

GluckLive Fellows Program of the Arts at UCR: 2021-2022

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Introduction for Site Coordinators

Gluck Fellows Program of the Arts at UCR: GluckLive Programs for 2021-22

Welcome to the Gluck Program’s 2021-2022 GluckLive Programs

GluckLive programs are arts enrichment programs designed by UCR graduate students who receive a fellowship to present arts outreach in the community – GluckLive programs are available Face-to-Face or on video conferencing software, like Zoom, during the academic year 2021-22. Gluck fellows will follow the strictest Covid protocol for UCR and your site, as well as their own comfort zone, and will show proof of vaccine if required.

Common Core Curriculum Learning Outcomes and Interactive Activities

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

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

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

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

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

Art-making and Art Appreciation

Brandon Bandy, Graduate Fellow in Visual Art

Memes: Communication With Text and Image

Students will learn about contemporary modes of communication through the lens of memes. We will discuss 3 types of memes (situational, absurdist, and ironic) and brief history of the medium. Students will be prompted to respond to the 3 types of memes presented, generating text to pair with selected images to make their own memes. This will teach students media literacy in an increasingly prevalent form of communication and cultural production.

Content Area Keywords/Searchable Terms: Meme, art, text, image, photography, communication, internet, media, memetic, joke, humor, digital, culture, social media, media literacy, contemporary

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: We will discuss 3 categories of memes and how images and text are used in art, communication, and entertainment...

Execution: Participants will learn through call and response and creating text for provided images to create their own memes.

Reflection: We will look at memes created by participants to discuss their interpretation.

Brandon Bandy (b. 1994, St. Louis, MO) is a visual artist and publisher based in Southern California. Bandy is currently a second year visual art M.F.A. candidate at UC Riverside, with a B.A. in media communications from Webster University.

Target Audience: Middle School, High School

Kyrie Blackman, Graduate Fellow in Art History

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

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

Content Area Keywords/Searchable Terms:

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

Learning Objectives/Outcomes:

By the end of this program, students will

- Knowledge: Give insight to a popular art form and how they can use that to create art and their own platform.
- Execution: Research, understanding, empathy, and analyzing connections
- Reflection: Homage to past influences and history and connecting that to self.

Kyrie Blackman is a 2020 Graduate of Morehouse College where he earned his Bachelor's degree in Sociology. During his matriculation through Morehouse, he was an independent student who funded his time there by earning multiple academic and financial-need based scholarships totaling up to \$40,000 dollars in funds towards his education. While doing so, he also earned a spot on the Dean's List twice and finished with a 3.7 GPA for his last semester. Kyrie has a passion for curating and working alongside museum institutions stemming from his time as a member of the Atlanta University Center Art History and

Curatorial Studies Collective. As a member, he attended the Black Portraiture V Conference at NYU as well as the Getty's Graduate Symposium. He took the skills learned as an undergraduate student to the work field by holding four different internship roles working alongside eight different museums. Kyrie's intended research area on a graduate level focuses analyzing transnational cultural exchanges between African American and Japanese cultures through Black and Japanese Art, Japanese Anime, and the performative art of Cosplaying. Specifically, he aims to address why as of recent there has been a rise of Black Anime fans who create and use their own platforms and artistic talents to gain social and monetary capital. He is very passionate towards his research aspiration as he is a very avid Anime fan. On his free time Kyrie enjoys going to different museum and galleries, researching his favorite Black Artists, watching Naruto, reading Octavia Butler, and destroying his friends in a good game of Madden
Target Audience: Elementary 4-6th, Middle School, High School, Family Learning

Molly Bond, Graduate Fellow in History of Art

Faith Ringgold: Storytelling through Quilts

Faith Ringgold is an artist of many talents—she works as a painter, writer, mixed media sculptor, and even a performance artist—but she is perhaps *best* known for her colorful painted “story quilts.” These stunning creations combine painted fabric panels, pieced borders and sometimes even text to tell compelling narratives—ones that often reflect on both historical and contemporary aspects of African American experience. For Ringgold, story quilts have become a way to share her vision and experiences with the world. As she says, “You can’t sit around and wait for somebody to say who you are. You need to write it and paint it and do it.” During this lesson students will learn more about the work of this important contemporary artist and be empowered to tell their own story by making a Ringgold-esque “quilt” block!

Content Area Keywords/Searchable Terms: Storytelling; quilts; Faith Ringgold; contemporary art; African American artists; art appreciation

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Students will **learn** how quilts can be used to tell stories through the example of artist Faith Ringgold.

Execution: Students will **make** a Ringgold-esque “quilt” block from paper in order to tell a story of their choosing.

Reflection: Students will **evaluate** their enjoyment of visualizing stories through quilts by sharing their artwork with the class and speaking about their experience of making a story “quilt” block.

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

Target Audience: 2nd-6th grade, Middle School, High School, Family Learning

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

Show of Hands: Creating Characters through Hand Puppets

Through “Show of Hands: Creating Characters through Hand Puppets”, students will learn about the story element of characters. This lesson focuses on using describing words to develop original characters. When crafting hand puppets using paper lunch bags, learners will be encouraged to make unique choices regarding their puppet's appearance, voice, and movement.

Content Area Keywords/Searchable Terms:

Puppetry, puppet, characters, main character, describing words, story elements, plays, theatre, playwrighting

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Describe characters, choose names and personality traits

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

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

Ava Fojtik is a playwright from Oshkosh, Wisconsin. She graduated from Augsburg University in Minneapolis in 2020. Her first play, *Two Men and a Woman in a House*, was produced by her alma. mater in 2021. Throughout her undergraduate education and afterwards, she has had the opportunity to connect with elementary-aged students through her love of art and theatre. She is currently part of the M.F.A. Writing for the Performing Arts program at UC Riverside.

Target Audience: K – 2nd grade

Caitlyn Lawler, Masters candidate in the History of Art

Gestalt: Collage, Composition, and Communication

Gestalt is a term that means the whole is larger than the sum of its parts. In relation to visual art, composition and design must often communicate emotions, feelings, or actions without the use of written language, relying solely on images and visual elements and their careful arrangement. This workshop utilizes visual thinking strategies to create a collaborative environment, engaging students to look closely at collages by contemporary artists Jack Whitten and Mark Bradford to better understand how small parts in a work of art come together to express complex ideas around identity, place, and time. Students develop visual and communication skills by making a series of collages, using Gestalt to make the most of a limited set of tools to express emotion or action in a composition.

Content Area Keywords/Searchable Terms: visual art, art, communication, collage, composition, emotional intelligence, visual thinking strategies, creativity

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: apply visual thinking strategies to break down complex compositions into simple shapes and forms, while learning to express feelings, emotions, and actions in visual form.

Execution: expressing a set of actions and emotions through a series of colorful collages.

Reflection: students share their work to compare and contrast how they visualized each prompt.

Caitlyn Lawler graduated from Oakland University with a Bachelor of Arts degree, double majoring in Studio Art and Art History. She continued to attain her Master of Fine Arts from Claremont Graduate University, with a focus on painting, and is currently obtaining her Master of Arts in the History of Art at the University of California- Riverside, focusing on contemporary Western art.

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

Mickey Mackenna, Graduate Fellow in Visual Art

Imagining New Futures

Through collaborative mind mapping students will create a collective as well as an individual vision for the future. Beginning with a brainstorming session about what they want to see more of in their world students will be encouraged to develop a 2D textual artwork filled with potentialities for themselves and their communities.

Content Area Keywords/Searchable Terms: Drawing, Text work, Vision boards, Mind maps, Community

Learning Objectives/Outcomes:

By the end of this program, students will

- Knowledge: Have a deeper understanding of the hopes of their classmates and themselves
- Execution: Produce a 2D textual artwork they can add to and return to going forward
- Reflection: See themselves as influential on the world around them

Mickey Mackenna is a multidisciplinary artist from Toronto, Canada. She is a multidisciplinary sculptor and painter concerned with the transference and congruence between our psychic and physical lived

experiences. Graduating from OCAD University in 2016 from the Sculpture and Installation Program Mackenna has exhibited across Canada and Europe with two solo exhibitions in Toronto. Mackenna has been featured in such publications as Art Forum, Canadian Art, Contact, Artsy, Wall Street International and Formerly Known As Magazine.

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

Daniel Mendoza, Graduate Fellow in Visual Art

World Building

Worldbuilding is a practice in science fiction that allows for the construction of new and imagined worlds. Worldbuilding encourages us to create new spaces, and to experiment with what we already have to find new potential outcomes.

Students will be introduced to a variety of ways that they can use humble, everyday materials to make an artwork that tells a story. This project is to promote creativity using found, repurposed materials. Students will also learn how they can collage found imagery/materials/textures with their own drawings to create new, and personal meaning.

Content Area Keywords/Searchable Terms:

Worldbuilding, Surrealism, Collage, Composition, perspective drawing, repetition, stencil, mark making.

Learning Objectives/Outcomes:

By the end of this program, students will

- Knowledge: Students will learn how to make drawings on everyday materials, and learn that everyday materials that may be considered disposable can also be used for art.
- Execution: Student will create their own compositions by experimenting with found, everyday materials in different ways that will lead to new outcomes.
- Reflection: Students will evaluate their material explorations. This should inspire them to think about drawing and found materials in a new way.

Daniel Mendoza is an artist who currently splits his time between Riverside, California where he is pursuing his M.F.A. at UC Riverside and San Francisco, California. Mendoza received his B.A. in Studio Art at the UC Davis in 2013. That same year he was the recipient of the Gadberry Award for Sculpture, the Kubota Scholarship, and attended the Chautauqua Institution Schools of the Fine and Performing Arts in Chautauqua, New York. His work has been exhibited at Incline Gallery (San Francisco, CA), Guerrero Gallery (San Francisco, CA), R/SF Projects (San Francisco, CA), The Luggage Store Gallery (San Francisco, CA), Gregory Kondos Gallery (Sacramento, CA), and The Center (Sacramento, CA).

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

Amy Spencer, M.A. Candidate in Art History

Two Folded Books

Books can hold stories, dreams, memories, poetry, art and more. Using easy-to-find tools and materials, learn how to make two different kinds of folded books: an accordion book and a map fold book. Examples of creative ways to use these book structures will be shared as part of the presentation.

Content Area Keywords/Searchable Terms: bookbinding, journaling, folding, artists' books, origami

Learning Objectives/Outcomes:

By the end of this program, students will learn that books come in many different forms and what an artist book is. They will make two folded books that they can later decorate or fill as they desire.

Knowledge: Student's will learn that books come in many forms and be able to identify an artist's book.

Execution: Create two folded books.

Reflection: Evaluate what makes a book an artist's book and reflect on how they can use bookbinding to express themselves.

Amy Spencer is a second-year Art History M.A. student at UC Riverside. She is continuing at UCR after receiving her bachelor's degree in Art History and graduating with honors. For her honors capstone project, mentored by Dr. Elizabeth Kotz, she researched the history of artists' book and created five

different books, three of which were editions. One of the editions was an international collaboration that included seven different artists. This project enlarged upon her deep love of artists' books as a medium, which she loves to share every chance she gets. She teaches bookbinding to all ages in a wide variety of venues.

Target Audience: 6th grade, Middle School

Sofia Valiente, Graduate Fellow in Visual Art

My California Story:

In an age where social media shapes our identities and how we relate to the world around us, it's increasingly important to fill the need for genuine communication with our peers and family by learning the skills of storytelling.

What is your best memory of growing up in California? What are your classic family stories? What are the jokes, what are the songs? What is the biggest challenge you've faced and how did you overcome it?

Who has been the biggest influence on your life in California and what lessons did that person teach you? Describe what a perfect day for you is.

Being able to answer these simple questions teaches us how to be better communicators of who we are as individuals and also puts us in control of our narratives. This contemplation and dialogue creates an opportunity for an authentic portrait, one that transcends the Facebook or Instagram purposes that most are used to.

Participants will learn how to use text from their interviews to become storytellers and will each walk away with a new way of looking at an image of themselves.

Content Area Keywords/Searchable Terms: Storytelling, life story, communication, personal history, portraiture, photography

Learning Objectives/Outcomes:

Knowledge: Storytelling teaches us how to articulate our own personal stories and identifies what makes us special and how we fit into our communities. The story we tell about ourselves is important in navigating relationships both personally and professionally.

Execution: In the personal interview activity, participants will learn to highlight their identities and learn to look at a picture of themselves in an original way that is beneath the surface.

Reflection: Students will view the final portraits and stories of the other fellow classmates as a new form of connecting with their peers and as an important building block for future relations.

Variations for situations:

For Museums and Libraries:

During the drop-in style workshop in up to three-hour timeslot, participants will engage in the interview process by answering prompts and learn through story synthesis how to tell their life stories in a way that communicates their meaningful connection to place and identity. The end of workshop goal will be to arrive at the selection of the significant, individual component that highlights each participant's Californian story. In the second component of the workshop, participants will have their picture taken in the photo booth with a backdrop they select. The final result will contain a collection of each participant's quote coupled together with their portraits.

For Public School (Distance Learning):

In the first 15 minutes of the one-hour workshop, I will share my artistic practice and explain how I use photography in conjunction with text to create a portrait of an individual. Participants will engage in the self-interview process by answering prompts and learn through story synthesis how to tell their life stories in a way that communicates their meaningful connection to place and identity. The end of workshop goal will be to arrive at the selection of the significant, individual component that highlights each participant's Californian story. In the second component of the workshop, participants will create an abstract self-portrait with collage materials, and/or drawings. The final result will contain a collection of each participant's quote collaged together with their self-portraits on construction paper.

Middle and High School (in person face-to-face)

In the first 15 minutes of the one-hour workshop, I will share my artistic practice and explain how I use photography in conjunction with text to create a portrait of an individual. Participants will engage in the self-interview process by answering prompts and learn through story synthesis how to tell their life stories in a way that communicates their meaningful connection to place and identity. The end of workshop goal will be to arrive at the selection of the significant, individual component that highlights each participant's Californian story. In the second component of the workshop, participants will have their picture taken in the photo booth with a backdrop they select. The final result will contain a collection of each participant's quote coupled together with their portraits.

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

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

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

Target Audience: Middle School, High School, Family Learning

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

Eduardo Brandi, Graduate Fellow in Creative Writing (Nonfiction)

Poetry in Dialogue: Spoken Word and Attention to Detail

Boom! The boy slammed his two hands together emphasizing the sound of the fallen vase in his troublesome story. His classmates looked at him in awe and disbelief.

Spoken word has become popular over the recent years. These spoken word artists use hand and facial gestures to describe a topic or experience. Through this workshop, students will become cognizant of their opportunities to express and utilize spoken word and written strategies in the hopes that they can improve their communication skills and understanding with their peers.

Content Area Keywords/Searchable Terms: Spoken Word Poetry, Def Jam Poetry, Conversations, Adjectives, Expression, Sign Language, still images, Social Interactions, Amanda Gordon's "The Hill We Climb", Dialogue, Audience, Poetic Voice

Learning Objectives/Outcomes:

By the end of this program, students will learn hand/facial gestures and learn to construct an *expressive* way of responding to questions.

- Knowledge: Students will identify the significance of spoken word poetry and memorize facial and hand gestures for their spoken responses.
- Execution: Students will produce a spoken poem using gestures and descriptive imagery responding to a question. They will have the chance to share their spoken word to their colleagues.

- Reflection: Students will be encouraged to think about the manner they express to family members, friends and classmates. They will compare their first and second response from class.

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

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

Paige Goodwin, M.F.A. Candidate in Creative Writing for the Performing Arts, Playwriting **My Day As a Pencil!: Monologues For Unexpected Characters**

Monologues are an excellent way to get into the minds of characters, and to understand their deepest wants and secrets. But what if, instead of human characters, we dove into the lives of our school supplies? What do our supplies do in the morning or after school? How do they feel when the school day is in session? What are their hopes and dreams? Students will write and perform their own monologues using creativity and their own experiences to inform a character — whether it's a notebook, a crayon, a pair of scissors, or even their desk. We will consider Cohen's acting principles (GOTE) to establish an arc for our characters.

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

Target Audience: 3rd-6th

Carlina Perna, M.F.A. Candidate in Creative Writing & Writing for the Performing Arts (Screenwriting)

Visual Storytelling for the Screen

In this workshop, students will practice using images to tell stories. After viewing a short 3-minute film together, we will discuss a series of still images from the film to learn about story structure, genre, and visual storytelling. Finally, students will create a beat sheet or storyboard for a short silent film to tell their own stories.

Content Area Keywords/Searchable Terms: screenwriting, filmmaking, three-act structure, genre, beat sheet, storyboard, writer's room, short films, silent films

Learning Objectives/Outcomes: By the end of this program, students will

- Knowledge: Students will acquire new screenwriting terms to describe story structure.
- Execution: Students will imagine a series of images and sequence these visuals in an outline to fit a three-act story structure.
- Reflection: Students will reflect upon the connection between images and emotion. Students will think about what images and pictures can effectively be used to tell a story without words.

Carlina Perna (they/them/their) is an M.F.A. candidate in Creative Writing and Writing for the Performing Arts at UC Riverside focusing on screenwriting. Carlina is an experienced educator who has taught English and Spanish in secondary and post-secondary settings. As a writer and teacher, Carlina is concerned with creating and centering stories and histories that increase and nuance the representation of diverse identities and experiences in popular culture and curricula. They hold an M.S. in Education from the University of Pennsylvania and a B.A. in Spanish Literary Studies and Religious Studies from Occidental College.

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

Dance

Sinjini Chatterjee, Graduate Fellow in Dance

Leaves, Flowers, Rain and Stars: Embodying Nature

This program focuses on learning hand gestures, body movements and footsteps to represent various elements of nature such as seasons (summer, monsoon), flowers, leaves, the sun and moon and so on through a Bengali (a regional language of India) song. It will give students a chance to experience these elements of nature through their bodies. The workshop will begin with warm up exercises. Then it will focus on learning hand gestures, hand movements related to different elements of nature pertaining to Indian dance and finally move onto executing their hand gestures and movements. This will further lead to a song/poem performance activity where students will work individually (at homes or through zoom) to enact a song. They will watch me perform it through movements and hand gestures learnt. The song will be a Bengali (one of the Indian languages) language song (translation provided). The workshop will culminate with students demonstrating the hand gesture and movement of their favorite element of nature (it can be the Sun, the flowers etc.). Students thus, get an opportunity not only to learn about techniques used to express nature in Indian Dance and exposure to a song in a different language, but also create their own narrative in response to the techniques learnt. Additionally, gestural dancing within a team aid in building communication skills.

Content Area Keywords/Searchable Terms: Bengali, odissi, hand gestures, mudra, Indian Classical Dance.

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

Learning Objectives/Outcomes:

By the end of this program, students will

- **Knowledge:** Culture Specific songs will enable students to have a preliminary view of Indian culture. Coupled with this, gestural communication and working in team will enhance their communication abilities and help in building relationships with peers. Experiencing movements of nature can also develop empathy towards trees, plants and facilitate awareness about preserving nature.
- **Execution:** Students will be able to demonstrate the hand gestures. They will either work collaboratively in separate groups to embody these hand gestures. Students will read the lyrics to the song with me. After this, they will watch me perform a song to the hand gestures learnt. At the end, students will perform the gestures and movements related to their favorite element of nature.
- **Reflection:** Students will each demonstrate the movement of their favorite natural element using hand gestures and body movements learnt. If this workshop is done at home students will be required to send a short video clip (no more than 30 secs) to their teacher via registered school communication portals. The video clips can also be circulated among the class so that students can view each other's demonstration and learn how gestures and movements can be used differently each time.

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

jemuel jr. barrera garcia, Graduate Fellow in Dance

ASK Resident LaSierra High School Creative Movement Imagery: *Lapay to Fly*

How about introducing movement to students through mimetic learning? Request the program *Lapay to Fly*: a fluid, intricate, and fun way of introducing movement to students by learning how a seagull moves and then performing those movement combinations through dance. In this class, the students will learn the basic movements of *Lapay Bantigue* from Masbate, Philippines. To learn a countryside folk dance inspired by the movements of the seagull, the students will engage in a comical and mimetic storytelling motivational opener to compliment the qualities of the basic movements performed in the dance. The students will then be led to learn the highlight combinations of *Lapay Bantigue* that they can do on their free time. As the students continue to transition from staying-at-home to in-person classes or being in a hybrid learning situation, *Lapay to Fly* will be there to holistically reinforce their learning experiences wherever they are and in whatever grade level they are in. By learning *Lapay Bantigue*, it is my hope that students will be encouraged to embrace creativity, physicality, appreciation of culture, moving with music, and taking care of our environment.

jemuel jr. barrera-garcia is a Filipino transdisciplinary creative from Western Visayas, Philippines. He is a fourth year Ph.D. Candidate 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 2017-2019 recipient of the Dean's Distinguished Fellowship Award, and a 2018-2020 Classroom Fellow for the UCR Gluck Program of the Arts. He finished his Master's degree in Physical Education (dance stream, 2014) and graduated magna cum laude with his Bachelor's degree in Physical Education (double major in sports and dance, minor in music, 2009) both from West Visayas State University, 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 among others. 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, a national organization in the Philippines that establishes, regulates, and creates programs for learning Philippine folk dances. At present, he looks forward to share 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 graduate student whose research and choreography engage to flesh out the dynamics of the Filipina/x/o dancing body as it navigates the physical and textual spaces of performance manifested in folk dance, dance festivals, and contemporary dance using decolonizing/indigenous methodologies/practices.

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

Cinthia Duran, Graduate Fellow in Dance

Short and Sweet!: 30 min yoga break to promote focus and wellbeing

This practice is meant to give an effective break for participants to quickly reset their minds and bodies with breathing exercises and mindful movement that can be executed from their chairs or standing next to them (respecting social distancing protocols). We will practice a few yoga poses while engaging with deep breathing which will enable participants to calm down, soothe any anxiety, shake away tiredness and regain the ability to focus. What to expect? Some stretching, some moving around and some fun. This is a short and sweet 30 minute yoga break that will demonstrate how a little bit goes a long way. Participants can be at a desk or on the floor

(This practice can be extended to 45 mins or an hour if necessary. Activities can include journaling and a brief presentation about yoga and mindfulness).

Target Audience: High School

Cinthia Duran, Graduate Fellow in Dance

Body- Listening: meditation through breathing and moving!

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

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

Learning Objectives/Outcomes:

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

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

By the end of this program, students will

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

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

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

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

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

Al Ellison, M.F.A. in Experimental Choreography, Dance Department

ASK Resident at Canyon Springs High School – Spelling Bee

Body Dances

When we have the chance to dance- at a party, in a club, at a wedding- why do so many of us freeze over have fun, feeling like we don't know how to move the very bodies that move us through the world every single day? Unfortunately, aesthetics of what constitutes as "good" or "real" dance limits so many of us from getting to fully experience our dancing bodies, leaving so much of ourselves left undiscovered. I believe that dance can and should be reclaimed as something rooted in joyful exploration and expression, as a way to build confidence, build our understandings of ourselves, and build relationships with others. Through my Body Dances program, I am here to provide tools for movement explorations to help unfreeze our bodies so we can start dancing freely for ourselves!

Through Body Dances, I hope to spark an awareness that our dancing can come from what we already know and hold in our bodies as opposed to feeling like only trained dancers know how to dance. Our exploration will be grounded in the familiar Head-Shoulders-Knees-Toes song and dance. Starting with a classic childhood song that most of us will already know immediately invites us into thinking about the tools we *already* have as starting places. Once we all remember/learn the song and original motions, I will provide different movement explorations, prompts, visualizations, challenges, questions, call/responding, and invitations to spark and guide dancing from these body parts. By the end of class students will collage together their favorite movement explorations from the day into their own individualized, unique, and explorative Head-Shoulders-Knees-Toe dances.

The goal of this program is to move in a stress-free way that caters to an individualized dive into our own bodies' unique capabilities and curiosities but doing so together. This exploration can be catered to an introspective reflective older audience, high schoolers wanting to gain confidence in themselves, or kindergarteners discovering how they can express, move, think and speak through their body parts. Whoever you are, we all deserve dance.

Content Area Keywords/Searchable Terms: Body, dance, expression, embodiment, score, fun, improvisation, exploration, free, archive, gesture, play

Learning Objectives/Outcomes:

By the end of this program, students will

- **Knowledge:** Being able to express oneself in many different ways is of the utmost importance in a society that needs communication. Students will begin to think about how the body holds different information that can be unlocked through moving it in new (and familiar) ways. Students will understand how to move through a dance score (ours being guided by Head-Shoulders-Knees-Toes song). Students will learn different questions and prompts that can initiate movement explorations that they can apply beyond our class together.
- **Execution:** Students will explore the possibilities of movement with each individual body part through guided prompts. Students will expand and layer onto their initial conception of the Heads-Shoulders-Knees-Toes song and dance. Students will show their Body Dances in front of each other as a class and in halves to watch each other (if/when appropriate).
- **Reflection:** By drawing on the movement concepts introduced in class, students will develop their own choreography to execute their version of Head-Shoulders-Knees-Toes, letting their own choices and creativity shine through. Students will be able to see the evolution of the song/dance from the original version of the dance from the start of class, to their own and their peers' individual dances, as they collect more possibilities for movement.

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

Target Audience: High School

Xiomara Forbez, Ph.D. Candidate in Critical Dance Studies

Exquisite Situations – a series of online performances

A take on the exquisite corpse, this live online series plays with the notion of what can come next.

Xiomara Forbez is a Ph.D. candidate in Critical Dance Studies at the University of California, Riverside and recipient of five Gluck Program for the Arts Fellowships. She completed her B.A. in Linguistics and French Language and Literature at Boston University and then proceeded to work in Research Administration for four and a half years. Currently her research interests include dance training in bachata, hula, and ballet.

Esther Banegas Gatica was born and raised in San Pedro Sula, Honduras; Her formal theatre studies began at CC-Artes (Honduras). Her career path continued with Teatro Prometeo's Acting Conservatory in Theatre Arts at Miami Dade College. With Prometeo, she performed in the International Hispanic Theatre Festival and the Miami Book Fair International.

Priscilla Marrero is an experimental choreographer, performer, writer, and teaching artist from Miami, Florida. She began teaching when she was seventeen years old and fell in love with the process of facilitating interdisciplinary experiences with diverse communities. She has been invited to offer educational experiences for *Arts for Learning*, dance studios, low-income housing projects, Senior-Living facilities, and more.

Magnolia Yang Sao Yia is a dance artist, scholar, and graduate researcher. She is a Ph.D. candidate in Critical Dance studies with a Designated Emphasis in Southeast Asian studies at the University of California, Riverside. She holds a BFA in Dance and a Minor in Asian American studies from the University of Minnesota, Twin Cities.

Kali Veach is a writer and director interested in absurd connections, tragicomic consequences, queer perspectives, and the ways in which organizations and individuals interface with emerging technologies. After receiving her BA in Creative Writing from UCR, she taught English as a Second Language before transitioning to film production.

Target Audience: Family Learning

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

ASK Residency with Etiwanda High School Marching Band

Movement and Embodiment for the Performing Arts

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

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

manuelMANNYmacias is an interdisciplinary artist from La Puente, CA. He is a founding member of Mechanism Dancetheatre Collective, a Pomona-based project that centers de-colonial performance practices//processes//experiments in the areas “East of the 605.” He is also a collaborator//instigator with FEK-MAC, a bicoastal (NYC/LA) project with Gayle Fekete. His research//practice explores power structures and the cultivation//manifestation of emergent//divergent frameworks.

Target Audience: High School

Priscilla Marrero, Graduate Fellow in Experimental Choreography

La Pelvis Project presents: “Live with LULU”

La Pelvis Project presents: Live with LULU a series of online gatherings centered around the pelvis with diverse practitioners that range from dance, somatic practice, and breath work hosted by Interior Beauty Salon and Priscilla Marrero. The program will be from January-June 2022, on the last Thursday of each month. Come join us as we shake, educate, and shine together!

Content Area Keywords/Searchable Terms: Breath work, Mindfulness, Dance, Somatic Practice, Diverse, Pelvis, Anatomy, Education, Creativity, Interdisciplinary, Bilingual, BIPOC, Joy

Learning Objectives/Outcomes:

By the end of this program, students will

- Knowledge: Identify their own pelvis’ connection to movement.
- Execution: Learn basic movement and skills to build connections with their own pelvis’.
- Reflection: Students will demonstrate their understanding by improvising with their own pelvis’ through diverse styles.

Priscilla Marrero is an experimental choreographer, performer, writer, and teaching artist from Miami, Florida. She began teaching when she was seventeen years old and fell in love with the process of facilitating interdisciplinary experiences with diverse communities. She has been invited to offer educational experiences for *Arts for Learning*, dance studios, low-income housing projects, Senior-Living facilities, and more. She facilitated **Español through Interdisciplinary Experiences** at The Calhoun School in NYC for five years. Priscilla graduated from Florida International University with a B.A. in Performance and Choreography (09’) and is currently an M.F.A. Candidate for Experimental Choreography from the University of California in Riverside (22’), receiving the Chancellor’s Distinguished Fellowship Award as well as a Gluck Classroom Fellowship for her studies. Priscilla has received support from Miami Dade Community Grants, Here and Now Artist from Miami Light Project, Artist Access Grants and more, for her

work as a choreographer. Her classes are centered around progressive, positive, and holistic methods to help facilitate authentic mind, body and spiritual connections. Building community through the arts is a passion of hers, and she looks forward to every gathering as a ritual of sharing deeply with others. For more information, please visit her website: www.priscillamarrero.com

Target Audience: High School, Family Learning, Adults, Senior Centers

Cuahtémoc 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.

Cuahtémoc Peranda (Mescalero Apache, Mexika-Chichimeca/Cano; & cihuaiolo butch queen) is a Critical Dance Studies Ph.D. candidate 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, the Max H. Gluck Arts Fellowship, and the Dance Department Graduate Research Fund. 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 (vogueing/Performance) as a praxis of resistance and refusal. They walk and raise children in the West Coast Ballscenes, and they're known as "Overall Prince Don'Té Lauren" of The Legendary House of Lauren, International. They hold an

M.F.A. in Dance from Mills College, and a B.A. in Comparative Studies in Race and Ethnicity from Stanford University.

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

Lindsay Rapport, Ph.D. Candidate in Critical Dance Studies

FUNdamentals of Freestyling!

Who's ready to move and groove? In this energetic workshop, we'll get out of our seats and explore approaches to creating movement. Students will be guided through a variety of improvisational exercises, from making diverse shapes with their bodies, to exploring movement qualities (fast, slow, sharp, smooth), and examining how different music may invite them to move in different ways. Grounded in hip hop, this workshop will also teach your students about the culture's history. Most importantly, your students will have fun as they create art—and they may even break a sweat while they do it!

Content Area Keywords/Searchable Terms: dance, creative movement, artistic exploration, hip hop culture, self-expression

Learning Objectives/Outcomes:

By the end of this program, students will

- Knowledge: Students will learn diverse inspirations for creating movement, and they will apply this knowledge to creation in other forms of self-expression as well.
- Execution: Students will learn through active participation as they are guided in creating their own movement.
- Reflection: Students will observe and discuss the different artistic choices they and their classmates make.

Lindsay Rapport is an educator, scholar, performer, and choreographer based in Riverside, California. She is a Ph.D. Candidate in Critical Dance Studies at the University of California, Riverside, completing her dissertation, *Get on this vibe: Freestyling and Being in/as Radical Togetherness*. Her research, both scholarly and choreographic, centers around how we cultivate community through dance. She is Associate Faculty in Dance at Riverside City College and an original company dancer and former Assistant to the Founder & Artistic Director of ENVY Dance Company.

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

Giovanna Sosa Santos, Graduate Fellow in Experimental Choreography

In-Process Creations

In-Process Creations is a program focused on sharing knowledge with an audience through interactive activities led by the Gluck Fellow Artist in a format of performative workshops. Participants will learn improvisation tools, musical rhythms and songs from the Afro-Caribbean diaspora genre named bomba and will draw and write to understand the research process to create a dance performance. The importance of this program is that participants will be fully immersed in the creative process of a final dance creation they will all witness by the end of the workshop/performance. By offering interaction and participation, the Gluck Fellow artist is opening the range of knowledge she has to offer after more than a decade of dance making experience.

Bachillerato en Artes Escénicas con especialidad en Danza. Universidad del Sagrado Corazón, Puerto Rico. **Giovanna Sosa Santos** is an experimental dance artist who focuses her dance making in rhythmical, improvisational and traditional dances from Puerto Rico, specifically Bomba Puertorriqueña. Currently developing several interdisciplinary projects, the artist questions are invested in the process of knowledge production by afro-Caribbean ontologies of the body. Her actual research is motivated by the sound perceptions that the body can grasp from the musical instruments, songs, corporeal relationships, and the eventual reminiscences left in the space where the bodies performed. Her aim is to create cultural appreciation and navigate possibilities in the meaning making of culture and its practice.

Giovanna has worked as a teacher, choreographer and dancer for several companies and dance collectives. One of those is Hincapié, a professional experimental dance collective from Puerto Rico

directed by who she considers her mentor, Petra Bravo (one of the most important figures in the dance-theater scene in the island). Many of Giovanna's dance making have had an impulse by Petra's advice; as a soloist as much as a collaborator and freelance artist, her choreographic work gained form and consistency by the push of her teachers. As a teacher, she had work in the dance academy Beyond Dance Studio (P.R.) for more than seven years and in several public and private schools teaching dance styles like Hip Hop, Contemporary Dance, Movement Improvisation, Bomba and her current inquiry interest that she calls Experimental Bomba. After developing several interdisciplinary projects, in present time the artist is invested in the process of knowledge production lead by ontologies of the body. Her actual questions are related to the sound perceptions that the body can grasp from the musical instruments, songs, corporeal relationships in the *batey* (the spatial delimitation where Bomba takes place) and eventually, the reminiscences that are left in the space where the bodies performed. Her aim is to pull from improvisation and choreography to create cultural consciousness and open the spectrum of the implications and possibilities in the meaning making of culture and its practice.

Target Audience: Family Learning

Sammitha Sreevathsa, Graduate Fellow in Critical Dance Studies

Introduction to Odissi

The hour long session will introduce students to the Indian classical dance form of Odissi. The interactive workshop will invite participants to relate to the Odissi form, and its history by prompting them to connect it with their own experiences and their immediate surroundings. By relating the basic postures of Odissi to objects around them, the Odissi movement phrases to the movements they find around them, the workshop will help students ease their bodies into this form. They will have an opportunity to watch Odissi, sing the "*bol/s*"- the oral rhythms of Odissi and learn about the history through deep observation of visuals and by listening to a story.

Content Area Keywords/Searchable Terms:

Indian classical dance, exploratory movement, context-based learning, dance history, storytelling.

Learning Objectives/Outcomes:

By the end of this program, students will

- Knowledge: By the end of the workshop, the students will be able to visually recognize Odissi movements and embody a couple of basic postures of the form. They will also be able to tell the place of its origin and regional influences that has shaped the form of Odissi.
- Execution: The students will be prompted to create small movement phrases using Odissi movements.
- Reflection: The students will be invited to reflect on the nature of the class- gathering their thoughts on what they learnt – either as word clouds, doodles or writing and sharing one small part of it with the rest of the class.

Sammitha Sreevathsa is currently pursuing her Ph.D. in Critical Dance Studies at UCR. Prior to this she has worked as an arts writer, arts documentarian and as a social science teacher for middle school students. She wrote columns focusing on the historical and the political aspects of classical dance in India. She has offered a semester-long elective course on the social history of dance in India for Masters level students and has offered short workshops on the same for children who are students of Indian classical dance, after having adapted it to suit their learning needs.

Target Audience: Elementary, Middle School, High School Dance, Family Learning

Keisha Turner, Graduate Fellow in Experimental Choreography

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

Let's go! Back and Forth Through Black American Dance acts as a time machine for students to move with style through the decades of the twentieth and twenty-first centuries (to the present) while learning popular, era-specific, African American social dances along the way! Beginning at a "party" based in present day pop culture dance and music, we will collectively time travel throughout the early-, mid-, and late 1900s, to the early 2000s, and back again. For each era, we will learn a popular, African American social dance, unpack relevant cultural lingo, historical events, and identify the U.S. region of

origin for specific dances. In a final song mashup that spans the last century, students will be challenged to see if they can match the dances they learned to the corresponding song of the era.

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

Learning Objectives/Outcomes:

By the end of this program, students will

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

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

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

José Eduardo Valadés, Graduate Fellow in Critical Dance Studies

Bringing the Body Back to the Classroom

Biodanza is a practice of self-care that focuses on freestyle dancing and on creating group-encounter situations called *vivencias*. By bringing its methods to the classroom environment, along with bodily practices derived from Chinese Medicine, this program addresses how students can creatively rethink their class behavior and express through bodily language; how they cope with the emotional stress that the pandemic has brought to our daily experience, and how they relate with each other, through their bodies, now that our social dynamics have dramatically changed.

Students will learn alternatives to everyday expressions, they will open up to possible relations of care and trust that they can establish with their peers, and reconsider what they can share, how they can share, and who they can share with. All of this while they dance and explore the social dynamics of their bodily movements.

José Eduardo Valadés is currently a Ph.D. student in Critical Dance Studies at UCR. He holds an M.F.A. in Creative Writing in Spanish from NYU. José Eduardo has a 10+ years' experience in movement therapies and alternative medicine and has a degree as a shiatsu practitioner from the Ohashi Institute of New York. He has practiced Biodanza in Chile, Mexico and California. Currently, he works in a research group that investigate the political aspects of performance funded by the University of California Humanities Research Institute and another research group that investigates how body-based practices can help understand complex events and promote collective learning, for the Stockholm University of the Arts.

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

Music

Bob Bozonelos, Ph.D. Candidate in Musicology

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

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

<https://ou.msjc.edu/mobilecareercenter/index.html>

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

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Students will learn music via recording and apps

Execution: Students will learn music tech via apps and

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

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

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

Target Audience: Middle School, High School

Jorge Calaf, Graduate Fellow in Ethnomusicology

La Danza: Puerto Rican music from the 19th century

Have you heard of the Puerto Rican Danza? Did you know it is one of the island's main musical inventions? What about the guitar? Have you heard of the classical guitar and the different ways of playing it? Have you heard of a guitar quartet? Take your classroom through an audiovisual journey that will teach them about the Puerto Rican Danza and its development. Juan Morel Campos was one of the most prolific Puerto Rican composers of the late 19th century, whose composition of over 300 danzas, earned him the name "the father" of the modern danza. His danzas represent the high point of the genre and are some of the most popular in the repertoire to this day. The performance will include the interpretation of three different danzas by a guitar quartet and an informative visual aid that will cover topics like the development of the genre, the different types of danzas, and their different musical components.

Jorge M. Calaf studied Classical Guitar Performance at Syracuse University (BM'09), at the Puerto Rico Conservatory of Music (BM'14) and at Oklahoma City University (MM'19). During this time, he had the

opportunity to study with some of the most distinguished professors in the field. He is currently in pursuit of a Ph.D. in musicology from the University of California in Riverside. His accomplishments include a long history of representing Puerto Rico with the classical guitar along the US, especially with the guitar quartet he formed, FourteGuitar. He was the recipient of a talent- based music scholarship at OCU and of the Hays Assistantship Award, a newly formed outside-sourced scholarship that included an assistant conductor position at the Oklahoma Guitar Orchestra (OKGO) program. At UCR he was awarded a fellowship to pursue his doctoral studies and is now also a returning third-year Gluck Fellow.

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

Ethan Castro, Graduate Fellow in Musicology

Transnational Virtual Songwriting Camp!

Creating brand new commercial-ready songs with friends from another country within 72 hours!

Content Area Keywords/Searchable Terms: Songwriting, Music Production, Music Engineering, Collaboration, small groups, record label, music artist, commercial music

Learning Objectives/Outcomes:

By the end of this program, students will have experienced the rush of cooperating with a foreign culture in order to create a brand new musical work that will be mixed and mastered by professional studio engineers. This will yield appreciation of other cultures, practice creative problem solving with synthesized stressors, practice creative and effective solutions for communication.

Ethan Castro is a hard-of-hearing music producer, songwriter, engineer, and inventor with Tourette's Syndrome. He holds a Bachelor of Arts degree in Music Composition from California State University, Fresno; a Master of Arts in Music Industry Administration from California State University, Northridge; and is currently a Ph.D. candidate in Digital Composition at University of California, Riverside where he invented his patent-pending audio technology. Ethan serves as Chief Technical Officer of EDGE Sound Research, Vice President of EDGE Original Inc., Graduate Studio Manager of UCR's Experimental Acoustics Research Studio (EARS) facility and was previously the Vice President of the Riverside Philharmonic and the founder of the EARS Student Group. Ethan's 15 years of music production/audio engineering and forthcoming dissertation on tactile audio/multimodal composition positions him as a leader in audio innovation and Multisensory experiences.

Target Audience: High School, Family Learning

Owain Graham, Ph.D. Candidate in Ethnomusicology

Perú: An Interactive Music and Dance Presentation

Perú is an amazing country in South America that boasts diverse geography and ecosystems ranging from coastal deserts to soaring mountain ranges to lush rainforests. The culture of Perú is equally beautiful and diverse. The focus of the musical performance/participatory aspect of this program is the Andean Huayno, a music and dance style that originated in rural Indigenous communities but has become popular in Perú's multicultural urban centers as well. This program consists of an audio-video presentation that introduces relevant historical, cultural, and geographic information to inform an interactive music and dance presentation. Participants will learn the basic elements of Huayno music and dance so that they can participate in the music making process while learning about some of the music, instruments, and other elements of culture that originate from this region of the world. The program will close with a question and answer segment in which all questions are welcomed, but participants will be encouraged to reflect on their experiences dancing and clapping along to the rhythms they will have learned.

Content Area Keywords/Searchable Terms: Perú, Latin America, Music, Dance, Huayno, Andes, Quena, Zampoña, Charango, Guitar, Bombo, Quechua, Spanish

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Students will learn the names of and be able to recognize some Peruvian musical instruments and the styles of music in which these instruments are played. This information will be

situated in its relevant cultural context via the presentation of cultural information, explanation and showcasing of musical instruments, and music and dance performance.

Execution: Participants will be invited to join in creating the experience by clapping along to rhythms and learning some simple dance steps that they can perform during the musical performance portions of the program. The interactive performance will be supported by an informative audio-visual presentation.

Reflection: Participants will be invited to ask questions during the presentation, and the program will close with a question/answer session in which participants will be asked to reflect on their experience of participating in music making, dancing, and what they learned about Peru and its culture from the program.

Owain Graham is a Ph.D. Candidate in Ethnomusicology at UC, Riverside. He holds bachelor's and Master's degrees in music from Stetson University in DeLand, Florida and the University of Texas at San Antonio, where he majored in classical guitar performance. Since 2016, he has been developing his dissertation research, which focuses on ritual healing songs in traditional Amazonian medicine and cultural tourism in the Western Peruvian Amazon.

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

Pedro Lopez de la Osa, Graduate Fellow in Musicology

Guitar Concert for Audiences of all ages

From annual meetings, business meetings, industry conferences to professional seminars—music matters. When it comes to a formal evening cocktail hour, lunch, breakfast, informal meeting, or a sit-down dinner, background music helps people relax and feel comfortable as they mingle and network. It sets the mood, cues up key moments, and energizes attendees. The music influences the event experience for every person and every moment of the event. Indeed, music adds structure to your corporate event. Event background music helps people relax and feel comfortable as they mingle and network. It creates a welcoming atmosphere that relaxes the mind without overstimulating and help to break the typical silence between conversations or at the beginning of the event when people need to find their space. In addition, music activates the memory, reward, and pleasure centers in the brain. Moreover, background music helps establish positive memories of the event.

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

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

Target Audience: all ages

Elizabeth Stela and Alvaro Lopez Graduate Fellows in Musicology

Songs from Around the World: Music for Babies, Toddlers, Preschoolers, and their Families

Learn songs from around the world and spend quality time with your family while meeting other local families with children! In this twelve-part workshop series, families with babies, toddlers, and young

children are invited to gather in an outdoor venue to sing, dance, and play music together. Each workshop will focus on a different song in a different language, including English, Spanish, Portuguese, and Japanese. Participants will learn lyrics and melodies step by step, and parents will receive a copy of written lyrics and pronunciation guide. We will also offer rattles and shakers that children can play while dancing to the music. Do you have a song from your country that you want to share? Come to an early workshop, and we can feature your song in a later one!

This program aims to give families an activity to share together and an opportunity build community among local families. The goal of these workshops is also to enhance children's language development by singing in various languages. Several studies attest to the importance of music for childhood language learning. [In one study](#) at the University of Washington, nine-month-old babies who were exposed to musical activities in a social environment showed increased activity in the auditory cortex and prefrontal cortex, areas important for attention and pattern recognition. The study suggests that musical play can help babies to learn to detect sounds [and communicate](#). Research shows that exposure to multiple languages may [increase infants' acoustic sensitivity](#), helping them to understand and speak more than one language later on. The more sounds that an infant hears, the wider [the basis of understanding later on](#). Songs can help children increase their vocabulary (and also help adults acquire vocabulary in a foreign language. [Learning new words through music](#) is easy, natural, and more pleasurable than learning through rote memorization. Music and language engage several areas of the brain, leading to higher cognitive function.

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

Alvaro Lopez is an electronic musician, composer and sound designer. Currently, he is a Ph.D. candidate in Digital Composition at the University of California Riverside focused on artificial intelligence for music analysis, generation and composition. Lately, sound designer and music composer for the UCR Brain Game Center, his work is part of an on-going research project in memory and cognition through video games. He has worked as mix engineer, sound designer and sound track composer for movies, short films and documentaries, alternating with instruction in digital audio for media in Colombian and US universities. His audiovisual interactive pieces featuring custom-design wireless UI have been part of the New Music Festival in Akron, OH, (2010-2012) playing 1960s analog synthesizers through digital mobile devices, and UCR is Composing (2015-2018) using gyroscopes, body motion and interactive video, among others. Alvaro is the sound track composer and producer of a number of 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.

Operaperta Duo feat. Alessio Olivieri, Graduate Fellow in Musicology

Singing Europe! A Cultural Journey through Spain, Italy, France, Germany, England, and Scotland.

Singing Europe! is a workshop-style concert, aiming to guide students to the **basic knowledge of some European countries**, in terms of geography, arts, language, and —most of all— **music**. Pictures and videos of each country are projected and explained, providing students with a **comprehensive multimedia experience**, culminating with a **professional live performance** of vocal classical music masterpieces, sung in the relevant language. This way, students can **associate each country to its specific idiom, through the universal language of music. Interaction** is granted through little quiz games, brief collective singing exercises in multiple languages, and **Q&A** at the end of the session. In addition, **Singing Europe!** provides students with the enriching possibility of listening to the **unique**

sonorities of operatic soprano voice and classical guitar. Especially for those who are not opera-goers, or do not have the possibility to attend classical music concerts, such a program can represent a **unique “encounter” with the European music** heritage of the Italian *belcanto*, and of the classical guitar tradition.

Content Area Keywords/Searchable Terms:

Europe, Culture, Arts, Music, Language, Singing, Opera, Operaperta Duo, Soprano & Guitar, Elisa Ramon, Alessio Olivieri, Italian, soprano, guitar, Spain, Germany, England, Scotland, France, Italy.

Learning Objectives/Outcomes:

By the end of this program, students will

- Knowledge – Students will learn about some European countries, in terms of geography, arts, language, and music. Students will experience a professional live performance of classical music, and they will learn to distinguish the music from different periods.
- Reflection – Students will 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 activity on singing in several languages.

Operaperta Duo is a duo of native Italian musicians and educators, 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.”* Alessio and Elisa are four-times returning Gluck fellows. 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 a Teaching Assistant and Associate Instructor. He is the recipient of the Dean’s Distinguished Fellowship, the Gluck Fellowship of the Arts, the UCR Outstanding Teaching Assistant Award (2018-19), and the Manolito Pinazo Award for advanced research in Iberian and Latin American music (2018-19). He received a Master of Music in Classical Guitar Performance from the Manhattan School of Music in New York City, as well as a Master of Music in Music Technology/Publishing (summa cum laude), a Bachelor of Music in Musicology, and a Diploma in Classical Guitar, all from the Cesare Pollini Conservatory in Padova (Italy). As a musicologist, his current research focuses on realism and Verismo in the Spanish musical theatre at the crossroads of the 19th and 20th centuries. He also researched the Italian lute music of the Renaissance (thesis on the M.S. 223 of the library of the Accademia Filarmonica in Verona), and the Italian salon romances of the 19th century — with the book *Le romanze da salotto di Michele Bellucci. Le edizioni a stampa e i manoscritti autografi* (2010). His graduate thesis, titled *Il Tenebrismo: la chitarra della notte oscura da Manuel de Falla ad Angelo Gilardino*, introduced the concept of “tenebrism” as a new poetic in the 20th century guitar repertoire. Alessio performed throughout Italy, the USA, Australia, and New Zealand, as a 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 a member of the former Manhattan Guitar Quartet). Currently, Alessio is also a Classical Guitar Instructor at Nebraska Wesleyan University. Previously, he served as a Guitar Instructor at the Edinboro University of Pennsylvania (2014-16), and as a guitar and music teacher, in high schools and middle schools in Italy. Website: <http://www.alessioolivieri.com/> Email: alessio.olivieri@email.ucr.edu

Elisa Ramon is a native Italian soprano, voice teacher, and diction coach. She holds a Diploma in Voice (B.M. + M. M.) and a Master of Music in Music Education from the Cesare Pollini Conservatory of Padua, together with a Bachelor of Arts in Musicology from the University of Padua. In addition, she is certified in Levels I, II, III of Somatic Voicework™, for Contemporary Commercial Music, and she is a licensed teacher of Italian.

As a scholar, Ms. Ramon researches Italian diction and its applications to achieve ease and clarity while singing Bel Canto. Likewise, she actively performs and researches Ibero-Latin music, promoting the

application of Spanish in developing vocal techniques. She is also the creator of The Italian IPA Project, an online video repository of audio sync IPA transcriptions.

Ms. Ramon has been primarily active as soloist and recitalist, with performances in such venues as St. Peter's Basilica in Rome, St. Francis' Basilica in Assisi, St. Anthony's Basilica in Padua, and the Basilica of Frari in Venice. Concurrently, she appeared in productions in Northern Italy, singing the roles of Mademoiselle Silberklang in Mozart's *Der Schauspieldirektor* (Vicenza, Teatro Olimpico), Serpina in *La Serva Padrona* (Padua, Rimini, Verona), Bastienne in *Bastien und Bastienne* (Padua, Piove di Sacco, Treviso, Venice), and Suora Zelatrice in *Suor Angelica* (Padua).

An advocate of the 20th-Century Italian Art Song, she also performed works by lesser-known composers, including Omizzolo, Lincetto, Bossi, and she premiered the CD recording of the art songs by the Apulian composer Michele Bellucci, with pianist Davide Osellame. As *Operaperta Duo*, with guitarist Alessio Olivieri, she has performed throughout Italy, Australia, New Zealand, and the USA. The duo has premiered works by such composers as Mark Delpriora, and recorded a CD featuring Spanish and Italian songs.

Currently, Elisa is pursuing a Ph.D. in Music (Vocal Pedagogy) at the University of Nebraska Lincoln. She has served as voice Instructor and Diction Instructor at the University of North Texas and the Edinboro University of Pennsylvania.

Website: www.elisaramon.com Email: info@elisaramon.com

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

Hannah Snavelly, Graduate Fellow in Ethnomusicology

Let's Sing About the National Parks!

Geysers and craters and glaciers, oh my! This program uses song to introduce students to various National Parks across the United States. Throughout the presentation, students will learn about national parks and their corresponding US state. They will also learn all about the cool nature that makes the park unique, such as the Old Faithful geyser in Yellowstone and the Cholla cacti in Joshua Tree. With music that use familiar childhood melodies, students sing and act out motions to remember the environmental facts and US states.

Content Area Keywords/Searchable Terms: music, US states, nature, singing, memorization

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Gain knowledge about national parks, US states, and phenomena in nature.

Execution: learn this knowledge through active participation in song and movement.

Reflection: answer questions about the US states, nature, and which park they would like to visit.

Hannah Snavelly is a third year Ph.D. student in ethnomusicology at UC Riverside, with research interests in urban Chilean folk music practices. Her dissertation, titled "The Legacies Margot Loyola: Gender, Nation, and Tradition in Chilean Folk Music," will explore the life and career of Chilean folklorist Margot Loyola and the continued practices of her students, examining how national cultural heritage values and gendered performance aesthetics are taught and transmitted. Hannah plays piano, bassoon, guitar, and sings. In her free time during the pandemic, Hannah has hiked countless mountains, cooked elaborate recipes with her housemates, and, most importantly, worked on getting her guitar skills up to par with the rest of students in the department.

Target Audience: 3rd-6th grade, Middle School (6 and 7th grade only), Family Learning

Daniel Vidales, Ph.D. student in Ethnomusicology

Making Instruments!

Have you ever seen a flute made of bone? Or a drum made of wood? In this lesson, we will learn about how some ancient instruments were created and how they sounded. We will get to hear and see people perform them too. Then we will make our own instruments together for you to play and take home!

Content Area Keywords/Searchable Terms: Music, Instruments, Arts and Crafts

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Learn about the history of ancient instruments

Execution: Students will make their own instruments out of everyday material

Reflection: Students will have a chance to see how their instruments they learned about are similar to ones they made.

Daniel Vidales studies music at the University of California Riverside. A native of Southern California, he is excited to be back home learning about music and teaching it to others. Mr. Vidales used to also be a school teacher where he taught English to middle and high schoolers. What he misses most about teaching is interacting with students.

Target Audience: SDC all grade levels

Nattapol Wisuttiapat, Ph.D. Candidate in Ethnomusicology Rhythm of Thailand!

Have you ever heard Thai music? Better yet, have you ever played Thai musical instruments? Let do both in this workshop! I will be introducing you to various Thai percussions instruments like drums, clappers, and cymbals. By the end of the session, you will be able to play these instruments together. You will also get to know the cultural contexts associated with these instruments – to learn how and why music is played the way it is. This workshop presents a great opportunity to learn, directly from the tradition practitioner, some aspects of Thai culture through music-making to broaden cultural awareness beyond the United States.

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

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: know Thailand as a country and identify Thai percussion instruments

Execution: play Thai various percussion instruments

Reflection: develop a non-judgmental understanding of cultures beyond the United States

Nattapol Wisuttiapat holds a B.Ed. in Thai Music Education from Srinakharinwirot University, Bangkok; an M.A. in ethnomusicology from Kent State University; and is now pursuing a Ph.D. in ethnomusicology at the University of California, Riverside. His M.A. thesis, *Performing Far from Home*, focuses on the efficacy of Thai classical music pedagogy in the United States in academic and community settings. His ongoing dissertation examines the social lives of queer Thai classical musicians. His additional research interests include expressive cultures of Thai Americans and world music pedagogy.

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

Allan Zheng, Ph.D. Student in Ethnomusicology

Kecak: Performing Balinese Vocal Chant

Discover Balinese culture, dance, and music through pictures, video, and participation. This workshop is an introduction to kecak, a fun, vibrant, and expressive vocal chant from the island of Bali, Indonesia. Participants will explore one of the rich musical performance genres found in Bali and learn a short version of a kecak chant. This is an opportunity to learn about Balinese music and culture allows everyone in the classroom to make music and perform together as group.

<https://www.youtube.com/watch?v=rhA6lnQbXcg>

Content Area Keywords/Searchable Terms: Bali, kecak, performance, vocal chant, Ramayana

Learning Objectives/Outcomes:

By the end of this program, students will acquire basic knowledge about Balinese music and culture.

Through this activity, students will perform a simple polyphonic vocal chant and listen together as a group. In doing so, students will enjoy working together to put on a class performance.

Allan Zheng is a third year Ph.D. student in ethnomusicology at the University of California, Riverside. He completed a B.A. in music at Colorado College in 2019. While at Colorado College, Allan was an intern at

the Office of Diversity, Equity, and Inclusion and worked as a Residential Advisor in the dorms. He also traveled to Bali, Indonesia, Australia, and Cambodia and hopes to return when it is safer to travel. At UC Riverside, Allan writes about Cambodian music and dance both in United States and in Cambodia.

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

also

Hip Hop: Listen and Learn

Many people listen to hip hop in their everyday lives. However, few people know the longer history of hip hop. This presentation includes a history of hip hop that ties together its roots in West Africa, Slavery in the US, the Harlem Renaissance, and experiences of inequality to demonstrate how hip hop has been a powerful mode of storytelling.

Students will acquire a basic sense of the history of hip hop and understand it in relation to American history.

Students will be introduced to kora music, work songs, and funk music in relation to hip hop.

Students will reflect on hip hop as a genre of storytelling (and if time willing, start writing their own poems/rap).

Target Audience: High School

Theatre/Film/Digital Production

Esther Banegas Gatica, Graduate Fellow in Creative Writing for the Performing Arts

ASK Residency with the UCR Latinx Play Project – graduate lead

Acting basics with a Rasaboxes technique influence:

Learn the basics of Jr. Acting with a *Rasaboxes* technique influence. In this introductory workshop your students will learn what is *Rasaboxes*, a physical acting technique and some building blocks to Junior theatre acting. They will do several *Rasaboxes* and improvisational theatre games that will engage them physically, mentally and emotionally. Through this hands-on experience they will develop confidence, creativity, and awareness of their place in the world and how their talents are valuable and most importantly how we all experience and show emotions differently.

Esther Banegas Gatica was born and raised in San Pedro Sula, Honduras; Her formal theatre studies began at CC-Artes (Honduras). Her career path continued with Teatro Prometeo's Acting Conservatory in Theatre Arts at Miami Dade College. With Prometeo, she performed in the International Hispanic Theatre Festival and the Miami Book Fair International. As a playwright, Esther has written and directed two of her own one-act plays "On Behalf of Them, Thank you" and "Lolo". Esther received her Bachelor's in Fine Arts from Oral Roberts University in Tulsa, Oklahoma. There she worked with Clark Youth Theatre, a non-profit children's theatre company. In addition, she has been translating plays from English to Spanish and vice versa since 2010. Currently, she is obtaining her M.F.A. in Creative Writing and Writing for the Performing Arts in Playwriting at the University of California, Riverside. At UCR she leads the development of Latinx-based theatre through the Latinx Play Project: a non-profit, LGBTQ inclusive association on campus.

Target Audience: Family Learning

Chun Chia Tai, Ph.D. Candidate in Ethnomusicology

How to Program a Podcast Show

Because of the pandemic, podcasts are becoming an excellent tool for sharing stories and new knowledge with each other. Do you want to share your stories via podcasts? Do you want to make a podcast? Do you know that before recording, you need to have a proposal as a map for you to follow? If you like to listen to podcasts or are interested in being a podcaster, this is your great chance to practice essential podcast skills! In this workshop, you will unveil the mystery of podcasts, learn the process of designing podcasts and the critical techniques for producing good shows. The best thing is, you will work with classmates who have different specialties!

Learning Objectives/Outcomes:

By the end of this program, students will

- Knowledge: Programming, information organizing, and communicating skills are essential in podcast production and crucial in mass media and other jobs. Therefore, students can apply the knowledge in this workshop with the media production or jobs they are interested in.
- Execution: Students can create their program projects or apply the knowledge from the podcast in any form.
- Reflection: Students will show the enjoyment of their experience in presentations. The training of teamwork and information organization can facilitate students in schoolwork, especially in presentations. The skill of DIY can also inspire students to experiment in their daily lives.

Chun Chia Tai is a third-year Ph.D. student in the Ethnomusicology program, University of California, Riverside. Born in Taiwan, Chun Chia earned her Bachelor of Arts in History at National Cheng-Chi University. During her undergraduate years, Chun Chia had a two-year experience of managing a student radio station and producing radio programs and a three-year experience of holding the biggest inter-university musical competition. After graduated, she worked in a popular commercial radio station, News98, for two years as a producer. In this job, Chun Chia collaborated with many radio hosts who were celebrities and musicians. She also had two experiences of producing radio programs for music festivals. Also, working for an indigenous musical festival, she first found her interest in musical education with children, and she developed her interest in her next job, organizing music camps for indigenous children in a Taiwanese university. In UCR, she continues to develop her skills of sounds and radio by taking courses of the Laptop Improvisation Ensemble.

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

UCR's Department of Art History Visual Resource Collection

CALLING ALL PHOTOGRAPHERS!

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

Target Audience: Middle School, High School, Family Learning

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

Gluck on the UCR Campus

Gluck VIP Day

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

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

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

Gluck at UCR ARTS in downtown Riverside

Lawrence Ramirez and Elizabeth Carleton

Reflecting Forward: Pop-Up Talks on Contemporary Art

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

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

By the end of this program, participants will

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

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

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

Content Area Keywords/Searchable Terms:

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

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

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

Target Audience: all ages

Ashley McNelis, Ph.D. Student in Art History

Slow Art Sunday

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

Content Area Keywords/Searchable Terms:

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

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

Target Audience: all ages

Gluck in the Community

Gluck Contemporary Dance Ensemble (CDE)

African Diaspora traditions across Black cultural landscapes are liminally passed from one generation to the next. *Transference* is a 10-minute dance performance that explores this, and specifically, what it means to inherit a space, a ritual, a history, a vibe, and add one's own narrative to the lineage. This dance calls upon various movement traditions that span from Hip hop vernacular, Capoeira, and dance-hall alongside sonic variations of Hip hop, electronic dub and contemporary electro-acoustic rock. At the core, *Transference* is an Afrofuturist exploration of collective resistance.

Content Area Keywords/Searchable Terms: African Diaspora traditions, Afrofuturism, dance

Magnolia Yang Sao Yia is a dance artist, scholar, and graduate researcher. She is a Ph.D. candidate in Critical Dance studies with a Designated Emphasis in Southeast Asian studies at the University of California, Riverside. She holds a BFA in Dance and a Minor in Asian American studies from the University of Minnesota, Twin Cities. Through the support of the Dean's Distinguished Fellowship Award and the UCR Dance Department Graduate Research Fellowship, Magnolia will examine Hmong dance as a site of Hmong identity formation in the U.S. diaspora. Magnolia is a returning Gluck Fellow and delighted to serve for the third time as the Contemporary Dance Ensemble Graduate leader.

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Jessica Barajas is a 4th year Dance major at UC Riverside. She has been dancing for about 8 years, since her freshman year of high school. She attended A.B. Miller High School, where she was also in the Conservatory of Dance Program and was trained in ballet, jazz, modern, and hip hop under the tutelage of Nicole Robinson and Rosa Frazier. After coming to UC Riverside, she was introduced to new styles of dance such as Latin Social dance and West African dance. She wants to keep learning different styles of dance in the future and she hopes to do so while also studying to become a physical therapist for performers.

Brianna Gomez is a dance major at University of California, Riverside where she trains primarily in modern dance. She began her training in ballet, modern and jazz at the late age of 14 at AB Miller High School with artists such as Nicole Robinson and UCR Alumna Rosa Rodriguez-Frazier. She then continued training and performing at Riverside City College where she is also obtaining her Pilates certification. She still continues to train at RCC alongside her current training at UCR.

Ami-Maxine is a fourth year dance major who has trained in multiple dance forms for 10+ years, studying under Karen McDonald, Debbie Allen and Lula Washington. This is her first year as a Gluck Fellow.

Hana Kondo-Bacon is a Dance major coupled with a Psychology Minor at UCR. She has studied both subjects at Cabrillo Community College in Santa Cruz and hopes to pursue her masters in Psychology, encouraging a healthy mind and body connection lifestyle. This is her first time being involved with Gluck Fellowship, she looks forward to take on what she has learned in this experience to apply in other areas of her life, teaching, learning, and creating with others.

Susie Saldivar is currently a Dance Major and she is currently trying to get a minor in History. She has her A.A in Dance which she completed at her community college MSJC. She is working towards her B.A in Dance Making. Susie is new to the Gluck program and has loved the experience it has given her in dancing and the challenges it has provided as a dancer.

Imran Afzal is a fourth year undergraduate student who is majoring in dance and minoring in education.

Special Events and Programs at School Sites

Teacher Professional Development

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

Gluck ASK Residencies – Artists Spark Knowledge

Interested in having a Gluck Fellow spend an extended amount of time with your students? Gluck Fellows can become an Artist-in-Residence (AIR) at your school or in your class. As an AIR, Fellows can spend as many as 10 contact hours working with the same group of students (single class, after school art or music club, community choir at assisted residency center, etc.). If interested, contact the Gluck Office with the specific Fellow’s name, or just communicate to us the group you have and project you have in mind to see if we have a Fellow who can work with your group for an extended period of time.

GluckGlobal – Gluck Resources on the Internet

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

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

[Online Archive of California ArtStor](#)

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

Becky Luo is an incoming master’s student for the History of Art Department. Having interned at the VRC in 2018, Luo is currently the AAMD Intern for the Palm Spring Art Museum. Broad research interests include modern and contemporary visual culture, with an emphasis in East Asian diaspora, political identities, and

sociality.

Amy Spencer is a second-year Art History M.A. student at UC Riverside. She is continuing at UCR after receiving her bachelor's degree in Art History and graduating with honors. For her honors capstone project, mentored by Dr. Elizabeth Kotz, she researched the history of artists' book and created five different books, three of which were editions. One of the editions was an international collaboration that included seven different artists. The books reflected and commented on her experience at UC Riverside as a non-tradition student and a mother. They were also an ode to significant artists' books of the past. This project enlarged upon her deep love of artists' books as a medium, which she loves to share every chance she gets. She teaches bookbinding to all ages around Southern California and makes artist's books herself.

Kaitlyn Sturgis-Jensen is a master's student in Art History at University of California, Riverside. In the Winter and Spring of 2021, she served as the first SAH/NEH/CFEP Fellow in the Department of the History of Art's Visual Resources Collection and built a national consortium database for the collaboration between the Society of Architectural Historians and the University of California at Riverside and Santa Barbara to preserve at-risk 35mm slide collections of the built environment. Prior to graduate school Kaitlyn achieved an eight-year career as a museum professional, holding roles in registration, exhibitions, operations, and education throughout Southern California. She holds a bachelor's degree in Studio Art with a minor in Psychology from Azusa Pacific University. Kaitlyn was awarded the UCR Dean's Distinguished Fellowship from 2020–21, the APU Studio Art Senior Recognition Award in 2011, and the APU Director's Scholarship from 2007–11.

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

Spoonful

Spoonful is a coming-of-age film that follows Gershwin as she moves from her friend's couch to a room of her own.

Kali Veach is a writer and director interested in absurd connections, tragicomic consequences, queer perspectives, and the ways in which organizations and individuals interface with emerging technologies. After receiving her BA in Creative Writing from UCR, she taught English as a Second Language before transitioning to film production. Upon returning to UCR, she was selected as the writer-director for the fall 2021 Gluck Film Ensemble Fellowship. Her fiction, poetry, and scripts have been published in *Mosaic*, *The Bellevue Literary Review*, and elsewhere. As a child she moved cross-country several times, between St. Louis, Baltimore, and Huntington Beach, but now lives in Los Angeles with her wife. She is in various stages of development and production on several projects.

Ankai Cai is a senior at the UCR. He majors in Film Making and minors in Media and cultural studies. He is an international student from China and a first generation college student.

Jade Duong is a Theater, Film, and Digital Production major with a minor in Political Science. She hopes to pursue acting well beyond her college years.

Aldrich Dy is a 3rd year TFDP major at UCR. This is his first time working in the Gluck program. He worked as the boom operator for the film.

Hugo Galdamez is a TFDP major with an Acting and Directing emphasis. He graduated from his community college with 2 certificates in Basic Television and Production Specialist as well as an Associate's Degree in Film, Television, and Video Production. Hugo was a crew member for the Gluck Fellowship Ensemble and was offered the position of Assistant Director. Apart from AD work, Hugo has written, directed, and edited several of his own short films. His next gig will be for the UCR Winter Production, The Box.

Gershwin Garing is a TFDP major with concentration in acting/directing. This is her first year in Gluck Ensemble.

Jayla Jacob is a 3rd year TFDP major with a concentration in scriptwriting as well as a minor in queer studies. All her life, she has gone to Riverside schools, so it's only natural that she ended up at UCR. She usually concentrates in acting for the stage, so through Gluck, this is her first time acting for the camera, which was a great, eye-opening experience for her!

Eilynna Kwan is a 4th year in Theater, Film & Digital Production focusing in filmmaking. This is her first project as a Gluck Fellow and was mainly a production designer, as well as, the script supervisor.

Adan Perez Reyes is a TFDP transfer student working towards a career in film editing. First time working on a Gluck film.

Ty Rogoff is a fourth year transfer student majoring in Theatre, Film, and Digital Production with his concentration being in Acting and Directing, and he is also an English minor as well. Ty has been acting ever since he was twelve years old and has consistently been performing on the stage ever since. This was Ty's very first film, and he is so thankful to have been a part of such a grandiose group of people having the best time of his life. In the future, Ty plans on achieving his dream of being an Academy Award Winner and hopes that all students know that they are worth it and to never give up on their dreams because they are valid.

Gluck Creative Classroom

Check out the UCR Gluck Program's [Creative Classroom](#) website where we have resources for all ages and abilities – all free to download and share. Gluck Fellows produce a variety of activities and informational PowerPoints and posters of their research accessible for classroom use, with accompanying projects or activities.

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

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

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