

Gluck Fellows Program of the Arts at UCR: Fellow Programs for 2023-2024

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Introduction for Gluck Program Site Coordinators

Gluck Fellows Program of the Arts at UCR: Gluck Programs for 2023-24

Welcome to the Gluck Program's 2023-2024 GluckLive Programs Available List!

Gluck fellow programs are arts enrichment programs designed by UCR graduate students who receive a fellowship to present arts outreach in the community – Gluck fellows come to your site to deliver workshops and performances for free to your participants. Some are available on video conferencing software, like Google Meets.

Site Resources Form – update every year! Please download a Gluck Resources Form for 2023-24 and review the Site Coordinators' Handbook for requirements. Download the form to your computer and share with the Gluck office – forms are READ ONLY on the server, customize them on your own desktop.

Gluck forms, links, and most current Programs Available catalog are available on the [Gluck Google Drive](#)

Each time this list is sent out to Site Coordinators, the Table of Contents will reflect the Gluck programs that are still available for booking by request.

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

REQUEST FELLOWS USING THIS LINK: [GLUCK FELLOWS REQUEST FORM 2023-24](#)

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

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

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

REQUIRED: [Host/Teacher Evaluation Form 2023-24](#)

_OPTIONAL: [Student Evaluation Form 2023-24](#)

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 careers

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.

Gluck Fellows and AB506, Chapter 169: Background Checks and Mandated Reporters

Gluck Fellows complete child abuse and neglect reporting training and are Mandated Reporters, however as they are not Regular Volunteers, they do not complete background checks. Their fellowship requires up to 10 hours in total of contact time with the public, always supervised by an employee of a school or when visiting a community site two Mandated Reporters will attend whenever possible; as such, they are not considered a “regular volunteer” as described by 11165.9.e.1 of the Penal Code: (1) “Regular volunteer” means a volunteer with the youth service organization who is 18 years of age or older and who has direct contact with, or supervision of, children for more than 16 hours per month or 32 hours per year.

https://leginfo.legislature.ca.gov/faces/billTextClient.xhtml?bill_id=202120220AB506

https://leginfo.legislature.ca.gov/faces/billCompareClient.xhtml?bill_id=202120220AB506&showamends=false

Art-making and Art Appreciation

Emily Citino, Ph.D. Student Fellow in Art History

Hand Self Portraits

In my program “Hand Self-Portraits,” students will have an interactive learning experience that encourages them to visually explore their identity! Students will learn about the photographic and drawing works of two Black contemporary artists, the Brazilian artist Moisés Patrício (b. 1984) and the Nigerian American artist Toyin Ojih Odutola (b. 1985). Students will see how these artists use representations of their hands to explore their personal and cultural identities, and then will experiment on their own! Using their creativity, students will draw their hands and use colors, shapes, and words to choose how they wish to represent themselves. Through this program, students will gain a deeper understanding on the role of self-portraiture and the different ways to represent one’s identity in art history. I am excited to support students in learning how to create personal meanings and represent their identities through artmaking!

Content Area Keywords/Searchable Terms: Self-Portrait, Hands, Drawing, Representation, Identity, Contemporary Art

Learning Outcomes / Impact:

By the end of this program, students will

Knowledge: Students will gain knowledge about self-portraiture in art history.

Execution: Students will create their own hand self-portraits influenced by two contemporary artists, Moisés Patrício and Toyin Ojih Odutola.

Reflection: Students will explore how they wish to visually represent themselves to the world.

Emily Citino is currently pursuing her Ph.D. in Art History from the University of California, Riverside, where she studies modern and contemporary Latin American art. Her research interests focus on women artists, performance art, and photography. Her professional goals include working in the education, editorial, and curatorial department of a museum. She is the recipient of the 2022 California Museum of Photography Curatorial Fellowship.

Rebecca Teague, Ph.D. Student Fellow in History of Art

Cave Art, Pigment, and Image-Making, Oh My!

While today’s artists have a wide range of choices when it comes to the materials they wish to work with – oil or acrylic paint, marble or steel, ink or wax crayon – the cave artists of 15,000 B.C. had a more limited range of options, with each of those being natural materials they could find in the world around them. This program gives students the opportunity to experiment with some of those same materials used in our earliest images – including charcoal, white chalk, sanguine – and create works that, like their predecessors, depict the things that matter most to them. Students will learn what their materials are made of, how they are created, and discover the subtle differences between each in their application as an art medium.

Content Area Keywords/Searchable Terms: Prehistory, pigment, cave art, Lascaux, sanguine, charcoal, chalk, calcium carbonate, ochre, minerals

Learning Outcomes / Impact:

By the end of this program, students will

Knowledge: During the initial, historical background portion of the workshop, I will use call and response to make sure students are understanding the relevant key terms – i.e. Prehistory, pigments, outlines, charcoal, chalk, etc. (Demonstrate **knowledge** /information)

Execution: During the second phase of the workshop when students begin creating their own artworks, they will have the opportunity to take what they have learned and reinterpret it in a new way that is appropriate and unique to them as individuals. (Demonstrate **execution**/activity)

Reflection: During the final phase of the workshop, students will present their work and explain its connection and similarity to the Cave Art of the past, as well as articulate their creative process to the best of their ability. (Demonstrate **reflection**/inspiration)

Rebecca Teague (she/her/hers) is an incoming Ph.D. student in UCR’s History of Art Department focusing on early Italian Renaissance figural sculpture and tomb monuments. Teague received her MLIS

in Archival Studies, a Certificate in Book Arts, and her M.A. in Art History from the University of Alabama, and she also holds a B.S. in Psychology from Auburn University at Montgomery. She has taught undergraduate art appreciation and art history courses at various colleges and universities since 2019, and she is co-creator of the *Global Makers* digital art history project supported by the Kress Foundation.

In-person face-to-face visits require these site requirements:

Projector for PowerPoint presentation, Desks clear for art-making, a sink for washing charcoal dusty hands, Hard floors for easy clean up, Shirt-sleeves rolled up (if wearing long sleeves)

Sofia Valiente, Graduate Fellow in Visual Art

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

For the past two years Sofia has been working with students from the Sherman Indian School, teaching them photography and building with them a group portfolio of their lives at home and at school, a kind of extended quasi-conceptual autoethnography. The results have been moving and lovely. Last year we published a small booklet; this year we had a one-day pop-up exhibition of the project on campus, with the Sherman students in attendance.

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

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

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

Ruoxi Wang, Graduate Fellow in Studio Art

Your Dream Room

This workshop, Your Dream Room, explores the creative potential of cardstock and promotional materials from retail giants. The fellow initiates the creative process by presenting a series of thought-provoking questions aimed at eliciting specific objects and motives from each participant. For instance, what is your most desired item, and what is your favorite place to go on the weekend? After participants write the answers to those questions on the back of their paper, they will then transfer their papers to the student next to them, who will employ the provided text and motives to craft an imaginative room within the collage. At the end of the workshop, students will return the collage they made back to the students to write the texts originally. This collaborative endeavor encourages the development of visual and creative thinking skills while fostering a sense of community within the workshop.

Content Area Keywords/Searchable Terms: Collage Making, Gift Exchange, Spatial Awareness, Visual Literacy, Constructed Images, Consumer Product, Living Space, Imaginary Home

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: Students will gain awareness of the space we live in, and how meanings could be constructed through the visual and text pieces they created collaboratively.

Execution: Students will follow the texts provided as well as their instinct and creativity to make image collages of their classmate's dream room with cardstock and weekly ads from major retailers.

Reflection: Student will be able to evaluate both their own and others' works in the gift exchange session at the end of the workshop.

Ruoxi Wang was born and raised in China. Ruoxi came to the US after high school as an international student and received a B.A. from the University of Minnesota Twin Cities with a double major in Art and Anthropology. Ruoxi is a current second-year Visual Art M.F.A. student at the University of California Riverside. Her work has an emphasis on photography and Photoshop reproduction.

Creative Writing - Fiction / Non-Fiction / Poetry / Screenwriting

Lily Felsenthal, Graduate Fellow in Creative Writing (fiction)

Creating Cool Characters!

A hero takes a journey: so begins many of our most beloved stories, be they in books, movies, TV, or video games. But who are these heroes? In this fun, interactive workshop students will work through a series of questions designed to jump-start their imaginations as they design their own unique characters. Expect working together as a class as well as pair-and-share activities. No writing experience required!

Content Area Keywords/Searchable Terms:

Creative writing, Storytelling, Characters, Stories, Writing, Inspiration, Imagination

Learning Objectives/Outcomes:

By the end of this program, students will

Students will discuss what makes their favorite characters so compelling

Students will respond to a series of questions to help flesh out their characters

Students will discuss how those characters might be part of future stories

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

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

Designing Heroes and Villains

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

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

Learning Objectives/Outcomes:

By the end of this program, students will

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

Execution: 1) Design characters by filling in character sheets

2) Draw their characters

3) Group share tactics to defeat the villain

4) Cooperate to tell the story

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

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

Adrita Mukherjee, Ph.D. Student Fellow in English

Children's Tales from India: Exercising Logical Thinking through Creative Writing

This fun workshop will introduce students to a whole new world of Indian literature that is similar to English poetry written by Lewis Carroll, Quentin Blake and other English language writers who use humor to create lively verses. It will give students the space to exercise their creative skills, skills of logical deduction, and work on presenting their material in a way that is easy to understand and engaging. Creative writing is an excellent way to teach young children how to read, analyze and synthesize information. Composing narratives, imagining different creatures, setting stories to rhyme and meter, and illustrating these imaginative pieces encourages students to practice logical thinking, exercise their imaginative powers and work on their presentation skills. 20th century nonsense poems written in India by Sukumar Ray are a very good example of this kind of complex imaginative works. They are simple, highly creative, and use illustrations to add clarity. Despite their simplicity, the stories are commentaries on society and have a very well thought out internal logic – animals have problems that are realistic, people face issues that are commonplace, and humor is used to impart some practical knowledge or wisdom.

Content Area Keywords/Searchable Terms: Indian children's literature, magical creatures, illustrated stories, logical thinking, analysis and humor, practical lessons, geography

Adrita is a third year Ph.D. student in the Department of English. She has been teaching and conducting writing workshops for over a decade and has worked with elementary and high school students. She has also learned extensively from special education scholars and worked with students who benefit most from specialized teaching techniques. In addition to focusing on pedagogy and serving the community, she conducts academic research on South Asian literature and on medical humanities. Apart from this, she is interested in dance and travelling. She is also a keen baker and loves all kinds of cookies!

Hannah Pachman, Graduate Fellow in Creative Writing (poetry)

Poetry on House Plants

A generative and interactive poetry workshop, where we will get in the headspace of house plants. Students will both write poems and draw plants, after we explore how our senses could be affected by plants in need of water.

Content Area Keywords/Searchable Terms: Creative Writing, Poetry, Plants, Drawing, Writing, Creative

Learning Outcomes / Impact:

By the end of this program, students will

Knowledge: Students will learn how to start writing from their senses and will think more deeply about house plants.

Execution: Students will be asked to partake in a discussion about how our senses could be influenced by plants in need of water. I will write down the senses on the white board and ask the students to come up with words associated with each of our five senses. I will hand out paper for the students to fold in half. They will be given time to write a poem inside and then draw house plants on the cover.

Reflection: By the end of the class, students will have created a work of art to share and take home. They will have a better sense of where to begin when writing poetry.

Hanna Pachman is a poet, whose work is forthcoming in or has been published by Rattle, Catamaran, Maudlin House, The MacGuffin, and others. She currently hosts and curates a monthly poetry event which has been running since 2018. Hanna was an Assistant Editor for the poetry magazine, Gyroscope Review for two years. She is currently attending UCR for an M.F.A. in Poetry.

Dance

Na An, Dance Ph.D. Student Fellow in Critical Dance Studies

Learning Culture through the Lens of Chinese Dance

In my movement-centered classes, students can learn and understand the connection between dance, culture, and everyday life through exploring Chinese dance. This class emphasizes the relationship between dance and props. Props are a fundamental component in Chinese dance as they play a crucial role in choreography, assisting dancers in expressing their emotions and creating metaphors through materials to convey their connection with nature and philosophy. To begin with, I will introduce several props commonly used in Chinese dance, such as fans, sleeves, umbrellas, swords, and ribbons. Additionally, I will provide information on their historical background and how they are associated with specific activities and festivals like the Chinese Lunar New Year. The main emphasis of my workshop will be on learning the ribbon dance since it serves as a pathway for students to gain a more profound comprehension of Chinese culture. This awareness is crucial for fostering an understanding of diverse communities and immigrant cultures.

Content Area Keywords/Searchable Terms:

Chinese classical dance and Chinese culture, ribbon dance, and celebrations.

Learning Outcomes / Impact:

By the end of this program, students will

Knowledge: Learners will perceive and recognize the link between dance and culture through the lens of Chinese dance. This knowledge will benefit individuals aspiring to pursue careers in various fields such as culture management, social and community service, education, arts, dance, theatre, etc. Additionally, my movement classes will support participants interested in studying Chinese culture or participating in exchange programs in China in the future.

Execution: Participants will learn dance phrases and practice in partnering exercises, small group work, and as a collective. The primary focus of my workshop will be on the ribbon dance, which will enable participants to fully engage their bodies and develop a profound understanding of the artistic conception and aesthetics embedded in Chinese culture.

Reflection: Learners are encouraged to discuss and reflect on the relationship between dance, culture, community, and daily life. This includes exploring how these elements relate to our past, present, and future. Importantly, learners are encouraged to share their observations and opinions on Chinese dance by asking questions and narrating their feelings and understanding.

Na An (she/her) is a first-year Ph.D. student in Critical Dance Studies at UC Riverside with a Dean's Distinguished Fellowship Award. Raised in the multi-ethnic immigrant city of Lanzhou in Northwest China, Na is a choreographer, performer, teacher, and scholar. At eleven, she began her professional training in dance at the Gansu Provincial Arts School, where she studied Chinese classical dance, folk dance, and Dunhuang dance. She later found her passion for modern and contemporary dance in Beijing. Upon graduating from Beijing Dance Academy, she collaborated with diverse groups of people and artists as a choreographer, performer, and teacher for many years. Subsequently, a cross-disciplinary study in dramaturgy at the University of Melbourne deepened her understanding of dance performance from a distinct perspective. She then emigrated to New York to go deeper into her dance voyage. She holds an M.F.A. in Dance from Sarah Lawrence College, an MA in Dramaturgy from the University of Melbourne, and a BA in Choreography from Beijing Dance Academy. Na was a 2022 Artist in Residence Recipient at Jonah Bokaer Arts Foundation, New York. Her choreographic works have been performed in various spaces in China, Australia, and New York City. Her dance film *Room 264* has included and screened in multiple film festivals in the UK, the USA, Australia, Chile, HK, Greece, and Estonia.

Mariia Bakalo, Graduate Fellow in Critical Dance Studies

Ukrainian folk dancing

The class is aimed to introduce modern Ukrainian culture through dance learning. Students discover distinctive attributes of Ukrainian dance "Bukovynska pol'ka" based on the way it has been practiced for the last 70 years in various amateur and professional dance ensembles on the southwest of Ukraine as a concert version of authentic movement tradition. The program encompasses a short review of the

national costume with photos, learning basic elements and movements of the dance, practice of different movement and rhythms featured in Ukrainian folk dances. Working with special configurations, rhythmic patterns, stomping and breath, the dances facilitate a sense of wellbeing enhanced by a collective dynamic.

Content Area Keywords/Searchable Terms: Ukrainian dance, folk dance, movement tradition, Bukovyna, rhythm, circle, collective, polka

Learning Objectives/Outcomes:

Knowledge: Students will formulate a basic portrayal of a concert version of Ukrainian folk dance. Also, they enrich their acquaintance with modern Ukrainian culture.

Execution: The class cultivates a sense of aligned motion and rhythmic agility, enriches movement vocabulary, rises overall bodily stamina and flexibility.

Reflection: Due to the class materials students become familiar with the features of different cultures, develop their sense of tolerance, enhance their ability to respect divergences and convergences which may occur on their way.

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

In-person face-to-face visits require these site requirements: A speaker, projector, white wall or a projection screen for a short educational video sample. A free space in the room for individual and collective movement exercises is required, ideally a wooden floor or a carpet. Furniture (desks and chairs) preferably to be on the periphery of the room.

Sinjini Chatterjee, Ph.D. Student Fellow in Critical Dance Studies

Seasons: Songs and Dances of Odissi, an Indian Dance Form

This performance and workshop focus on learning hand gestures, body movements, and footsteps to represent various seasons (summer, rainy, winter, and spring. monsoon), and their elements like flowers, the sun the rain through Odissi dance music and movement repertoire. It will give students a chance to experience seasonal elements, seasonal changes through their bodies. The workshop will begin with warm up exercises. Then it will focus on learning hand gestures, footsteps and movements related to different seasons and finally move onto executing the learnt hand gestures and movements. This will further lead to a song/poem performance by Sinjini. The workshop will culminate with students demonstrating the hand gesture and movement of their favorite season.

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: Odissi, Indian classical dance

Sinjini is a fifth 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 Dr. Anusha Kedhar.

Dava Hernández, Ph.D. Student Fellow in Critical Dance Studies

Dance & Culture through Mexican Folklórico dance

“Dance & Culture through Mexican Folklórico Dance” teaches students about the connections between Mexico’s cultures and Mexican folklórico dance. This occurs as students learn the dance, “El Pijiji”, a Mexican folk dance from the state of Chiapas. “Pijiji” is an Indigenous name for the region’s colorful duck. Students will be introduced to the cultural connections between the dance and Mexican Indigenous cultures and vocabularies. In this dance, students portray the duck by using their arms as *wings* and stomping their feet like ducks. The dance will be taught using three easy to follow Mexican folklórico dance step combinations. Additionally, students learn the fundamentals of dancing, such as coordination, lefts and rights, forward and back, and keeping rhythm.

Dava D. Hernández is a Ph.D. candidate in Critical Dance Studies at the University of California, Riverside researching Mexican American & Chicana/o dancing and performing bodies. She is also a returning Gluck fellow in Dance. Hernández holds an MA in Dance and a graduate certificate in Multicultural Women’s Studies from Texas Woman’s University. She also holds a BA in Mexican American Studies with a concentration in Literary Studies from the University of Texas, San Antonio. Hernández was a long-time member of the Guadalupe Dance Company, one of the nation’s leading professional folklórico and flamenco dance companies and has performed in various dance-theater productions throughout the U.S. Southwest. She taught Dance throughout San Antonio before serving as an adjunct at Palo Alto College and San Antonio College. She also taught at Texas Woman’s University in Denton, Texas. Currently she enjoys teaching at California State University, San Marcos and at UC, Riverside.

Pannaga Jois, Ph.D. Student Fellow in Critical Dance Studies

I like to move it move it!

The class is fun oriented with a timely structure to focus on outcomes – body awareness both physical and emotional, body-mind coordination, tuning to the rhythm. Exercises will involve a storyline with a lot of rhythmic, fun body movements and a bit of sit and relax moments to catch a breath and reflect.

The program is aimed at bringing body awareness both emotional and physical, improving body-mind coordination, and tuning to the rhythm among kids while instructing them to dance to contemporary children’s popular music. It is to teach them how dance could be a fun activity as well as a subject that they could pursue. It is non gender specific and sensitive to stereotypical gender normativity.

Content Area Keywords/Searchable Terms: Children somatic practice, Dance for fun, Dance to know yourself, Body-mind coordination, Body’s emotion, Kids dance, Dance and Emotional wellbeing.

Pannaga Jois is Performance Maker and researcher from India trained in traditional art forms and contemporary theatre making. She has directed plays, produced performance installations, and acted in multiple theatre productions. She graduated from the National School of Drama, New Delhi - India; received MA in Performance Making from Goldsmiths, University of London; MA in Performance Studies from NYU.

Hannah McClean, Graduate Fellow in Experimental Choreography

Integrated Movement Arts

Learn through dance! *Integrated Movement Arts* allows children to enhance their spatial awareness skills through movement to encourage physical development, sensory awareness and artistry. This course will guide students through a dance warm up, games and a choreography creation session. Students will have fun while expressing themselves through music, movement and vocabulary development while building community and fostering their love of dance!

Content Area Keywords/Searchable Terms: Dance, Dancer, Modern Dance, Creative Movement, Young Movers, Movers, Action Art

Learning Outcomes / Impact:

By the end of this program, students will

Knowledge: Students will recognize how dance influences the arts and is used in education.

Execution: Students will create and perform a dance at the end of each class.

Reflection: Students will show their knowledge of lessons by physicalizing concepts and verbalizing their experience at the end of class.

Hannah McClean (she/her) is a dance artist who creates interdisciplinary art that utilize innovative methods of performance and are rich with humanistic themes. McClean holds a Bachelor of Fine Arts degree in dance from Cornish College of the Arts and is a veteran arts educator. Since graduating Cum Laude from Cornish College of the Arts in 2017, Hannah has collaborated and performed with the New York City based dance companies Amirov Dance Theatre and Beth Soll & Company, as well as with choreographer Nathan Trice. She has also produced her own work nationally in Seattle, Washington; Phoenix, Arizona; and New York City, New York. McClean teaches both public and private school students in studios and classrooms throughout the five boroughs of New York. As a veteran arts educator, she specializes in teaching creative movement, interdisciplinary arts, and modern technique for young people.

Mariangela Nobre, Ph.D. Student Fellow in Ethnomusicology

Salsa-An Invitation to Dance

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

Content Area Keywords/Searchable Terms: salsa, Cuba

Learning Objectives/Outcomes:

By the end of this program, students will

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

Execution: Students will be involved in active listening of diverse salsa styles. They will be dancing and singing salsa with the instructor. Students will also learn from visual slides about the historical origins of salsa, the influence of samba on US music and films, and how samba schools compete with each other.

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

Mariangela Nobre is a Ph.D. candidate in ethnomusicology at UCR and a recipient of the 2019 Eugene Cota-Robles Fellowship Award at UC Riverside, the Manolito Pinazo Award, and the 2016 GOFP Fellowship Award at UCLA. Her research focuses on Afro diasporic music in Latin America, colonialism, and imperialism; constructions of race and nationalism, with a particular interest in music and rituals in Brazil. Mariangela holds a bachelor’s degree in ethnomusicology with jazz studies concentration from the University of California Los Angeles where she studied with Professor Kenny Burrell, Professor Roger Savage, and Professor Cheryl Keyes among others. She also received her M.A. in African American studies from the University of California Los Angeles under the supervision of Professor Robin D. G. Kelley. As a professional singer Mariangela (on stage Mari Nobre) is a passionate and versatile Latin Jazz and Latin pop singer. In 2021 she became a Gold Record artist certified by RIIA for her release “Vida” selling more than five million copies. She is also a Billboard charted artist and the recipient of a Latin Grammy award certificate as a vocalist on the album *Los Animales*. She recorded with international jazz artists such as Flora Purim (on her album “If You Will” that is currently participating to the Grammy), Airto Moreira, Hubert Laws, Otmaro Ruiz, Herbie Hancock, Kenny Burrell, and Deepak Chopra among many others. Her band Nobresil released two albums, one of which was awarded with the American Songwriter Award and the Jazz Ed Magazine Award as “Best World music album” and “Best World Music

artist". Mari is also the official singer of Joyas Prestadas, the original band of Mexican-American diva Jenni Rivera and she is currently touring with them. She just finished in Mexico City her new Latin album "Sobran las Palabras" featuring Cuban artist Ibrahim Ferrer Jr. (Buena Vista Social Club Ibrahim Ferrer's son), which will be released in November 2022. In the United States she is also known as an actress for her appearances on various episodes of the popular Lifetime TV reality show "Little Women LA", and the Italian reality show "That's My Country" for RAI International.

Cuahtémoc Peranda, Ph.D. Student Fellow in Critical Dance Studies

Native American Intertribal Dance & Song

Need some authentic Native American Culture in your classroom this year? How about having your students learn Intertribal Dance & Song, based in Mescalero Apache, Mexika, and Northern Powwow traditions? Students will be taught how to stretch their bodies in the four directions, to honor our Earth and Sky, as well as some basic steps practiced at the Powwow. Students will also learn to sing a powwow welcome song, and how to engage their bodies with singing. Lastly, student will be able to see, touch and smell some Indigenous artifacts, ask questions of the instructor, and reflect as to how we can better engage with caring for each other. Each workshop will end with a short Indigenous meditation to calm and refocus the workshop towards transition for the student's day.

Content Area Keywords/Searchable Terms: Native American, Apache, Mexika, Indigenous Dance, Land Back, Turtle Island, Two-Step, Intertribal, Powwow, Cedar Flute.

Common Core Learning Objectives

Knowledge: Students, through learning the basic steps and music of Intertribal Native American culture, student will gain an understanding of the significance of these forms of expression, and an appreciation of its stewards. By learning how even the smallest steps meaning students will not only cognitively learn about symbolism of movement, but physically remember it as well, through their kinetic learning potential. By learning about these dances, songs, and philosophies and their cultural origins, students will engage with dance historically, aurally, and physically, thereby enhancing the possibility for cultural investigation with common core curriculum on human cultures, and Native American studies.

Execution: Students will be asked to review movement material on their own, and in groups, as a way to practice understanding and application for dances, and as a method for reflection on what they have learned. Through the embodied practice of movements, having been told steps' symbolic meanings, students would be asked how they can see, feel, or make sense of these movements through emotions of joy, serenity, prayer, grounding. More, as students are asked to play/improvise, student will engage with choreographing movements and sounds, which will enable students to connect and reflect on how movement have symbolic meaning for themselves.

Reflection: Students will follow the process of Explore, Practice, Perform, and Connect.. Students will then explore the movement possibilities and range of performance or explore new possibilities of movement by practicing the dances to provide and learned music. Students will perform both other student dances for each other and the teachers present in a live classroom environment.

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 research focuses on the history of the United States' House Ballroom Scene and how Queer, Transgender Black and Brown indigenous peoples of the Western Hemisphere have deployed the dance form of vogue (voguing/Performance) as a praxis of decolonization, voguing critique, and transformational resistance. 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.

Surmani Sanford, Ph.D. Student Fellow in Critical Dance Studies

Collective Movement Ensemble

Communication is the key factor to working in groups and ensuring safety and care amongst other bodies is in the foundation of this work. Students learn about dance ensembles and how to participate in a dance ensemble of their own. Students do exercises to build group performances pieces and will be communicating with their group to collaborate and curate pieces. This workshop is relevant to the lives of

studies because it showcases new inventive ways to approach dancing and movement practices that do not require specific “technical skills” to be able to create dynamic and engaging dance pieces. This workshop also encourages language centered around consent and respect for one another bodies to ensure a comfortable yet expansive group movement practice.

Content Area Keywords/Searchable Terms

- Dance ensembles, collective movement, group choreography, Team building exercise's, communal movement, movement building

- These terms connect to working on group communication skill, safety, care, respect social skills, team management, ice breaks and adaptability and problem-solving skills.

Learning Outcomes / Impact:

Knowledge: Students will identify new ways of communicating in large groups that involve multiple tasks and moving components. Students will generate strategies to communicate effectively and quickly come up with creative ways to complete task.

Execution: Students will create dance ensemble pieces as a group with the techniques learned from workshop activities.

Reflection: Students will show how group activities can be executed in various way. Students will show how teamwork is essential, safety and care are important and remembering to have fun will create a sustainable group dynamic.

Sur (they/them) is a Black/Queer/Trans-Nonbinary movement maker whose work is rooted in using movement to navigate through trauma amongst people within the Black Diaspora. Sur's origin of performance work started in the form of movement focused primarily on sensorial exploration, physical/mental pain management and sound scaping centered in breath. Sur's practice is also intentionally looking to generate embodied knowledge that may have not once been there before or simply one is re-discovering. Sur has also served as a co-director and movement coach for CSUN Performance Ensemble: Agents of Social Change. This performance ensemble worked to create original performances for a wide range of audiences. These performances include various types of artforms that fought for the inclusion of diverse peoples, stories, and creative production.

Sammitha Sreevathsa, Ph.D. Student. Fellow in Critical Dance Studies

Indian Classical Dance

Students are invited to try out Odissi steps and take part in collectively making short movement sequences based on the steps and postures they learn. The workshop will begin with introducing students to the cultural background of Odissi using photographs and music. Further I will demonstrate the basic steps of Odissi which the students will observe and attempt. The final part of the workshop will involve collectively stitching together the basic steps they learnt to make a movement sequence perhaps on a short poem.

Content Area Keywords/Searchable Terms: Odissi, Indian classical dance, choreography, movement phrases, gestures.

Learning Outcomes / Impact:

By the end of this program, students will

Knowledge: Learners will be able to recognize Odissi movements and embody some of them

Execution: Learners will create/choreograph short movement phrases for each haiku.

Reflection: Learners will reflect on their experience of the workshop by demonstrating their feeling with a gesture.

Sammitha Sreevathsa has worked as an arts writer, documentarian and as a social science teacher for middle school students. She trained in Indian classical dance form of Bharatanatyam and Odissi but loves to dance to Bollywood tunes. Her columns for Firstpost and for Pulse, focus on the historical and the political aspects of classical dance in India. She has also reviewed performances for the Friday Review section of The Hindu newspaper.

Andrew Ssebulime, Ph.D. Student Fellow in Critical Dance Studies

Let's Learn, Let's Dance Africa, Let's Dance Uganda!

Gaze is a fun dance originating from Northwestern Uganda, close to the Congo border, traditionally performed by the Lugbara and Alur communities. It incorporates a whistle to cue changes in dance moves, and its rhythmic patterns are similar to the lively music of Congolese Lingala.

This high energy dance program aims to introduce and teach Gaze dance from both Uganda and Congo, offering a glimpse into East African culture. Through learning Gaze, students will experience the joy and significance of this dance, fostering an appreciation for the local community and heritage. Ultimately, this project serves as a conduit to share the beauty of Gaze and unite people through its spirited rhythms.

Learning Outcomes / Impact:

By the end of the class, students will/should be able to:

- Recognize and delineate Africa as a diverse continent, not a country and locate the different regions including Uganda on a map.
- Appreciate cultural diversity through enjoying Gaze dancing collectively

Andrew Ssebulime is a returning Gluck fellow and second-year Ph.D. student in Critical Dance Studies at the University of California Riverside. He holds an International Master's degree in dance Knowledge, Practice, and Heritage from a consortium of 4 European Universities, where he honed his skills in ethnochoreology and performance. Born and raised in Uganda, Andrew began his career in dance in the early 2000s, but his move to China in 2009 allowed him to expand and extend his practice and teaching. He has conducted and presented numerous dance conferences, workshops, and masterclasses on Ugandan folk dances, sharing his knowledge and skills with audiences around the world. Andrew's academic and research interests are deeply rooted in dance and diaspora/migrant discourses, exploring the intersections of identity, decoloniality, change, and continuity in dance. He is a compelling figure in the world of dance and a rising star in academia, driven by his passion for dance and his commitment to exploring its cultural significance.

Erika Villeroy da Costa, Ph.D. Student Fellow in Critical Dance Studies

Afro-Brazilian Dance Workshop

This workshop invites you discover Afro-Brazilian culture and its relation to nature and the environment through movement. We explore traditional dances and rhythms, as well as fun, simple sequences associated with *Oxum*, known in the African Diaspora as a representation of rivers and waterfalls. Our classes allow the development of creative expression and the experience of different cultural contexts through dynamic and entertaining activities suited to each age group. Everyone is welcome!

Content Area Keywords/Searchable Terms: Dance; Afro Brazilian Dance; Culture; Afro-Brazilian culture; Brazil; African Diaspora.

Learning Outcomes / Impact:

Knowledge: By the end of this program, students will learn how to move in different directions (side-to-side; back/forward; up/down) and with different qualities (slow/fast; big/small) / *Development of motor skills and technical expertise (Build the range and capacity to move in a variety of ways)*

Execution: Students will practice and perform a simple sequence of dance steps.

Reflection: Students will show their opinion about their movement practice.

Knowledge: By the end of this program, students will learn how to dance to different variations of Afro-Brazilian traditional rhythms / *Creating, Performing, and Participating in Dance (Respond spontaneously to different types of music, rhythms, and sounds)*

Execution: Students will respond to Afro-Brazilian traditional rhythms through their own expression of newly acquired dance vocabulary.

Reflection: Students will evaluate which dance step or rhythm they like the most.

Knowledge: By the end of this program, students will learn about Afro-Brazilian culture's relation to nature and the environment / *Understanding the Historical Contributions and Cultural Dimensions of Dance (Name and perform folk/traditional dances from other countries)*

Execution: Students will perform simple gestures that represent water and are characteristic of Afro-Brazilian traditional dances to *Oxum*.

Reflection: Students will analyze why water is important to their daily lives

Erika Villeroy da Costa (She/her/hers) is a Brazilian dancer and a Ph.D. student at University of California – Riverside Dance Department. She has been practicing Afro-Brazilian traditional dances since her teenage years. Erika has also studied classical ballet, contemporary and modern dance styles, and has worked with artists from the African Diaspora, as well as for Rio de Janeiro and Salvador based dance companies. She holds a B.A. degree in Dance from Faculdade Angel Vianna (Brazil) and a M.A. degree in Contemporary Studies of the Arts from Universidade Federal Fluminense (Brazil). Erika is currently and a 2nd Year candidate for certification at Institute for Dunham Technique Certification.

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

Ladies First - Contemporary Dance Ensemble Performance and Practice

Ladies First, a hip hop piece celebrating and honoring the ladies of hip hop through the generations.

Through a series of key artists and dances, this performance will take you on a journey of growing up in Hip Hop culture. Directed and Choreographed by Brandon J Aiken

Audience members will learn about dance, choreography, contemporary dance, hip hop dance, and the opportunity to pursue dance as a career. Audience members will watch a 15-minute choreographed dance and then have the opportunity to ask questions to the dancers about the piece, their artistic experiences, and much more. Audience members will also engage in interactive activities such as dance, play, and movement games. This piece is family friendly and school appropriate.

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

Content Area Keywords/Searchable Terms: Dance, Choreography, Contemporary, Contemporary Dance, Hip Hop, Hip Hop Dance, Generational, Ladies of Hip Hop

Kevin Wong is a Queer Asian-American artist from San Francisco, California with a background in experimental, contemporary, hip hop, modern, pedestrian, and Chinese dance. He has danced with STEAMROLLER, Project M, and the Flying Angels Chinese Dance Company, and produced several works with his childhood best friend Matthew Wong. His work researches ideas of intimacy, desires, and memories through improvisation scores, experimental choreographic approaches, and reactive conversations. His goal is to develop an analytical and bodily practice that cultivates a safe space for generating a deeper understanding of the self.

Brianna Bootle-Litman is a dance major, her pronouns are she/her/hers and this is her first year in the Gluck Contemporary Dance Ensemble.

Evelyn Casique is a first-year dance major. She is a self-taught dancer in hip-hop and street jazz, she has been dancing since the age of eight and is excited to be a Gluck Fellow.

Karine Cuevas (she/her) is a fourth year Public Policy and Dance double major at UC Riverside. Her research focuses are within Arts-Education, specifically bringing street-dance to public schools in her home city of Los Angeles, as a form of community building and identity exploration. She began dancing Ballet at the age of 5 through EverybodyDanceLA, a non-profit dance program. She later was introduced to Versa-Style Dance Company in 2016 and was trained in Hip Hop, Popping, House and more, through VS Next Generation and the VS Legacy performance group.

Christine Dao is a 4th year dance major and math minor, new coming Gluck Fellow.

Samantha Leung (she/her) is a fourth year undergrad Theatre, Film, and Digital production major concentrating in Acting and Directing at UCR. She is minoring in Dance hence her interest in joining the Gluck Dance Ensemble. Her love for performing arts began to germinate in high school and prosper in college. Samantha has been dancing for as long as she can remember. From taking ballet to support her 10+ years of figure skating background, participating in high school dance shows, to learning hip hop in university, Samantha also has experience in jazz, lyrical, beginning Hula, beginning Chinese Dragon Dance, and even beginning traditional Korean dance techniques. This is Samantha's first time participating in the Gluck Dance Ensemble and she feels very fortunate to work with such a talented and passionate group.

Mahek Jindani is a 2nd year Dance major at UCR and it is her first time participating as a Gluck Fellow. She goes by she/her pronouns.
Tia Smith is a transfer student at UCR, her style ranges from ballet, jazz, modern, and Egyptian style belly dancing.

Movement and Games to Promote Teamwork and Social | Emotional Wellbeing

Ryan O’Byrne, Graduate Fellow in Studio Art

CLASS CLOWN

Through a fun physical warmup, exercises stimulating the imagination and giving students a space to stomp around and laugh, this class inspires the curious clown in all of us. Clown work is fun and serious work for actors, doctors, and supports social awareness and tension release. Participants will receive a red clown nose at the end of the session.

Content Area Keywords/Searchable Terms: Performance, Clown, Fun, Play

By the end of this program, students will

Knowledge: Through this class, students will have the opportunity to understand the importance of their own curiosity, explore the fun available to them through imagination and experience a sense of collective play.

Execution: Students will engage in a silly physical warm up, be asked to use their imagination through Clown, and work together to problem solve simple group activities.

Reflection: Students will have the opportunity to share a rose (something they really liked about the class) and a thorn (something that they found challenging) about the class.

Ryan OByrne is a former Gluck Fellow having taught and performed for many communities across New York City while attending The Juilliard School for Drama. Ryan is beginning his first year pursuing an M.F.A. in Art at UC Riverside and is so grateful to continue working as a teaching artist as a Gluck Fellow.

Nicolas Valdivia, Ph.D. Student Fellow in Hispanic Studies

World of Games: A Cultural Play

Dive into the diverse and exciting world of traditional games with our "World of Games: A Cultural Play" workshop!

Games have always played a vital role in our cultural history and served as essential learning tools from our earliest years. But how deeply are we acquainted with them? This workshop invites your students to embark on a playful journey exploring traditional games like Mancala and Jan Ken Po. Participants will immerse themselves in these games, discovering how rules shape experiences and create dynamic, fun systems out of simple elements. The workshop promotes collaborative learning, encourages active participation, and fosters a deeper understanding of cultural diversity and inclusivity in games. Join us in this engaging adventure to uncover our global playful spirit and awaken the inherent game designer within each one of us.

Content Area Keywords/Searchable Terms: Traditional Games, Games and Culture, Playful Learning, Mancala, “Rock, Scissor, Paper.”.

Learning Objectives/Outcomes:

By the end of this program, students will

Knowledge: To learn about game history and the importance of games in culture.

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

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

Nicolas Valdivia is a Chilean game designer, psychologist, and cultural studies researcher with ten years of experience studying and working on games and game design. He is a graduate student in Hispanic Studies at UCR, researching game production in Latin America and is co-founder and creative director of

Niebla Games, an indie game development studio in Valparaíso, Chile. Some of his recent accomplishments with his team are the “Best Chilean videogame studio of 2021” (Old Spice Hall of Fame, Chile, 2021), “Best Game Design” (Awesome Game Awards, EVA Córdova, Argentina, 2019) and this year his studio was selected by Google Play for its 2022 Accelerator Program. He also worked as a lecturer in Game Design, Video Game History, Gamification, and Interactive Narrative for Game Development Careers.

Magnolia Yang Sao Yia, Ph.D. Student Fellow in Critical Dance Studies

Get well with “Yoga for Wellness”!

Magnolia, a certified yoga instructor with a focus on accessibility, will guide participants through a short pranayama/breathing exercise to calm the mind and nervous system, and yoga poses that will focus on strengthening, stretching, and balancing one’s body. Participants will reap the benefits of increased flexibility and range of motion, stronger muscles, a sharper mind, and raised awareness of one’s body! Additionally, yoga/movement is known to help with managing stress and anxiety and can be great for building self-confidence!

Content Area Keywords/Searchable Terms: Yoga, accessible yoga, yoga for every body, yoga benefits, yoga for wellness

Learning Outcomes / Impact:

By the end of this program, students will

Knowledge: Students will embody yoga and learn the physiological wellness benefits of yoga as they practice and afterwards.

Execution: Students will perform yoga poses. Specifically, they will engage in stretching, strengthening, and twisting of their bodies.

Reflection: Students will reflect on the benefits of yoga during a brief meditation at the end.

Magnolia Yang Sao Yia (she/her) is a certified yoga instructor, dance artist, and Ph.D. candidate in Critical Dance Studies at UC Riverside. As a yoga instructor, she is passionate about making yoga accessible to all bodies, regardless of age, ability, race or socio-economic background. Magnolia has over 15 years of experience teaching dance/movement to K-12 and higher education students.

Music

Rory Fewer, Ph.D. Student Fellow in Ethnomusicology

Dancing at Obon: An Introduction to Japanese Festival Culture

Every summer, Southern California comes alive with Obon festivals held by Japanese American communities to commemorate their ancestors. A joyous celebration full of music, dancing, food, and games, Obon is a holiday that welcomes all to participate. This workshop will explain the significance of this festival to students by introducing them to a Japanese folk song and dance called “Tanko Bushi.” We will spend our time listening to the song, learning the dance moves, and performing together in a circular formation, as is traditionally done during Obon. By the end of the workshop, students will have familiarized themselves with the basics so that they may participate in future Obon festivals and continue learning about Asian/American culture.

Content Area Keywords/Searchable Terms: Obon, Japan, dance, music, folk

Learning Outcomes / Impact:

By the end of this program, students will

Knowledge: Gain cultural awareness by learning about Japanese cultural traditions.

Execution: Participate in learning and performing folk dances.

Reflection: Reflect on how meaning is made through music and dance.

Rory Fewer is a second-year Ph.D. student in the ethnomusicology program at University of California, Riverside. His current research focuses on electronic dance music and rave culture in Bangkok. He is originally from San Francisco and earned his B.A. in Individualized Study from New York University.

Nathan Huxtable, Ph.D. Student Fellow in Ethnomusicology

Wagakki: Percussion in Japan

Hear the roaring drums and the serene tones of Japan's traditional percussion music in this one-hour program sponsored by the UCR Gluck Fellows Program of the Arts. Students in this session will learn about the history, religious significance, and cultural importance of *wagakki*, Japan's unique and beautifully traditional percussion instruments. From their origins in Shinto and Buddhist rituals to their use in modern sporting events throughout Japan, students will gain a deeper knowledge and appreciation of the world of percussion in Japan. The session includes a building activity where students will have the opportunity to play with Japanese-style drum sticks and wooden clappers so that they can share in the rich tradition that is *wagakki*. Students will leave this program able to appreciate the importance of percussion instruments in Japanese music, tradition, and popular culture.

Content Area Keywords/Searchable Terms: Percussion instruments, Japan, Japanese music, Japanese culture, theater and music

Learning Outcomes / Impact:

By the end of this program, students will

Knowledge: Hear and describe how Japanese percussion instruments play a vital role in Japanese tradition and world popular culture, and how it can be used in music compositions or sporting events.

Execution: Create Japanese drum sticks and clappers, then perform basic percussion techniques using those implements.

Reflection: Evaluate how percussion is part of Japanese culture by telling how percussion is being used in a variety of Japanese cultural contexts.

Nathan Huxtable (he/him) is a percussion educator and music scholar based in Riverside, CA. His research interests cover marching bands and drum corps in the United States, where he has also worked as a teacher, community historian, and amateur archivist. Nathan works with the Gluck Arts program as a fellow teaching students about the world of percussion beyond Western European classical music.

Viet-Hai Huynh, Ph.D. Student. Fellow in Digital Composition

An Introduction to Asian American Taiko

A short introduction into the world of taiko, participants will hear the taiko drum, learn more about this distinct form of Asian American music, its local groups, and its generative community across the United States. This workshop explores the history of taiko from Japan to California and beyond. After spending the first ten minutes listening to a song on the drum, covering the history of Asian American taiko, students will spend the last part of the class warming up, learning how to hold their kata (taiko form), vocally learning "Renshu (Practice) Taiko", and the methods of striking the drum itself.

Content Area Keywords/Searchable Terms: Japan, Asian America, taiko, drumming, percussion, music, <https://www.youtube.com/watch?v=BZDbUAE9vzo>

Learning Outcomes / Impact:

By the end of this program, students will

Knowledge: Students will discover how musical performance and taiko can create communities and be utilized to maintain and share tradition.

Execution: Through active participation, students will learn the basics of playing taiko and the vocal pedagogy (kuchi shōga) associated with it.

Reflection: Students will demonstrate their knowledge of taiko by memorizing and performing at least the first half of Renshu Taiko as a class while being encouraged to learn the rest on their own.

Viet-Hai is a doctoral student in ethnomusicology at UCR whose research interests include Asian American youth culture and its relationship with EDM/rave culture, Asian (Americans) in the popular music industry, and Vietnamese American identity construction through music. He is fascinated with the ways music and media alter perceptions of Asian Americans in mainstream culture through reaffirming and negating existing stereotypes, such as the model minority and the yellow peril, while simultaneously

creating new subjectivities. After spending one year at NYU Abu Dhabi and another year at two different community colleges in the Bay Area, Viet-Hai transferred to UC Berkeley and graduated with a degree in Anthropology (magna cum laude) in spring of 2022. A strong advocate for equal access to arts education, he volunteered with the Community School of Music and Arts in the Bay Area, mentored students at Berkeley Arts Magnet School, and worked with HLAB Inc. in Japan. He hopes to bridge the gap between academia and the public, serving and working with under-represented minorities to learn how to best support their academic paths forward.

Dr. Ricardo Reyes Paz, Post Graduate Fellow in Musicology

The Guitar and creative ideas, concepts and feelings

Classical, rock, jazz, heavy metal, Latin musics sound so different when you listen to them, but they all have many similarities, including the guitar. This program of live guitar performance and recorded samples compares and contrasts the genres through performance of technique, rhythm and sound produced by the guitar in many different types of music. Participants will generate musical patterns and ideas by clapping rhythms and describing techniques and sounds. Students will interpret the genre's expressive intent and justify how an analysis of the structural characteristics, context, and technological and creative decisions informs interest in and response to the music.

Content Area Keywords/Searchable Terms: Harmonizing Instrument: Guitar styles, jazz, rock, country, heavy metal, blues, music, flamenco, norteño, Mariachi.

Learning Outcomes / Impact:

By the end of this program, students will be able to identify many guitar styles by comprehend different guitar technical approaches in different genres.

Knowledge: Know how to identify and clap different guitar rhythm patterns used in music

Execution: The guitar music styles for performance are chosen by the students and ranged from songs in English or any other language familiar to the student.

Reflection: Participants can develop their own criteria and choose a style and groove to complement their work.

Born in Mexico City, **Dr. Ricardo Paz** has performed the guitar throughout Mexico and the United States, including Weber State University, University of Utah, Brigham Young University, Utah State University and Springville Museum of Art in Utah among others. Dr. Paz has appeared on National Public Radio in the United States. Dr. Paz has also been an adjudicator for the prestigious Guitar Foundation of America symposiums in both Phoenix and Las Vegas in the college categories. He holds a M.M. and D.M.A. in Guitar Performance from Arizona State University where he studied with the internationally acclaimed guitar professor Frank Koonce. He is currently studying a Ph.D. in musicology at University of California, Riverside.

Hannah Snavelly, Ph.D. Student Fellow in Ethnomusicology

Let's Explore Chile! A Multi-sensorial Exploration of Chilean Music and Arts

The long, skinny country of Chile is known for its wide variety of cultures, music, and artisanal crafts. This program introduces students to a wide variety of these cultures through music, dance, games, and artisanal objects. Students will go on an adventure through Chile, beginning in the arid deserts in the north, travelling the whole way down to snowy Patagonia, and ending on Rapa Nui (Easter Island).

Throughout their journey, students will dance and sing to *cacharpayas* played on guitar, sing waltzes from the island on Chiloe to the rhythm of the accordion, and sing along to string games from Rapa Nui. A multi-sensorial experience, they will have the opportunity to try out instruments and touch artisanal goods such as wool hats, blankets, and pottery, that all connect to the various musical practices. By the end, students will have a deeper understanding of Chile's rich musical forms.

Hannah Snavelly (she/her) is excited to return as a Gluck Fellow after living in Chile for two years! She is a Ph.D. candidate in ethnomusicology at UC Riverside, with research interests in Chilean folk music, gender, and national identity. During 2022-3, she conducted dissertation research in Valparaíso and Santiago, Chile, focusing on the Chilean folklorist Margot Loyola and her students, examining the ways

that national cultural heritage values and performance practices are taught and transmitted. Hannah holds an M.A. in ethnomusicology from UC Riverside and a BA in Music and Spanish from Messiah University, Pennsylvania. A multi-instrumentalist, she continues to perform with ensembles in the Southern California region and in Chile. In her free time, Hannah enjoys hiking, bouldering, sewing, and searching for the world's best ice cream.

STEAM

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

Program Length: ½ hour program for 4-7year olds | 45-minutes - one-hour for HS and FL

Availability:

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 <https://risk.ucr.edu/visitors#insurance-and-indemnity-agreem>

Chun Chia Tai, Ph.D. Student Fellow in Ethnomusicology

Gluck Pentland Concert Series

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

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

Chun Chia Tai is a Ph.D. candidate in the Ethnomusicology program, University of California, Riverside. 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. Her master thesis worked with Taiwanese elders in a Japanese Song class in Taiwan to see the ongoing impact of colonialism and dictatorship on Taiwanese people. Now, she is working on Southern Californian Pacific Islanders' reggae music to discuss the intersection of Blackness and Indigeneity in diaspora.

Pedro López de la Osa is a Spanish guitarist who specializes in chamber music, pedagogy, and research. He studied with Alfredo Capriles and completed his Guitar Degree at the Royal Conservatory of Music of Madrid with José Luis Rodrigo, with whom he developed deep technical and musical skills. Two great mentors then followed: Betho Davezac and Eduardo Fernández, with whom he then completed his professional training. He earned his Music Education degree at the La Salle University in Madrid with the renowned pedagogue Raquel de las Heras. He later completed his master's degree in chamber music, with honors, at the Girolamo Frescobaldi National Conservatory of Music in Ferrara (Italy) with Tiziano Mealli and Stefano Cardì. Curious still, he then completed his second master's degree in music, this time in research, at the Autónoma University of Madrid with Germán Labrador. He was pleased to receive 2007 the Joaquín Rodrigo Prize in chamber music and he has been granted several scholarships such as the AIE National Association, Mutua Madrileña Foundation, the University of Santiago de Compostela in Spain; and the Gluck Foundation, the University of California Riverside in the United States. As a professional guitarist, Pedro López de la Osa has focused on chamber music, forming a successful duo with the pianist Pablo López de la Osa and the guitarist Paolo Benedetti in Spain, France, Italy, Czech Republic, Switzerland, Palestine, Ecuador, Costa Rica, USA, and Poland. He also enjoyed performing with many duos, trios, and quartets, as well as orchestras with recordings for Radio Spain, Canal 7-Costa Rica, and RTVE. He has given masterclasses while a guest in there widely varied nations such as Costa Rica, Italy, Switzerland, Ecuador, Palestine, and Spain. Pedro López de la Osa has pedagogic and research works published and performed in Spain, South Korea, Colombia, Italy, Palestine, United States, and Honduras by publishers such as SM, Enclave Creativa, Gimm-young, Delfín; Concerto Journal, Il Fronimo Journal, Music Magazine Cuatro42, and Polifemo. In 2016 he was awarded by the Academic Board of the Edward Said National Conservatory of Music in Jerusalem with the Special Award of the Conservatory "for the committed and impressive development of our Institution since you earned your position". Currently, Pedro López de la Osa is a doctoral candidate at the University of California Riverside, where he has been awarded the Dean's Distinguished Fellowship Award to pursue his Ph.D. in Musicology under the guidance of Dr. Walter Clark. Since he started the program, Lopez de la Osa had presented papers at several conferences at the University of Melbourne in Australia; the Sociedad Española de musicología, and the University of Oviedo in Spain; University of California Riverside, American Musicological Society, The Center for Iberian and Latin American Music, and Pacific Ancient and Modern Language Association in the United States. Since he started the program, He has been awarded for his research with several prizes such as the Anthony Ginter Award, The Ignus Dahl Award, The Dissertation Year Program Award, and The Manolito Pinazo Memorial Award.

Cinthia Duran Larrea, Ph.D. Student Fellow in Critical Dance Studies, Bayu Wilson, Ph.D. Student Fellow in Astrophysics

Salsa Socials

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

Salsa Dance Crew

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

Cinthia Duran Larrea is a movement researcher with a decolonial vision and a commitment for social and environmental justice. Her international trajectory includes ethnographic research in Ecuador, Peru, the United States and Austria on contemporary forms of ritual dance as a tool for decolonial praxis. As a

performer and activist, Cinthia has participated in several productions in Ecuador, the US, and the UK addressing issues ranging from gender and racial violence to mental health stigma. Her current research focuses on the embodied decolonial strategies articulated by Latin American Mestizas in the context of migration, assimilation, uprootedness, transgenerational trauma, and transnational constellations of belonging. *B.A. (Honors) in International Affairs, Double-Minor in Dance and Latin American Studies, Skidmore College. M.A. in Dance Knowledge, Practice and Heritage, at the CHOREOMUNDUS consortium: UCA(France), SZTE(Hungary), NTNU(Norway), and RU (United Kingdom)*

Eloy Neira de la Cadena is an Ethnomusicology Ph.D. student (UC Riverside).

Marielys Burgos Meléndez, she/ ella M.A. Dances Studies, State University of New York/ Brockport B.A. Double Major in Psychology & Sociology, University of Puerto Rico, Río Piedras AfroBoricua dance researcher, communicator, educator, advocate, and audio describer. Marielys' artistic and scholarly work is framed through Social Justice practices, Decolonial Methodologies, and Intersectional Feminism. Since 2014, she investigates experiences, poetics and narratives of mobility, migration, and displacement. Marielys has served as administrator and communicator for the arts for a decade and has shared academic and artistic work throughout Europe and Latin America. Her research interests focus on Indigenous and African Diaspora dance artists, and intersect activism, embodied spiritual practices, experimental dance-making, and artists' patterns of mobility—as migration or displacement. In 2023 she was nominated for a Bessie's Award for Outstanding Performance (Ensemble) in New York City and recently received a Health Humanities and Disability Justice Fellowship at University of California, Riverside.

Jorge Poveda Yanez B.A. in Performing Arts (Hons), Universidad Central del Ecuador. BA in Law (Hons), Universidad de las Américas (ECU). M.A. in Dance Knowledge, Practice and Heritage, CHOREOMUNDUS consortium, Université Clermont Auvergne (FRA) Performer, academic and researcher focused on the legal and artistic aspects of the digitization of intangible cultural heritage. Jorge is a member of S:PAM (Studies in Performing Arts and Media) and IPEM (Institute of Psychoacoustics and Electronic Music) at Ghent University wherein he explores new technologies of human movement recognition and blockchain architectures. His most recent publications are included in *Dance Chronicle*, *Dance Articulated*, and *Revista de Humanidades Digitales*. As a Fulbright scholar, he is joining the Dance Department at UCR as a Ph.D. fellow and Teaching Assistant in 2022. For expanded information please follow lasospechaperpetua.wordpress.com.

Fabiola Ochoa Torralba (they/she), Ph.D. Student Fellow in Critical Dance Studies and Kevin Wong, Graduate Fellow in Experimental Choreography

CHASS Mixer

We offer a moment to chill, eat, have fun, and explore other ways of doing the work that you love. The mixer includes a range of activities where you can meet new people, build connections, and try something new.

We invite you to amplify the offerings of our amazing team and contributors by sharing this event with your networks across disciplines.

Fabiola Ochoa Torralba is a practice-based learner/thinker/maker who centers experiential learning, lived-experience, and praxis with twenty years of intensive, embedded, and collaborative based community work. As a movement artist, cultural worker, and activist they share embodied learning with inner city children and youth, seniors, im/migrants, Spanish monolingual speakers, LGBTQIA+, BIPOC, and working-class people through choreography, research, practice, and performance. She has worked with SpareWorks Dance, Dance Exchange, Safos Dance Theatre, Forklift Danceworks, Urban-15, Dancing Earth Contemporary Creations, Erison Dancers, Alamotion Dance Troupe, Esperanza Peace and Justice Center, and the City of San Antonio Parks and Recreation Department. Their current initiatives include the East to West Project centering the cultural expressions, politics, and histories of descendants of the African Diaspora and nx/sx, a performance project of kuir, questioning, gender fluid, and non-conforming im/migrants. They are a contemporary dance teacher, choreographer, and performer whose practice is substantially informed by modern, post-modern, improvisation, somatics, jazz, ballet, hip-hop, experimental performance, street theater with additional study in other movement forms and engagement modalities in informal, formal, social, recreational and ceremonial contexts. Born in

Acapulco, Guerrero, Mexico, they are an immigrant who grew up undocumented in San Antonio, Texas and are a high school graduate of the historically significant Edgewood Independent School District. They are a first-generation college student from families on both side of the U.S. Mexico border who has obtained an B.A. in Mexican American Studies with a concentration in Anthropology, an A.A. in Dance, and an M.F.A. in Dance with an emphasis on Choreography. They are currently a third year Ph.D. student in the Critical Dance Studies program at the University of California at Riverside.

Kevin Wong, from San Francisco, California, is a Dance Major and Education minor graduate from the University of California, Riverside

Negar, She/Her BA in Architecture, Qazvin Azad University Negar Kamali is a multidisciplinary artist with experience in dance, theater, photography, videography and woodworking. She has formally taught Persianate and Iranian dance forms since 2011 and enjoys playing Daf percussion. Over the past few years traveling to different regions in Iran, she choreographed dances inspired in Iranian geography, history, and literature. She is an active member of the Iranian Dance Studies Working Group (Dance Studies Association) and hopes that by weaving together contemporary dance, theater and photography, she can continue to create paths for expressing the realities around her.

Jessica Maccaro, Ph.D. Student Fellow Ph.D. Candidate in Entomology

Being Human Festival - UCR Barn Theatre

Artistic Expression of Original Research

The Artistic Expression of Original Research exhibition exemplifies what incredible work can come from blending the humanities and sciences. Following a 3-day retreat where students in the sciences learned from artists across the mediums of paint, sculpture, creative writing and music how to translate their original research or favorite scientific concepts into a piece of art. Through translating science into art, the students not only learn to communicate science in a new way but also to understand it in a new light. Besides simply clarifying facts, they are guided to discover what science means to them and how it might be meaningful to our communities. The art exhibition will be the culmination of this transformative experience. At the exhibitions, each of the students will attend with their work, ready to chat with community members about the science and emotion behind their pieces as well as their own scientific and artistic journeys. Gluck fellows in the departments of art and creative writing for the performing arts will facilitate at art making tables, each with an objective that responds to materials or ideas. Attendees will have the opportunity to create work responding to the exhibition using the provided artmaking materials.

<https://www.prnewswire.com/news-releases/national-humanities-center-announces-sites-for-inaugural-being-human-festival-301991113.html>

Jessica Maccaro is a Ph.D. Candidate in the Entomology Department, an NSF GRFP fellow and a returning Gluck fellow. She got her undergraduate degree at UC Berkeley in molecular environmental biology. Beyond her scientific training she is a visual artist, poet, podcaster and science communicator. Overall, she lives for trans-disciplinary projects that blend arts and science to create novel forms of science communication and appreciation.

Miranda Buckley is a Ph.D. student in Evolution, Ecology, and Organismal Biology at UC Riverside. BS from Cal Poly Pomona and transferred from Victor Valley College.

Jeff Ellis is a statistics major that focuses on modeling personalized health disparities and is not a returning fellow. However, he has been around a lot to help Jess with her insect collages during the salsa dance jams last year :D He participated at the AEOR debut last year, and now is returning to be a chef this weekend to feed the artists creativity with cuisine!

Nora Flynn (she/her) is a fifth year Ph.D. candidate in the Botany and Plant Sciences department at the University of California, Riverside. Her major area of research is plant molecular biology. Specifically, she researches the RNA biology of chloroplasts, which are the site of photosynthesis in plant cells. Alongside her research, Nora enjoys science communication and will be discussing science through art at the Artistic Expression of Original Research exhibition this year.

Miguel GP is a computer science student interested in multidimensional data analysis and working to solve real world problems.

Chris Grossack (they/she) is a math Ph.D. student interested in the intersection of algebra, geometry, and logic. As an undergraduate at Carnegie Mellon, they studied math, computer science, and music, which are still the driving forces in their life. Chris has been playing flute for over twenty years, composing for over ten, and is continuing to grow musically and mathematically every day.

Henry Harrison is a 3rd year Ph.D. student in the political science department at UCR, with research focus in political economy, international relations, and comparative politics. He has an undergraduate degree from Tulane University, where he studied, among other things, Music, Science, and Technology, a program designed to engross students in the historical and contemporary traditions of electronic and unconventional music. His specialty is in Puredata, a music coding language for importing data, creating synthesizers, and manipulating sound, where he creates predominantly ambient soundscapes.

Angelina Lam (she/her) is a Biomedical Sciences Ph.D. candidate and first-time Gluck OPA! Fellow. In the Zaghera Lab, her research focus is on the neural pathways contributing to sensory selection and behavioral inhibition. Her dissertation will investigate sensory and motor cortex function in a sensory discrimination task in mice, using electrophysiological methods. Prior to starting graduate school, she attended UCR for her undergraduate studies in Biology. As a first-generation graduate student, she is passionate about science education and outreach. Currently, she also serves as the president of the Biomedical Sciences Graduate Student Association and as a clinical research assistant for the School of Medicine.

William Lampman (he/they) is pursuing a Ph.D. in Evolution, Ecology, and Organismal Biology at UCR. His research is focused on animal behavior and the personality profile of the High Runner Mice selectively bred for voluntary exercise. William possesses dual bachelor's degrees from the University of Arizona in Plant Sciences and Natural Resources: Wildlife Conservation and hopes to utilize animal behavior for conservation in the future.

Roxanna Pignolet (she/her) is a Microbiology Ph.D. student in Dr. Yujie Men's lab at UC Riverside, where she is investigating how microbes break down the recalcitrant environmental contaminants known as PFAS. She previously received her B.S. in Biochemistry and Molecular Biology with a minor in Professional Writing at UC Davis. Currently, she is interested in using analytical chemistry alongside molecular and microbiological techniques to better understand the health and environmental impacts of PFAS contaminated sites, and potentially help inform remediation efforts in the future. She is also passionate about participating in science outreach to reach broader audiences and inspire others to be excited about science.

Allyssa Richards (she/her/hers) is a first-generation college student and third-year Plant Biology Ph.D. Candidate studying desert ecology in the lab of Dr. Exequiel Ezcurra. Her research focuses on the evolutionary and adaptive value of extrafloral nectaries (EFNs), nectar secreting glands found outside of flowers, in barrel cacti found across the American Southwest and Mexico.

Isaac Rodriguez (He/Him/His) is a Biochemistry major pursuing a Ph.D. degree at UC Riverside. He graduated with a Bachelor of Science in Chemistry and Biology at the University of Redlands. His career goals include bridging the gap between science and general communication through artistic expression and education.

Chandler Spahr, M.A. is a fourth-year Ph.D. candidate in the Social/Personality Psychology program at UC Riverside, specializing in health and well-being. She earned her B.S. in Psychology from UC Davis and her M.A. in Psychology from San Diego State University. Chandler's research employs observational techniques, particularly utilizing an audio sampling tool called the Electronically Activated Recorder (EAR). Through this method, she investigates the natural social behaviors that individuals engage in unconsciously, or which are not effectively captured through self-reporting. Her focus lies in understanding the correlations between these behaviors and mental health as well as overall well-being.

Zariah Tolman (she/her) is a 2nd year Ph.D. student studying Developmental Psychology. She researches how engagement with the Positivity Outward Mentoring App develops resilience, self-awareness, and well-being. Zariah is the founder and executive director of Positivity Outward, a trail runner, a motorcyclist, and an artist.

Ben grew up in Portland, Oregon, and became interested in studying plants at a young age while working in gardening and habitat restoration. Further experiences traveling highlighted the importance of increasing global access to high quality food, leading to Ben's interest in crop protection. At the University of Minnesota, Twin Cities, Ben majored in plant sciences with a focus on plant pathology. After university,

Ben van Raalte worked for two years on a small team of agronomists managing production of hops, apples, and pears in the Yakima Valley of Central Washington state. Ben is currently a Ph.D. student in

entomology at the University of California, Riverside. He works in Dr. Kerry Mauck's lab where his current project is focused on developing melon varieties resistant to the sweet potato whitefly, a difficult to control insect pest that vectors multiple crop viruses and has caused widespread damage to the California melon industry.

Chris Wolird completed his bachelor's in mathematics at U.C. San Diego in 2018. He then spent 5 years writing sci-fi fantasy novels, constructing fictional languages for video game groups, and consulting as an eco-friendly farm designer before deciding to return to academia. He is currently completing his Ph.D. in mathematics with a specialization in geometry, algebra, and computation.

Chujing Zheng (She/her/hers) is a 3rd Ph.D. student in the Department of Chemical and Environmental Engineering. She currently focused on the fate of antibiotic resistance in the agricultural environment. She got her bachelor of geography and Master of Environmental Science in China.

Dimitris Chatziparaschis is a Ph.D. student at the ARCS lab at ECE Department of UCR, working on robotic perception and localisation. His educational background is also based on ECE, as he worked in Search-and-Rescue robotics research.

Gabrielle Moneymaker (she/her) is a Plant Biology Ph.D. student studying plant physiological ecology of the giant rosette growth form. She is minoring in stable isotopes and ecology, while majoring in plant physiology.

Janty Woojuh (He/Him) is a Ph.D. Student in the Department of Botany and Plant Sciences. His work combines both the synthetic organic chemistry and plant biology fields, through a project on synthesizing new agrochemicals which control the drought response in plants.

Gluck at UCR ARTS in downtown Riverside

Sarah Faulk and Timothy Leblanc, Graduate Fellows in History of Art

Reflecting Forward: Pop-Up Talks on Contemporary Art with ARTS!

Interested in contemporary art in your Riverside community? Join us for First Thursdays at UCR. This program is a docent-led viewing of select artworks on exhibit, in which learners are encouraged to tell stories inspired by the viewing. The learners will be asked to "dwell" in the artwork, considering what experiences it conveys, stories it tells, or arguments it makes. The learners' experiential interaction with the artwork can lead to conversation within the viewing group. Then, the docent will contextualize the viewings with a brief overview of the artworks and artists. Afterward the docent-led viewing, learners will be asked to write or draw, to further explore the inspiration drawn from the encounter with the artwork.

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

By the end of this program, participants will

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

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

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

Content Area Keywords/Searchable Terms:

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

Sarah Grace Faulk is a Ph.D. Student in the Department of Art History at the University of California, Riverside. Her work interrogates the histories of technology and media, including performance, conceptual, and archival practices.

Timothy LeBlanc (He/Him) is working on getting his Masters in Art History after having got his Bachelor's in Business from University of Redlands. He has spent his whole educational history in the Inland Empire. It has amazed him how many areas there are, like UCRARTS, that are outside of formal schools that can offer so much to a wide variety of communities. He is excited for his first experience as a Gluck Fellow this year.

Ashley McNelis, Ph.D. Student Fellow in Art History

Slow Art Sunday

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

Content Area Keywords/Searchable Terms:

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

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

Gluck in the Community

Jovanna Isevski, Ph.D. Student Fellow in English; Inès Kivimäki, Graduate Fellow in Art; Johanna Nieto Rojas, Ph.D. Student Fellow in Hispanic Studies; Alba Rodriguez, Ph.D. Student Fellow in Religious Studies; Athena Sesma, Graduate Fellow in History of Art

First Sundays at the Riverside Art Museum and the Cheech

Join Gluck fellows every First Sunday at the Riverside Art Museum and the Cheech for topical art making projects that you can make and take home. 1:00-4:00, First Sunday of each Month, October – May.

Jovana Isevski is a Ph.D. student in English deeply invested in transdisciplinarity. She has engaged with the fields of ecocriticism, philosophy of science, critical Indigenous studies, and critical race theory, among others. In her dissertation, she has moved towards medical humanities and the philosophy of the body. Apart from college courses, she has taught English in high schools and kindergartens. She is passionate about dance, gardening, yoga, and arts.

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

Alba Rodriguez' current research focuses on South Asian philosophical and religious traditions, with a focus on the continuities and discontinuities between traditional and contemporary forms of Jain ethical and meditation practices. I graduated in psychology at the University of Valencia, Spain, and completed a master's degree in yoga studies at Loyola Marymount University with the support of the Fulbright program. As part of the Ph.D. program, I've been a Teacher Assistant for the last two years in classes that introduce undergraduate students to the academic study of religion. I am also the International

Student Affairs Officer of the Graduate Student Association (GSA), where I serve as an advocate for the graduate student community. Through my life, I have volunteered in other organizations such as Psychologists Without Barriers, Venice Family Clinic, Friends of the Saharawi People, and Bona Gent, Friends with People with Intellectual Disabilities. To recharge and unwind, art, nature, and friends help me most. I've been always interested in art, especially crafts and music. I played the saxophone for ten years in a local band in Spain and served in the board for over four years.

Johanna Nieto Rojas was born in Bogotá, Colombia. She is a political scientist, chef, and holds an M.A. in Cultural Management. Currently, she is a doctoral student in Hispanic Studies at the University of California, Riverside. With a decade of experience in designing, coordinating, and implementing programs and projects of promotion and circulation of the arts, crafts, and culture, Johanna focuses on developing social innovation projects for community and territorial development. She has collaborated with public entities such as the Ministry of Culture of Colombia, the Secretary of Culture, Recreation, and Sport of Bogotá, the British Council, and the District Institute of the Arts in Bogotá.

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

Jorge Calaf, Eloy Neira de la Cadena, and Cal Plett, Graduate Ph.D. Student Fellows in Ethnomusicology

Healing through Collective Songwriting in the Community

This workshop creates a musical space to talk about the depreatory attitude that the logistics industry is having in the Inland Empire, Through Community Song Writing a technique developed between El Ejercito Zapatista de Liberacion Nacional, Marta Gonzales and Indigenous people in Chiapas Mexico. This technique creates safe spaces to address communal precarity and sufferings, it also provides the space to recognize communal strengths and agency. This workshop will be taught in a collaborative way between Dr Xochitl Chavez, and Ph.D. students Jorge Calaf, Cal Plett, and Eloy Neira de la Cadena.

Content Area Keywords/Searchable Terms:

Community, Songwriting, social change, Ecology, displacement.

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

Born in Lima, Peru, **Eloy Neira de la Cadena** is an Ethnomusicology Ph.D. student (UC Riverside). He holds an M.F.A. in music and an M.A. in Aesthetics and Politics (California Institute of the Arts), a B.A. in music (McGill University), and an Afro Latin Studies Certificate (Afro Latin American Research Institute, Harvard University). He is concerned with racial-cultural hybridity as a political-aesthetic concept. In this regard, he conducted fieldwork with vulnerable communities in Peru, Bolivia, Mexico, Cuba and United States. Currently he is preparing a research focused on the Afro Descendants-Indigenous People mestizaje (first in Peru but also in Chile, Ecuador and México) and the expression of their shared history and current struggles through symbolic forms like music, dancing and cooking.

Cal Plett is a Graduate student at the University of California, Riverside and is currently majoring in Ethnomusicology. Their pronouns are they/them, and they come from Indiana, gaining a Bachelors of

Music Performance and Minor in Women's Gender and Sexuality studies at DePauw University in 2022. This is their first time participating in the Gluck Fellowship program.

Noah Arjomand, and Kelsey Ferrell, Graduate Fellows in Creative Writing for the Performing Arts

Film screenings

KASSIA REVOLUTION

Kassia of Byzantium is the earliest known woman composer with surviving works, yet few have heard her name. This 9th-century abbess founded her own monastery in Constantinople, where she wrote hymns and gnomic verses. With *KASSIA REVOLUTION*, a series of experimental films, Noah Amir Arjomand (Director/DoP) and Mariia Bakalo (Choreographer/Dancer) will bring Kassia's vibrant texts and music to new audiences. Brett Umlauf (Music Director/Singer) will join Arjomand and Bakalo in producing this work. Umlauf was a 2022-23 Fulbright Fellow in Greece and Turkey, where she researched the life and works of Kassia. *KASSIA REVOLUTION* expands on Umlauf's *KASSIA: SOUND ICON*, an audio exhibit built with Turkish composer Çiğdem Borucu from Umlauf's singing mixed with field recordings from ethnographic work in a women's Byzantine choir and an Orthodox women's monastery that will debut at SALT Gallery in Istanbul this fall.

Set to Umlauf's interpretations of Kassia's sound-world, Bakalo will devise and Noah will creatively film five dance performances that embody different aspects of Kassia's tumultuous life in a medieval cosmopolis riven by religious conflict. The following short films will comprise *KASSIA REVOLUTION*:

I. The Cell

Bakalo dances within the dimensions of a monastic cell. The audio track "Spiritual Lyre" (by Umlauf and Borucu) features sounds from the monastery routine: the rhythmic wooden block calling nuns to prayer, the jingle bells of the priest's incense thurible, the slam and lock of the cloister's gate. Nuns voices, reading Kassia's epigrams about the monastic life and chanting prayers in church, combine with a haunting Kyrie Eleison sung by Umlauf.

II. The Wheel

Umlauf sings the hypnotic medieval vocal exercise known as "The Wheel of St. John Koukouzelis," cycling through the musical modes of Byzantine chant. Bakalo performs on a floor on which is painted a reproduction of the Wheel (see image below)

Noah Amir Arjomand (he/him) is a second-year M.F.A. student in the Creative Writing and Writing for the Performing Arts program. He is also a sociologist (Ph.D. Columbia University, 2018), author of the 2022 book *Fixing Stories* on news media in Turkey and Syria, and a multi-genre filmmaker. He co-directed and co-produced the documentary **Eat Your Catfish** about the last years of his mother's life with ALS, which the PBS series *POV* broadcast in 2023.

Donkumentary

Donkumentary, a film by Kelsey Ferrell and Max Calzada

After moving to Riverside, California and discovering the presence of feral donkey herds, Kelsey goes on a quest to find the true meaning of interspecies cohabitation. Kelsey searches for answers about the local donkey population, interviewing animal control officers, evolutionary biologists, ecologists, and UCR students for insights. It becomes clear that the donkeys are feral— neither domesticated nor wild— complicating their relationship to humans and what it means to live alongside them.

Brought to you by the Gluck Fellows Program of the Arts and the department of creative writing for the performing arts.

Kelsey Ferrell is a second year M.F.A. candidate in Creative Writing and Writing for the Performing Arts at UC Riverside. She has a concentration in Creative Nonfiction. Kelsey grew up on the central coast of California. She earned her B.A. at UC Berkeley in 2020 with a major in Global Studies and minors in both Global Poverty & Practice and Journalism. While attending college she wrote and edited satire for *The*

Free Peach, was an active member of Songwriting at Berkeley, wrote and released her first album *Trauma Portfolio*, studied abroad at the University of Sussex, and began performing stand up comedy. After college, she lived in Los Angeles pursuing her creative aspirations while working at a cat cafe. She now lives in Riverside and pursues the same passions, alongside new pursuits of prose, screenwriting, film making, and educating! She was a finalist for the 2022 Barry Lopez Prize for Nonfiction and is a 2023-2024 Gluck Fellow. This is her first film.

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.

Keko Jackson and Alexis Varga, Graduate Fellows in History of Art

Gluck and the UCR Visual Resources Collection

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

[Online Archive of California, ArtStor](#)

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

Keko Jackson was born and raised in Los Angeles and in 2010 moved to San Francisco to attend San Francisco State University for undergrad. At SFSU he majored in Visual Communication Design and minored in Political Science. He currently is going into his second year as an Art History master student

with an interdisciplinary focus engaging additional fields such as Ethnic Studies. In addition to school, he is also an artist and archivist who combines his interests as a way to share stories and knowledge. **Lexie Varga** (She/Her/Hers) is a second-year Ph.D. Student in UCR's Art History Department. She received her Bachelor's from Scripps College in 2020 and Master's from Claremont Graduate University in 2021.

Gluck on Social Media

Find updates on local Gluck events by liking our Facebook page: [Gluck Fellows Program of the Arts at UCR](#) and check out examples of our Fellows' work on the Facebook page: [Gluck Fellows of University of California, Riverside](#).

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

Gluck Podcasts with UCR ARTS

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

GluckTV

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

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>

Gluck Creative Classroom

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

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

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

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

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