, she is particularly interested in the history of photography as it relates to visual cultures in the late 19<sup>th</sup> century U.S. as well as the museum as a space for social justice education. Alyse graduated cum laude with her B.A. in English from SUNY Stony Brook in 2013 and then went on to graduate from CSU Fresno in 2015 with her M.A. in English Literature, with a focus on Cultural Studies.

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

### GluckGlobal – Gluck Resources on the Internet

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

### GluckTV

GluckTV.UCR is an open virtual resource for persons/communities who seek out access to relevant art and performance practices in order to develop their own potential growth and ambition. [GluckTV.UCR YouTube Channel](#)  
**Getting to Know H2O a film about water** – watch this award-winning GluckTV film with your 3<sup>rd</sup>-8<sup>th</sup> graders and use the study guide to extend learning. One of our STEAM videos on GluckTV.UCR <https://youtu.be/Eu6Jhit4TAA>

### Gluck on Social Media

Find updates on local Gluck events by liking our Facebook page: [Gluck Fellows Program of the Arts at UCR](#) and check out examples of our Fellows' work on the Facebook page: [Gluck Fellows of University of California, Riverside](#). Tag us on Instagram when you post pictures of Gluck Fellows in your class: @gluckucr #gluckucr

### Gluck Podcasts with UCR ARTS

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

### Gluck and the UCR Visual Resources Collection

This project is a collaboration between UC Riverside's Department of Art History and the [Society of Architectural Historians](#) (SAH). In particular, the Fellow works with the SAH's Color Film Emergency Project (CFEP). The CFEP was established due to the fact that uniquely valuable 35mm slide collections created and amassed by 20<sup>th</sup> century scholars of the built environment are threatened with loss, destruction, and environmental damage. Working in UCR's Visual Resource Collection, the 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.

<https://oac.cdlib.org/findaid/ark:/13030/c8377gkx/?query=John+Stec>  
<https://library.artstor.org/#/collection/87731891>

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.

**Homer Arnold** is a current M.A. student in the department of Art History. He holds a Ph.D. from IDSVU and an M.F.A. from Claremont Graduate University. He has been awarded the Outstanding Teaching Assistant award for the 2018-2019 academic year in the Art History Department. He is well versed in archive methods. His current research involves creating the archive for the late southern California Artist Michael Brewster. He is familiar with slide and film media as well as cataloguing procedures. He has also worked at the California Museum of Photography in special collections, assisting in preparing the upcoming "Public, Private, Secret" exhibition. He has presented on this project at several national conferences including SECAC 2018.

### **Gluck Creative Classroom**

Do you need some creative ideas for arts integration? Check out the UCR Gluck Program's Creative Classroom website for our Classroom Online Resources. Gluck Fellows produce a condensation of their research accessible for classroom use, with accompanying projects or activities.

In March 2020 Covid19 prompted a county-wide lockdown, all school visits stopped, with over 80 scheduled fellow visit sessions cancelled. 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.