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Programs Available: Art-making and Art Appreciation

Zoe Appleby, Graduate Fellow

Exploring Shield-Designs Around the World and Through Time

What is most important to you? What is your greatest strength? What do you believe is worth defending? From Zulu warriors to medieval Europeans, many different cultures, societies, families, and individuals across time have used these questions and the art of shield-design to signify to the world what is most important to them. In this workshop, students not only learn the history of and how to analyze shield-designs, but they also participate in this art form, which stretches across continents, cultures, and eras. After a brief teaching segment and a class discussion segment, the students write down one to four things they value most and images that correspond to these things. From this list they then design, draw, and create their own shields using provided art supplies. This workshop promotes an understanding of cultural diversity, conduces self-reflection and self-expression, and makes the students participants in the historic and culturally relevant art of shield-design and heraldry.

Content Area Keywords/Searchable Terms

Aztec shields, coats of arms, Zulu shields, Mayan shields, ancestry, self reflection, multiculturalism, Viking shields, medieval heraldry, Achilles' shield, core values, state flags, Inca shields, diversity

Learning Outcomes and Objectives

By the end of the program, students will know the history of and how to analyze shield-designs and heraldic symbols across cultures, they will have spent time in self-reflection on what they personally value most, and they will have learned to express themselves visually through the art of shield-design and verbally through class sharing time.

Common Core Learning Objectives

1. Knowledge: The students in this lesson will come to know the history of shield designs and how to analyze these designs, but they will also come to a deeper self knowledge of what they themselves value most. Shield-designs have held great significance for societies and individuals throughout time and across continents. A culture that truly knows itself is apt to express that self-knowledge of its own values, often through the visual art of shield-design. This art form pertains to every part of life insofar as it, shield-design, reflects what a society, community, or individual values most. A person/society that has this self-knowledge will be able to order all aspects of life to what is most important, their core values. Expressing self-reflective knowledge of one's core values through producing visual art and making a verbal presentation of the art solidifies that knowledge.
2. Execution: Students will make their own shield-designs. This activity will not only allow them to creatively express themselves, but they will be prompted to think deeply about what matters most to them. This self-analysis of values and value placement is at the heart of any culture that knows itself and is an important activity for kids to lightly participate in from a young age.
3. Reflection: Students will show their opinion of their experience of shield-design by explaining to and discussing with the class their own shield-designs. This dialogue will promote further communication and reflection on this artistic activity and cultural topic with friends, teachers, and family.

Outcome Assessment Strategies

1. After listening to my lesson on what heraldry and shield-design historically is and how to analyze a given shield, the students will participate in a class discussion where we will analyze a few shield-designs together, putting to use the methods I gave them in my lesson. I will ask questions about details on the shields that I show over the projector, then I will use answers given to me by the students to ask further questions to prompt them to say what might be the significance of those details in the overall design. This discussion will solidify and demonstrate their knowledge of the lesson I have taught them.
2. In the shield-design activity, students will have the chance to personally reflect on what is most important to them, what is worth being depicted on their own shield, and how they might visually convey this valued thing or concept. I will circulate through the classroom dialoguing with students about their designs and executions. This art project will demonstrate their execution of the activity that pertains to my lesson on shield-designs. It will also solidify the lesson I have taught them, because we remember what we connect personally with. Their

production of the art work will be a personal connection to the lesson I have taught them and a chance for them to interpret the key points of my lesson on their own terms and in their own lives.

3. After making their own shields, I will encourage all the students to briefly present and explain to the class their own designs. This sharing will demonstrate the personal connection they made to the art of shield-design through the activity of drawing and painting their own shields.

Zoe Appleby is a first-year Art History MA student at UC Riverside where she has been awarded the Dean's Distinguished Fellowship Award. She is currently studying Medieval Art History under professor Conrad Rudolph and plans, after eventually going on to complete her PhD, to teach at the college level and possibly curate a museum. Growing up in Santa Paula, a small town in an agricultural valley, Zoe was raised with a keen awareness of the importance of multiculturalism (she found herself in a minority, in the public schools, as having English as her first language). Zoe has always been passionate about bringing the fine arts to the public. In high school she earned her Girl Scout Gold Award by designing and leading a children's drama club at her local library, open to the public and advertised through the local public school system. Through undergraduate school she held internships at the Santa Paula Art Museum and the Ojai Music Festival, two institutions which embody the spirit of artistic progress and public outreach, especially reaching out the local and not uncommonly underprivileged population. She believes that such institutions play an increasingly important role in our communities as society grows more and more removed from the cultural values that unite us as human beings.

Her passion for the promotion of cultural dialogue and of public access to the experience of fine art as well as her love for transcendental beauty moved her to apply for an art history degree after completing a bachelors in liberal arts. Besides studying art, she is herself an amateur artist and loves to paint, sketch, act, and dance. Besides making and studying art, she enjoys reading poetry, rock climbing, and playing water polo.

Molly Bond, Graduate Fellow

Ekphrasis: Describing Art and the Art of Describing

Ekphrasis is an approach to writing about art that aims to "bring the artwork to life" through vivid, and often poetic, descriptive language. Dating back to Ancient Greece, the ekphrastic method is still used by art historians and critics even today! In this program students learn how to creatively reflect on the main "action" of a work of art using the basic elements of ekphrastic writing, such as colorful describing words and the appeal to multiple senses through language. Not only do students get the chance to compose their own ekphrastic writings in response to an image, but they will also "reverse the process" and create their own collages in response to a piece of descriptive writing. Thus students experience the creative act of "translation" that occurs between the stories we tell about images and images themselves in the highly engaging and expressive structure of ekphrastic writing, and in this sense be introduced to the basics of art interpretation and appreciation.

Content Area Keywords/Searchable Terms

Ekphrasis, Ancient Greece, Renaissance, rhetoric, writing about art, poetry, descriptive writing

Learning Outcomes and Objectives

By the end of the lesson students will have learned the meaning of the term "ekphrasis" and have had the opportunity to apply their understanding of the concept through the composition of their own ekphrastic writing, and to further reflect on the relationship between language and visual art by "reversing the process" and creating their own collage from an ekphrastic description.

Common Core Learning Objectives

1. Knowledge: We will learn about the history and elements of "ekphrasis," a method still used by art historians describe visual art in vivid, poetic language.
2. Execution: Students will execute their own ekphrastic description in relation to a work of art and create a collage based on such a description.
3. Reflection: Students will evaluate their enjoyment of either writing about art in an ekphrastic mode or creating visual art from ekphrastic descriptions by speaking about their experience of creating these works and sharing their works of art or writing with the larger class.

Outcome Assessment Strategies

1. We will use call and response to learn about what the term “ekphrasis” means and to identify some common elements of ekphrastic writing from an example we discuss as a group, as well as to begin our discussion of the image students will write a description of.
2. When we write our own ekphrasis students will have the opportunity to demonstrate and apply their understanding of the elements of ekphrastic writing; when we create our own collages in response to an ekphrastic description, students will experience first-hand the ways in which colorful writing can literally bring a work of art “to life.”
3. We will discuss our understanding of the elements of ekphrastic writing and share our own writings or “response images” with each other so that everyone might be exposed to a wide range of creative possibilities for such writing and visualizing.

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

Tiffany Chow, Graduate Fellow

My Willow Plate: Chinese “Blue and White” Pottery

Engage with an ancient Chinese art form, and design your own “porcelain” plate! Students learn a brief history about the origins of blue and white Chinese pottery followed by an in class activity where each student is invited to think of their own “myth” to translate into a design to draw on a paper plate. The class is split into two segments; the first portion is a short lecture accompanied by printed posters featuring examples of various plates and designs through history and their associated myths/stories. The second segment is the creative engagement. This project offers students the unique opportunity to learn about an ancient cultural tradition through the practice of pictorial story telling.

Content Area Keywords/Searchable Terms

Chinese pottery, porcelain plate, blue and white pottery, pictorial story telling, mythology, Chinese history

Learning Outcomes and Objectives

By the end of the lesson students will know a brief history of Chinese blue and white porcelain pottery and each have made their own unique paper porcelain plate based on their own myth.

Common Core Learning Objectives

1. Knowledge: Identify how traditions influence design
2. Execution: Students will create and illustrate their own story, and apply it on paper porcelain plate design
3. Reflection: Students will observe each other’s designs and discuss how they translate their stories into imagery

Outcome Assessment Strategies

1. Will ask students to describe what they see on the printed out posters of plate
2. Will then ask students to try to interpret the story/myth by looking at the image
3. Will observe and discuss student’s plate designs so they can speak and listen to each other’s opinions.

Pui (Tiffany) Chow is a Los Angeles based artist, born and raised in Hong Kong. Chow is currently a 2nd year graduate student major in visual art. She received her BFA with honor at Art Center College of Design in Pasadena, CA. She was awarded with the Dean’s Distinguished Fellowship Award and the MFA Fellowship Award by UC Riverside.

Savannah Dearhamer, Graduate Fellow

Developing Your Repertoire: The Art of Still Life

As artists, we often must learn the rules before breaking into innovation. In traditional practices of Western art, still life painting was a core part of a genre hierarchy, which helped complete the *repertoire* of an emerging artist. Often times the still life is the work of art overlooked for enchanting Impressionist landscapes. Well then, what value does a still life carry within a body of work? In fact, prime examples span from Greco-Roman mosaics to the 21st Century. We will investigate and discover what the classic subject truly has to offer. Students learn a brief history of the still life genre while comparing iconic works of art. Students focus on three key principles in formal analysis:

Composition, Light, and Color. Finally students apply their new toolbox of art knowledge in an engaging activity to curate our very own still life!

Content Area Keywords/Searchable Terms

Still Life, semiotics, symbolism, repertoire, portfolio, genre painting, composition, depth of field, shadow box, formal analysis, French Salon and Royal Academy, Man Ray, Georgia O'Keeffe, Pieter Claesz, Leonardo da Vinci

Learning Outcomes and Objectives

By the end of the lesson students will identify three formal elements of a still life, curate their own still life composition and acquire skill in visual analysis through observation and discussion.

Common Core Learning Objectives

1. Knowledge: We will practice and learn the power of studying via eye (careful observation). By identifying formal elements of objects and intentional arrangements students should have more mindfulness about aesthetic encounters in everyday life. We will study still lifes with semiotic examples, and symbolism to reveal meaning that goes beyond the surface.
2. Execution: Students will exercise their teachings in a creative activity to curate their own still life.
3. Reflection: Once their still life is finished, they will reflect with the person sitting next to them and discuss what they created. Did you add anything new into the composition? What was the experience like trying to focus on observing? How did you note the light source?

Outcome Assessment Strategies

1. Engagement: Students will have call and response opportunities to answer questions about the topics at hand. Observational questions will be used to get students comfortable expressing what they see.
2. Volunteer Opportunities: Students will be in smaller groups for activity - I would like to have a few students take turns composing the still life on their table – keeping in mind our discussion. Perhaps one is instructed to choose a new item and place it in the scene, while another student rearranges an object. After, they must say why they made this choice based upon the formal elements we have learned.
3. Brief 2-minute reflection after completing still life drawing activity. Pair up students with the person next to them and have them discuss what their favorite formal element of their still life is, what would they do differently or experiment with next time? Why did they choose a certain artistic style.

Savannah Dearhamer is a Master's student in the History of Art Department at UCR. During her career she has worked for leading institutions such as the Minneapolis Institute of Art, Des Moines Art Center and an art restorer in Florence, Italy. Furthermore, Savannah has managed collections for numerous fine art galleries and contemporary artists. Her passion for Art History also intersects with the legal and business matters that art encounters. Always yearning to absorb new experience and knowledge, a museum is the perfect outlet to get started.

Cara Rae Joven, Graduate Fellow

Vertical Composition: Creating Sculptures with Feeling

Composition is a key element in how an artwork can make us feel calm or anxious. Using geometric foam shapes, students learn how to use compositional and structural balance to create emotional affect and make their own sculptures inspired by a series of works entitled *Cubi* by David Smith. Through looking at Smith's work and composing their own geometric sculptures, students gain a new way of looking at how simple geometric shapes can be used to represent figures and evoke emotional affect.

Content Area Keywords/Searchable Terms

Composition, balance, David Smith, sculpture, vertical, emotion, expressive

Learning Outcomes and Objectives

Understand how to use balanced and unbalanced compositions to create emotional affect in a work of art, as well as experience problem-solving basic building techniques when making sculptures stand. Students will also learn about David's Smith's sculpture and the possibility of representation in geometric shapes. Students will use foam sheet shapes to create sculptures based on a variety of prompts in 'Lightning Rounds' that will encourage their creativity!

Common Core Learning Objectives

1. Knowledge: Students will gain understanding of compositional and structural balance through making their own unique sculptures.
2. Execution: Students will problem solve how to make a composition of shapes balance to stand upright through making David Smith inspired geometric sculptures.
3. Reflection: Students will learn possibilities of expression and imagination in geometric shapes.

Outcome Assessment Strategies

1. I will provide visual examples of artworks that utilize compositional balance and after a few examples, ask the students to guess whether an image is balance or unbalanced.
2. After the first two Lightning Rounds, I will ask students to share with their table groups or the whole class and go through a few examples to show that there are multiple ways to make a structure that stands in 3-dimensional space.
3. After Lightning Round #4 where they will explore interpretations of emotion through their sculptures, students will share in their table groups or with the class to see the diversity of examples.

Cara Rae Joven is currently a second year at University of California, Riverside pursuing her MFA in Art, mostly focused on sculpture and painting. She graduated from University of California, Los Angeles with a BA in Art History in 2011 and also received a BFA in Fine Art (with distinction) from Art Center College of Design in 2015. Joven has also studied painting and drawing at the Art Student's League of New York.

Hanna Lee, Graduate Fellow

Art of Korea: Shin Saimdang, Life as a Woman Artist in Joseon Dynasty

Why have there been no great women artists? Were there really no great women artists or do the social circumstances of our society refuse to acknowledge talents of women? This was the case not only in Western art world but also in the male-dominated Mid-Joseon era. But why is this lady on Korean currency 50,000 won bill? An artist who was ahead of her time, Shin Saimdang, had to constantly fight against the challenges laid in front her life as an artist. Although many historical documents have shaped her reputation as a virtuous wife and a wise mother of the famed Confucian scholar of Yulgok Yi-I, it is her artworks that speak loudest of her identity as an artist. Only recently her achievements as an artist are fully recognized and appreciated. Shin's paintings are known for their lifelike realism through a humorous anecdote of a chicken pecking at her painting, mistaking it for real insects. These enchanting features not only offer aesthetically pleasing scenes that allow enjoy the beauty of nature but also arouse them to appreciate nature through the true and candid representation of unavoidable transience of life. Students have a chance to freely explore, successfully present and support their opinions through an exercise called Visual Thinking Strategies (VTS), which allows them to construct their own learning. They are also able to actively engage in a hands-on activity and go home with an art piece of their own! This program is a perfect place not only for coequal integration experience but also for a deeper understanding of art in different contexts and diverse cultural backgrounds!

Content Area Keywords/Searchable Terms

Korean Art, Joseon Dynasty, Shin Saimdang, *Chochungdo* (Plants and Insects Painting in Korean), women artists in Korea, nature paintings, art of scientific observation, still life, Confucianism, virtuous women, transience of life

Learning Outcomes and Objectives

By the end of the lesson students will: By the end of the lesson students will:

- Observe Shin Saimdang's paintings using scientific observation and share their thoughts/interpretations with the class through Visual Thinking Strategies (VTS) exercises.
- Understand the value of the close relationship between science and art through *chochungdo* paintings and the significance of female artists in mid-16 century Korea.
- Create their own *chochungdo* based on individual scientific observation by paying attention to the smallest details of plants and insects.

Common Core Learning Objectives

1. Knowledge: Understand and appreciate the historical contributions of Shin Saimdang in Korea for representing one of a very few women artists of Joseon society and in the history of art.
2. Execution: Imagine yourself as a painter of nature in mid-16th century and create your own *chochungdo* painting and creatively express your understanding based on the lesson, demonstrating competent artistic skills.
3. Reflection: Speculate and examine visually rich and highly sophisticated technical virtuosity of Shin Saimdang who depicts nature very realistically with great detail, as vivid as the illustration in encyclopedia produced today.

Outcome Assessment Strategies

1. Thumbs up or down: Ask the class if they understand a concept. If they think they get it, thumbs up. If they are not sure, thumbs middle, if they don't get it, thumbs down.
2. Create something: Have students imagine themselves as an artist and draw animals and plants of their choice.
3. Exit Ticket (Two Roses and a Thorn): Ask students to write two things that they liked about the lesson and one thing they did not like, or they still have a question about. Use it as an exit ticket.

Hanna Yoonwoo Lee is a second-year MA student at UC Riverside studying contemporary art history. Passionate about art history, she continues to have a number of academic, research and work experiences that strengthens her interest. She also loves working with children and has countless experiences of working with them. Her involvement at the Fine Arts Center, experience as a tutor at Children's Literacy Center, and her project with Eureka and 3rd Grade students at Taylor Elementary School (Colorado Springs School District 11) broadened and enriched passion and knowledge of art, culture and education. Utilizing her talents for organizing and leadership skills, Hanna hopes to serve as a bridge between Korean culture and arts education and make a culturally diverse contribution to the Riverside community.

Camilla Querin, Graduate Fellow

Sensorial Masks: When You Can Touch, Smell, and Play with Art

Masks have been used since antiquity in many different cultures around the world for ritual, practical, and entertainment purposes. When a person wears a mask, people can get strong impressions by looking at her. Nevertheless, a mask affects also the person wearing it. In the 1960s, the Brazilian artists Lygia Clark designed *Sensorial Masks* to emphasize exactly this aspect. *Sensorial Masks* are colorful hoods meant to give emphasis to the other senses besides sight. In fact, scents are incorporated in the mask to stimulate the smell. In the workshop, students learn what *Sensorial Masks* are, and how they work! They use their creativity and problem-solving abilities to build and decorate a *Sensorial Mask* with paper bags and newspapers provided by the Fellow. Once the *Sensorial Mask* is built, they use scented color markers to include the olfactory element to it. They then exchange their *Sensorial Mask* with their classmates. This exercise allows them to express their creativity by assembling the *Sensorial Mask*. In the second part, when they experience the masks created by their classmates, they are asked to describe their sensations. Students learn that art can be born out of very simple, inexpensive materials, and that art is more than things to be gazed at. It can be worn, touched, and smelled, too!

Content Area Keywords/Searchable Terms

Masks, Sensorial Masks, Senses, Perception, Brazil, Sight, Smell, Hearing, Touch, Performance, Wearable art, Experimental artworks, Conceptual art, Entertainment, Ritual

Learning Outcomes and Objectives

By the end of this program, students will learn about masks and their function. They will build their own *Sensorial Mask* and reflect upon their sensations while wearing it.

Common Core Learning Objectives

1. Knowledge: Participants will learn what *Sensorial Masks* are and how they function. They will recognize that art does not involve only the gaze, and that all our senses are important to discover the world. They will also learn that art can be produced out of very simple, inexpensive materials. Thinking outside the box and breaking old-fashioned traditions can foster innovation not only in the art sector but in every aspect of life.
2. Execution: Participants will create their own *Sensorial Mask* from a given set of materials. They will then wear it and exchange it with their classmates.

3. Reflection: Participants will be asked to describe their sensations while wearing the *Sensorial Masks*. They will be asked whether *Sensorial Masks* are works of art, and how they function differently from traditional art forms, considering specifically the participant's sensorial relationship with the work.

Outcome Assessment Strategies

1. We will show images and videos and use call and response to help students understand how the *Sensorial Masks* work and how they are different from traditional masks and traditional art like painting and sculpture.
2. Participants will be provided with newspapers and paper bags. They will have to piece them together to create the *Sensorial Masks*. They will be provided also with scented color markers to scent their masks.
3. Students will experience the *Sensorial Mask* they created and then exchange it with their classmates. They will be asked to describe their sensations (tactile, olfactory, visual) while using the masks.

Camilla Querin is a PhD student in the History of Art Department at UCR and holds a MA in Museum Studies and Latin American Studies from New York University. Camilla has worked with the curatorial teams of the Getty Research Institute (Los Angeles), the International Center of Photography (ICP) and El Museo del Barrio (New York). She co-curated the photographic exhibition *Stories of El Salvador: The Civil War and Its Aftermath* (Stovall Gallery, NY) and curated the solo show *U-SAVED-ME* on the work of the South-African artist Cameron Platter (DEPART Foundation, LA). Her current curatorial project, *Exile: The Land of Non-Belonging*, an exhibition that explores the multifaceted experience of the exile, will open at UCR's California Museum of Photography in May 2019.

Peter Tomka, Graduate Fellow

We All Live Extraordinary Lives: Southern California Murals

In 'We All Live Extraordinary Lives' students focus on how a visual narrative is formed. With the use of murals in Southern California and Mexico, histories have been put on display for the public. The students get a chance to learn about these murals and then get an opportunity at creating their own mural. Using storyboards as the foundation, students sketch their mural with markers and then combine that foundation to make a final sketch of their mural.

Content Area Keywords/Searchable Terms

Muralism, murals, Southern California, WPA, Orozco, Siqueros, Rivera, Judy Baca, The Great Wall of Los Angeles

Learning Outcomes and Objectives

By the end of the lesson students will have an understanding of murals and how they too can tell their stories.

Common Core Learning Objectives

1. Knowledge: learning to identify the importance of their histories
2. Execution: learning through active process
3. Reflection: students will find satisfaction in seeing the story board to the final sketch

Outcome Assessment Strategies

1. Engaging and asking questions in the quick presentation
2. Introducing new story board topics
3. Having them share their story with a partner or group

Mural at Sherman Indian High School

Working with the ART 2 class at Sherman Indian High School, together with their teacher, Monica Royalty, we created and painted a mural on the wall at the high school dedicated to the student's interweaving of community. Using native symbols to represent their identities, the students worked together under the guide of Monica and myself to complete the mural by the end of the 2019 school year.

Peter Tomka (b. 1989, Des Moines, IA. Lives and works in Los Angeles) currently a 2020 MFA candidate from the University of California Riverside and holds a BA from the University of Iowa. Recent exhibitions include 'Transparent Papers, Temporary Wall' at the Phyllis Gill Gallery in Riverside and 'Ghey Scarecrow Doesn't Know What to Wear' at Human Resources in Los Angeles, two installations where photo documentation of performances

are the central exploration. Tomka's work spans across photography, installation, performance, and painting. Tomka has exhibited at Chimento Contemporary, Human Resources and performed alongside EJ Hill during the 2017 Venice Biennial at the Future Generation Prize Palazzo.

Ji Hyun Won, Graduate Fellow

Ways of Seeing: Rethinking the "Dot" in Space

Patterns are all around us. So much so we tend to take them for granted! One such form that is used in many patterns is the "Dot." This shape may seem ordinary but it has a rich history in contemporary art. In this workshop, students learn about this history and using construction paper, recycled materials, pencils, scissors and tape, students use what they have learned to begin to understand how the dot pattern can be placed in space to influence how we see everyday objects!

Content Area Keywords/Searchable Terms

Color Theory, dimensions and space, patterns, signs, John Baldessari, Damien Hirst, Kusama Yayoi

Learning Outcomes and Objectives

By the end of the lesson students will identify ways of seeing and thinking with color and pattern terms, decipher how they want to implement this understanding individually, and create their own vocabulary of shape and pattern and works of art in the style of John Baldessari, Damien Hirst and Kusama Yayoi's homages to the dot.

Common Core Learning Objectives

1. Knowledge: Students will gain an understanding that pattern (dot) has a significant application to the arts.
2. Execution: Students will learn through creating John Baldessari, Damien Hirst and Kusama Yayoi pattern works. They will express compositional choices and connect what they have learned by way of this application.
3. Reflection: Students will consider and analyze how they interact with pattern in their day-to-day lives.

Outcome Assessment Strategies

1. I will define terms for pattern vocabulary and then ask for examples of each term.
2. When the students produce their own *dots* with various sizes, I will ask how pattern they choose relates to one another by way of the vocabulary presented in the workshop.
3. When the students apply the dots to everyday objects, I will ask how the patterns influences the way they see the objects and offer examples.

Ji Hyun Won is Los Angeles and Seoul based artist. He was born in Seoul, South Korea in 1989. He moved to Los Angeles in 2008 and started attending Otis College of Art and Design, where he studied painting and photography with Carole Caroompas and Soo Kim (graduated in 2014). His book publishing has been started from 2012 with his first self-published 134 pages book called "A Book" and his first archive-based book called "In the Desert vol.1" was published in 2016. Won is currently a second-year MFA Candidate at the University of California at Riverside under the Dean's Distinguished Fellowship.

Programs Available: Creative Writing

Joseph Cárdenas, Graduate Fellow

Amplifying Cultural Voice and Creating Art for the Self

In this one-hour workshop students are introduced to local authors of color, discussing with them how these writers grew up in a similar area as us and went on to create expressive and transformative works of poetry, song, and prose. This is an exploration of different ways to express ourselves through writing and song to imagine a future in writing and creativity. After introductions, we discuss a formative example of poetry by reading William Blake's 'Ah! Sun-flower' and create a word bank to begin a discussion on traditional considerations of poetry. Then we read "Momma" by Kendrick Lamar, "Canada" by Juan Felipe Herrera, and "Abecedarian" by Natalie Diaz. We continue into another discussion and word bank of the themes, sounds, and rhythms that are produced by these three works. We then free-write a poem or story based off a writing prompt by an author of color, keeping in mind the tools used by these three poets. We close with reading the student pieces aloud.

Content Area Keywords/Searchable Terms

Paolo Freire, Gloria Anzaldua, New Historical and Cultural Criticism, Cultural Capital, Juan Felipe Herrera, Kendrick Lamar, Natalie Diaz

Learning Outcomes and Objectives

By the end of the program, students will learn to write truthfully, realistically, and free of rigid craft definitions to work toward reflection on their world and become a transformer and liberator of their people.

Common Core Learning Objectives

1. Knowledge: The students will learn and lean on writers from their own culture and language to express themselves in a study of works that correctly reflects a world like their own.
2. Execution: Students will create prose that is expressive of their worldview based in the rhythms and rhyme patterns we find in the example readings.
3. Reflection: Before writing we will share what we think of in terms of the 'Writing World'. After writing we will share our examples and discuss the accessibility and capability to produce an expressive work.

Outcome Assessment Strategies

1. We will define art/writing and share our favorite artists that we most closely identify with. (Demonstrate Knowledge/information)
2. After students write their prose, they will have the opportunity to discuss why they wrote what they did and how it made them feel. (Demonstrate execution/activity)
3. We will discuss what writing means, what the students think about their writing, and the type of art they read/consume currently. (Demonstrate reflection/inspiration)

Joseph Cárdenas was born in Los Angeles and raised in a military family throughout the United States. In 2016 he received his Bachelor of Science from Washington State University, majoring in Anthropology and English with a minor in Communication. As an undergrad he won the Sarah Weems award for Creative Non-Fiction and was published in the LandEscapes Literary Journal. After graduating he began working for AmeriCorps with the University of Hawaii at Manoa Financial Literacy Program as the Assistant Coordinator. After completing his yearlong term, he volunteered with the locally-based non-profit KVIBE as a mentor with at-risk youth. He was accepted to the 2017 VONA writer's workshop with Reyna Grande and in the fall began work with a local construction company as well as began work as an elementary school tutor.

Marcos León, Graduate Fellow

"Giving Flight to Feelings" - Using metaphors to express feelings

In this hour-long workshop, students write about their feelings personified as animals. We watch a video of "You're Welcome" from Moana, look at pictures of Maui's animal forms, and read *The Eagle* by Alfred Lord Tennyson. From there we brainstorm as a group what animals can represent their feelings. Students then write a short poem to represent their feelings through an animal.

Content Area Keywords/Searchable Terms

Poetry, Metaphor, Imagery, Descriptive Language, Writing

Learning Outcomes and Objectives

By the end of the lesson students will: learn to identify imagery, evaluate imagery in poetry, and write about their feelings using poetic imagery.

Common Core Learning Objectives

1. Knowledge: Students will identify how animals can be used to represent feelings in poetry (metaphor).
2. Execution: Students will write a poem expressing their feelings through the imagery of animals.
3. Reflection: Students will show their understanding by explaining how their animal represents their feelings.

Outcome Assessment Strategies

1. Students will share in a "I do, We do, You do" format. The answers they call out during my "I do" portion will help assess their understanding before moving on.
2. In the "We Do" segment, students will further show their understanding while working with partners or groups to choose their animals and make a poem.

3. In the “You Do” segment students will write their own poem, and be able to show their understanding through a drawing.

Marcos León is a graduate from Vassar College and current MFA student at UC Riverside. He taught high school English while writing stories about immigrants in the Salinas Valley. He has been published in *The God Men Project*, *The Acentos Review*, and under the gum tree.

Michael Robinson, Graduate Fellow

Straight from the Headlines! Jump-starting a Short Play About ..Something

Many playwrights (and TV and film writers) get their inspiration from newspaper headlines, news internet sites and other nonfiction sources. Think Shakespeare and his historical plays. Think playwright Lynn Nottage’s Tony-Award winning play, *Sweat*. Think TV’s *The Crown* or movies like *Hidden Figures* or *First Man*. *Straight from the Headlines!* opens the door for your students to connect with a news event that both impacts them and means something to them by expressing that impact, creatively, in small groups—coming up with a setting, a couple of characters and dialogue—then pulling it all together for a short 1-minute, “Based on a True Story” scene.

Content Area Keywords/Searchable Terms

10-minute play, writers resist, Lynn Nottage, Shakespeare, *Hidden Figures*, *First Man*, *Sweat*, *The Crown*

Learning Outcomes and Objectives

By the end of this program, students will gain insight into how events inspire popular visual media, be introduced to elements of a scene, enter a toe into the world of playwriting, discover that entertainments can be mediums of social justice and, lastly, have a hands-on opportunity to collaborate on a scene in class.

Common Core Learning Objectives

1. Knowledge: Students will learn that plays are not just “made up.” In brief they will learn that Shakespeare’s historical plays are based on real people and that modern playwright, Lynn Nottage, based her play, *Sweat*, on interviews with real people. They will choose a headline that connects with them, describe their thoughts and feelings about it and collaborate with other students to come up with a short scene based on the headline.
2. Execution: Students will be presented with a group of eight headlines to choose from and after a brief review of the related news article, begin to collaborate with other students on imaginative ways to create a scene based on the event. A brief discussion on how to come up with a situation, characters and dialogue for the scene. Students can do a “cold reading” of selected scenes for the class.
3. Reflection: Students will learn to evaluate “Based on...” material and learn to question and separate what is fact from the fiction. They will engage with historical plays and plays like *Sweat* with new appreciation.

Outcome Assessment Strategies

1. By dramatizing headlines and news, students will learn to assess fact from fiction in other offerings.
2. Students may wish to continue their scenes on their own and create a 5 to 10 minute play.
3. Students will be introduced to a new genre of dramatic work.

Michael Robinson is a native Angeleno who is a produced playwright. Most recently, he has had a number of short, five-minute “Based on...” plays produced in Hollywood as part of Sacred Fools Theatre Company’s “We the People” project on social justice and the Constitution. He holds an MA in English Literature and is working on an MFA in Playwriting at UC Riverside.

Crystal Salas, Graduate Fellow

Writer as Tour Guide: An Adventure in Imagining Concrete Descriptions for Abstract Experiences

One of the biggest challenges all writers face is trying to find the “right words” for often ineffable experiences. Oftentimes, young writers find themselves relying on the words of abstract ideas (love, peace, anger, fear, etc.) to tell their stories. Though this is a start, it can be a limited exploration for both writer and reader. In this workshop, students engage in interactive brainstorming activities which position them as the sensory “tour guide” of their experiences, empowering them to experiment with concrete descriptions and figurative language to “show” instead

of “tell.” Students are asked to imagine their answers to weird questions such as: “What would laughter feel like if you could touch it?” and “What would sadness be if it was a household object?” Learning experiences include a tactile sensory detail/description mini-lesson, a discussion of a brief mentor text, and a game called “Transform-the Abstract.” In closing, students write a poem in which they further investigate one of the abstracts they explored during the group activity.

Content Area Keywords/Searchable Terms

Poetry, “Show Don’t Tell”, sensory detail, vivid language, tactile learning, concrete writing, figurative language, personification, metaphor, mindfulness writing, tour guide

Learning Outcomes and Objectives

By the end of the lesson students will: Identify the difference between concrete and abstract language (“showing” vs “telling), evaluate how a model text (poem) uses sensory detail to create vivid experience, play the “abstract transformer” game, and write poems which engage the reader in a concrete “tour” of an abstract idea.

Common Core Learning Objectives

1. Knowledge: Students will identify and discuss the differences between concrete and abstract language, i.e. language that “shows” an experience for the reader versus language that “tells” it to them.
2. Execution: Students will play an “abstract transforming game” in which they work together to imagine concrete representations (using sensory detail) of emotions. Students will create a poem in which they act as a tour-guide for an abstract idea such as love, peace, anger, confusion, etc.
3. Reflection: Students will enjoy exercising their newfound “show don’t tell” skills through the composition of their tour-guide poem.

Outcome Assessment Strategies

1. I will use call and response to ask students to provide concrete descriptions of an object they are experiencing using another sense besides sight (example, using their sense of touch to describe a stone.)
2. After we learn the definitions of concrete vs abstract language, I will use call and response to ask students to brainstorm options for “showing” an abstract idea. (Can we touch the idea of soccer? No? Then how do we *show* it?)
3. When we discuss and appreciate the brief model text as well as share out student work, students can point out and evaluate author’s uses of concrete, descriptive language.
4. When we play the abstract transformer game, students will have the opportunity to show examples of how an abstract idea might look, taste, feel, sound, and/or smell like. During the abstract transformer game, small groups of students will be given an abstract (most likely an emotion) and they will work together to use each of the five senses to describe it.

Crystal Salas is the recipient of the 2016-17 Outstanding English Language Arts Student teacher award from California State University, Northridge. In 2017, she won the Adams Scholarship in Secondary Education. She was a 2016 Fellow for the Kenyon Review Young Writers Workshop, where she continues to serve as an instructor. She has been named one of “40 Poets to Watch Under 40” by the Ventura County Arts Council. Her work has appeared in *Chaparral*, *The Speakeasy Project*, *The Acentos Review*, *YAY! LA Magazine*, and has also appeared in True Focus Theater’s original stage productions: *Cat Fight* and *Life, Death & the Middle*. Currently, she teaches high school English and coaches an award-winning youth slam poetry team in Los Angeles. A proud alumnus of UC Santa Cruz, she will continue her journey as a University of California student, starting her work as MFA candidate in the Poetry program at UC Riverside in Fall 2018.

Joe Satran, Graduate Fellow

How to Tell a Story: A Screenwriting Workshop

We tell stories the time -- it’s part of what makes us human. But we mostly tell stories to friends and family who already care about what happens to us. What separates the stories we tell all the time from those that drive TV shows -- more and more of which draw from the prosaic material of everyday life. In “How To Tell A Story,” we’ll explore the answer to that question by talking about story structure using lessons I’ve learned as a television writer. Then students break into small groups to play “The Story Game,” a simple, fun way to assemble an exciting story based on an exercise I often use for brainstorming. Finally, students tell their stories -- which relate the adventures

of stuffed animals and figurines -- to the whole group. Students come out knowing how to tell a compelling story about anything from their bus ride into school to their tearful reunion with their long-lost brother.

Content Area Keywords/Searchable Terms

TV writing, screenwriting, creative writing, learning games, story structure, brainstorming activities, storytelling

Learning Outcomes and Objectives

By the end of the lesson students will know how to tell a compelling story about anything from their bus ride into school to their tearful reunion with their long-lost brother, while also developing a greater understanding of grammar, word choice and tone in narrative fiction.

Common Core Learning Objectives

1. Knowledge: Understand the narrative structure underlying episodic television episodes, and how linking words and tone play a key roll in developing logically coherent plots.
2. Execution: Use pre-written prompts, fanciful characters and key linking words to assemble three compelling, miniature stories with three different tones.
3. Reflection: Discuss and analyze the stories students already love in terms of story structure, to apply and fully comprehend the abstract principles discussed in the introductory lecture.

Outcome Assessment Strategies

1. After my brief introductory lecture, we will engage in a brief full-group discussion, using questions and specific cultural examples to ensure that students' comprehension of the essential principles is on track.
2. In small groups, students will apply the lessons learned in the introduction to the creation of their own stories, from provided story beats and linking words, to demonstrate their mastery of story structure.
3. Finally, students will narrate their own brief stories to the entire group, using performance, intonation and cadence to highlight tonal elements of their stories.

Joe Satran is a second year screenwriting MFA student at UC Riverside, focusing on TV drama. He was previously a reporter at The Huffington Post, covering food, entertainment and medicine. He grew up in Montclair, New Jersey, and was an English major at Yale. He lives in Los Angeles.

Mosaic Undergraduate Art and Literary Journal

Mosaic is an undergraduate art and literary journal that annually publishes creative writing and art from people all around the world. Poetry, fiction, creative non-fiction, ten-minute plays, and visual art are all accepted from late October to January 31st. Works are then selected from a board of editors and compiled in a paperback book in which all published contributors receive a free copy. Check our [Facebook](#) page for Open Mic nights, submission workshops, readings, and more.

Sabrina Finke is the co-editor-in-chief of *Mosaic*. She is a fourth year creative writing major at UCR and a returning Gluck fellow.

Gladis Gomez is a 4th-year Creative Writing major at the University of California - Riverside. She will be graduating in the spring of 2019 and is a first time Gluck Fellow.

Halle Homel is a third year Creative Writing major in the undergraduate program at UCR. She is a returning Gluck Fellow--she worked with Gluck through *Mosaic Literary Magazine* last year. She is a prose editor for *Mosaic Literary Magazine* and this is her second year as an editor for *Mosaic*.

Ryan Klachko is a fifth year creative writing student.

Rema Shbaita is a creative writing major who should have been an education major and is passionate about reading and writing fun stories. She aims to study educational research and hopes to be a professor.

Kini Sosa is Latinx-Japanese artist and a fourth year Creative Writing major with an emphasis in Poetry. She is a returning Gluck Fellow through the *Mosaic Art and Literature Magazine*, where she is both a Poetry editor and organizational Secretary. When not writing, she is also a part of UCR's Japanese Drumming performance group, *Senryu Taiko*.

Programs Available: Dance

Josie Bettman, Graduate Fellow

Body Mnemonics: Creating Dances for Memory-Building

Dance can fit perfectly inside our everyday classroom environments! In this workshop, students look around at their surroundings and choreograph dances using familiar learning skills. Through mindfulness exercises and wordplay, we warm up our memories and practice using the power of movement to make a statement. Then, the class collaborates to create a common armature of words upon which we each build our own dance, exploring the memory-stimulating effects of combining movement with language.

Content Area Keywords/Searchable Terms

Poetry, Haiku, storytelling, performing arts, Dance, everyday life, sequence, repetition, transition, mindfulness, meditation, memory, mnemonics, breathing, Contemporary dance, syntax, structure, interdisciplinary, yoga, chance-based composition

Learning Outcomes and Objectives

By the end of the lesson students will: discuss the relationship between poetry and dance, participate in mindful/reflective practices, and create a sequence of movements to perform at their desk for a partner, experiencing the shifts in meaning that occur via the relationships between a dance's component parts.

Common Core Learning Objectives

1. Knowledge: Space-inspired dancemaking and haiku-writing build self-reflexive skills for navigating everyday life. The ability to respond creatively to familiar surroundings can serve as a self-care strategy that will be useful for students in both personal and professional environments.
2. Execution: Students will experience a sequence of creative brainstorm strategies and create their own dance inspired by their classroom surroundings.
3. Reflection: Students will contemplate how they can apply the processes advanced in the workshop to scenarios they encounter on a day-to-day basis. They will make connections to how dance can stretch between multiple areas of knowledge through the medium of movement. The strategies for transcribing language into motion can be applied to everyday tasks requiring memory and focus.

Outcome Assessment Strategies

1. Through student verbal participation, we will work through finding definitions for all the key terms of the workshop—dance, imagination, phrase, sequence, syntax and gesture.
2. Our practice of physical warm-ups and mindfulness exercises will be embodied as we stay seated in our desks, connecting to a calm and contemplative energy of supported movement and stillness. By working within the familiar structure of their desks, students will have a constraint to push against and find space inside of.
3. Volunteers will be selected to present the dance they have created to the rest of the class, introducing the challenge of public demonstration and checking for progress.

Josie Bettman is a second-year M.F.A. student in Experimental Choreography at the University of California, Riverside. They are a practitioner and researcher working between dance, writing, and video. Originally from the Los Angeles area, they grew up training in gymnastics, dance, and yoga until they began investigating alternatives to gendered modes of embodied production. Josie is a recipient of the Dean's Distinguished Fellowship in the Experimental Choreography MFA program at UC Riverside, developing research towards a mutation of gender norms in dance. Josie's work has been seen in informal showings at the American Dance Festival, in parking lots throughout the Hudson Valley, and alongside the Neva river in Saint Petersburg, Russia. They have previously worked as an intern in administrative capacities with Movement Research, Danspace Project, and Big Dance Theater.

Kelly Bowker, Graduate Fellow

Your Body is Your Instrument

A musician could use a violin or a trumpet. A poet would need pencil and paper. But a dancer's own body is the only instrument they need to make movement. We begin by learning how to warm up and tune our instrument with

a short follow along warm up sequence. We discuss the use of different body parts, energy levels, and styles of movement as we go. Then, we use these ideas about movement to build a short dance sequence together.

Content Area Keywords/Searchable Terms

Dance, movement quality, energy, creative movement, sequence, repetition

Learning Objectives/Outcomes

By the end of this program, students will be able to distinguish a variety of ways to move their bodies, initiating with differing body parts and energy levels.

Common Core Learning Objectives

1. Knowledge: Discuss instruments/tools needed for writing, math, music, dance and the importance of caring for those tools.
2. Execution: Students will participate in a movement practice.
3. Reflection: Students will discuss their connection to the movement. Did it feel natural, do we like how it looks?

Outcome Assessment Strategies

1. Students will be able to repeat movements learned.
2. Students will be able to name differing movement qualities -bouncy, sharp, smooth, etc.
3. Students will be able to suggest ways to change the movement sequences.

Kelly Bowker is a Ph.D. candidate in Critical Dance Studies at the University of California, Riverside. She completed her M.A. in Choreography at Trinity Laban and her B.F.A. in Dance at the University of Michigan. Bowker has been teaching movement to students ranging in age from three to eighty-five for over a decade and has taught dance in public schools through SFArtsEd, Leap! Imagination in Learning and Montgomery County Council for Arts and Humanities. Bowker brings her experience in gymnastics, dance and as a pilates instructor together when working with students to find a gateway into the joy of movement that works for each group.

Olana Flynn, Graduate Fellow

Dance in a Day: Improvisation as Choreography

In this workshop students participate in a series of short improvisational exercises. Students progress through improvisations as soloists, into duets, and finally work collaboratively as small groups. In doing so, students develop an understanding of their own body in space and how to interact with and problem solve with other dancers collaboratively. Exercises draw on a number of different improvisational tactics including anatomy and image based prompts. In doing these exercises students learn about choreographic elements such as movement quality, use of space, and timing. Finally, students use these improvisations to make short group dances that are performed at the end of the workshop.

Content Area Keywords/Searchable Terms

Improvisation, open source forms, authentic movement, collaboration, choreography

Learning Outcomes and Objectives

By the end of the lesson students will identify two contrasting movement qualities, explore different relationships to space and time, and combine these to create and perform their own short dance.

Common Core Learning Objectives

1. Knowledge: Students will identify how improvisation builds teamwork and build an ability to work collaboratively.
2. Execution: Students will play and experiment with a number of improvisational dance prompts and will create a short group dance based on their explorations.
3. Reflection: Students will perform their short dances for the instructor and each other at the end of the workshop.

Outcome Assessment Strategies

1. We will use call and response to learn the key terms and concepts of improvisation and choreography.
2. When we explore movement through solo and collaborative improvisational prompts students will have the opportunity to show how they interpreted the key terms.
3. We will discuss improvisation and choreography so participants can speak and listen to each other's opinions.

Olana Z Flynn is an independent artist. She is a graduate of Hampshire College/Five College Dance Department with a B.A. in Performance and Choreography. Olana is an M.F.A. student in Experimental Choreography at University of California Riverside. She is a recipient of a Dean's Distinguished Fellowship and serves as a Graduate Teaching Assistant. Prior to moving to Riverside she lived in Western Massachusetts where, in 2015, she co-founded LOCULUS, a performance collective. LOCULUS performs, often in collaboration with DIY musicians and artists in non-traditional performance spaces. In addition to performance LOCULUS publishes a journal which is in itself a site of creative intervention including essays, photographs, interviews, creative writing, and/or ephemera. The first volume of the journal was funded in part by a grant from the Northampton Arts Council. In August 2016, LOCULUS was invited to participate in 2x3: A Generative Art Residency as part of the 6x6 project at the A.P.E. Gallery in Northampton, MA. From 2014-2016 she served as an adjunct faculty member in the Dance Department at Springfield College. Olana's work has been performed extensively in Western Massachusetts as well as Vermont, Boston, Riverside, Los Angeles, and New York City.

Xiomara Forbez, Graduate Fellow

Hula Mauna: Learn a Hula About Mountains!

Get ready to drum and dance in this workshop that teaches about Hawaiian culture through percussion and movement! Students learn basic hula drumming and hula steps and afterwards they learn a song and dance about the 1 million year old dormant volcano and tallest sea mountain in the world, Mauna Kea.

Content Area Keywords/Searchable Terms

Hula, Hawaii, volcano, mountains, mauna kea, drumming, ipu, dormant, active volcano

Learning Outcomes and Objectives

By the end of the lesson students will learn about Hawaiian culture, hula, volcanoes, drumming, and they will sing and dance a hula about Mauna Kea.

Common Core Learning Objectives

1. Knowledge – Students will learn about hula and Hawaiian culture encouraging cultural awareness for future jobs that involve interacting with diverse populations.
2. Reflection – Students will analyze how the movements are connected to each word and share their favorite movements.
3. Execution – Students will perform the different types of rhythms in hula dancing, two hula steps, as well as perform a hula about Mauna Kea.

Outcome Assessment Strategies

1. Call and Response – I will prompt the students with questions like “How do we dance the word “mountain”?” “What is the gesture for rock?”
2. While teaching drumming, I will ask students for suggestions on other types of rhythms they can make.
3. At the end of workshop, I will ask students to share their favorite gesture or thing that they learned during the workshop.

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

Jemuel Garcia, kahidlaw, Graduate Fellow

Move to Learn, Learn to Move: Dances from the Pearl of the Orient Seas

The students learn Binanog, an indigenous dance from the Philippines that features the movement of an eagle/hawk to the symbolic beating of bamboo and gong that synchronizes the pulsating movements of the feet and the hands of the lead and follow dancers. The module of the program is developed to engage learners in a spiral method of knowledge and skills acquisition that reinforces prior learning and maximizes new information given to the learners with a focus to their cognitive, affective and psychomotor needs. The learners engage in a game-based approach using charade to portray birds that they know and then the class moves towards music, costuming and movement

appreciation in connection with the dance Binanog. In this way, the students do not just enjoy the folk dance, but at the same time, their embodied learning is highly reinforced by the historical and cultural context of the dance, its aesthetic appeal, creative value, the creation of connections, relationships and applications by using an interdisciplinary model (that is, tapping various art forms to augment learning a folk dance) and a tailor-fit game-based approach in the learning process. Through this, the learners acquire relevant skills and valuable knowledge as they are equipped holistically in the process and push for the mantra of this program which is “learning while having fun.” To get a glimpse of this dance, herewith is a link for the actual portrayal of Binanog: <https://www.youtube.com/watch?v=WaiOkTzFA5g>, and a staged version of the dance: <https://www.youtube.com/watch?v=h8cz8u1ivhw>.

Content Area Keywords/Searchable Terms

Philippine folk dance, indigenous dance, mimetic dance, visual arts of the Philippines, Philippine music, storytelling, Binanog, birds

Learning Objectives/Outcomes

By the end of the lesson students will be able to:

- Learn to identify the various cultures that influenced and shaped Binanog dance.
- Differentiate the various folk dance forms (and its sub forms) of the Philippines (ethnic/tribal, rural/countryside, social/Maria-Clara)
- Participate in the learning of Binanog by executing its dance steps
- Engage learners to appreciate and learn Binanog through an interdisciplinary process of experiencing an activity in music and dance
- Involve in the learning process by having fun through a game-based approach

Common Core Learning Objectives

1. Knowledge: Acquire understanding of the history/development of Binanog
2. Execution: Learn Binanog dance and demonstrate generally acceptable characterization and proper behavior towards the dance and groupmates
3. Reflection: Appreciate the learning process by engaging in a specific form of music and dance

Outcome Assessment Strategies

1. Game based approach to understand terminologies and the details related to Binanog (ex. using question and answer through an arranged game method)
2. Interdisciplinary approach as motivation to learning Binanog (ex. starting the class with either a poem, or through storytelling)
3. Partner work or group dynamics to further develop intra/interpersonal skills (partnering in a specific folk dance) and in learning the basic steps of the dance

Jemuel Jr. Barrera-Garcia, born in Banga, Aklan, Philippines, and goes by the name *kahidlaw*, is a licensed professional teacher of Physical Education, a Filipino interdisciplinary movement storyteller, and is currently a Ph.D. student in Critical Dance Studies with a Designated Emphasis in Southeast Asian Studies at the University of California, Riverside, USA. He finished his master’s degree in physical education, dance stream in 2014 and his bachelor’s degree in physical education, double major in sports and dance, minor in music, as *magna cum laude*, in 2009, at the College of PESCAR, West Visayas State University, Iloilo City. He is a 2016 Fellow of the Fulbright Graduate Student Program by the US Dep’t. of State and the Philippine-American Educational Foundation (PAEF), a 2017 University of California Dean’s Distinguished Fellow, and a 2018 Gluck Classroom Fellow for the Arts of Riverside, California. He has been a dance ambassador of the Philippines to cultural performances and exchange programs in Tokyo/Nagasaki, Japan, Bangkok, Thailand, Kuala Lumpur, Malaysia, Leverkusen, Germany and the USA. He is an alumnus of the BAYER Young Environmental Envoys Program, the JENESYS-ASEAN-OCEANIAN Cultural Exchange Program, the ASEAN Diversity Summit and the Ten Outstanding Students of the Philippines (TOSP). Garcia, who grounds himself in folk dances of the Philippines as a Level B accredited folk dance teacher, is continuously exploring his niche in the realms of movement, theater, words and photographs as his research and choreography engage to flesh out the dynamics of the Filipino dancing body as it navigates the physical and textual spaces of contemporary performance in dealing with conflicting histories, fragmented memories, and indigenous futurities to confront the impact of colonial oppression, imperial violence, and historical trauma in the framework of

the Filipino diaspora. He manages an online brewing hub for creatives at www.saranggotatbp.com and his artist portfolio at www.kahidlaw.com.

Maiko Le Lay, Graduate Fellow

The Remix: Hip-Hop Dance and Storytelling

Participants in this workshop will “tell” a story using hip-hop elements and their dancing bodies. Our world is dominated by words, but this workshop will show participants that we can communicate and “tell” stories differently using movement, sound, and hip hop culture. What a mix!

The workshop starts with a brief introduction to the four elements of hip-hop culture, which are graffiti writing, emceeing, dj-ing, and breakdancing and a warm up around the space. Then we will move onto our first activity, which will combine graffiti writing and emceeing—the two elements that use words—with the other two, more embodied elements in a collective role play. DJs in hip-hop culture remix old tracks and create new music genres and sounds. Similarly, during the next activity, we will take simple moves such as walking and shaking hands and remix them and add some unique sounds until they truly become our own. Now that we have mastered the remix, we are going to collaborate in small groups and “tell” a story just with our hip-hop moves and sounds. Creativity, improvisation, and adaptability are a must in this activity. But I promise, the result is going to be stunning! We will end the workshop in the hip-hop cypher (circle) where participants will share their hip-hop identity: “say your hip-hop name and create your own hip-hop move”! This activity aims to validate who we are as individuals and who we are in a collective.

Throughout the workshop participants will learn how remixing, dancing, and telling stories differently connect to everyday life skills such as being attentive to and work with others, communicating effectively, understanding the concept of unity and diversity etc. This workshop aims to reflect on how moving bodies in space and in relation to others can impact the classroom, thus the society, and therefore the world.

Content Area Keywords/Searchable Terms

Hip-hop, hip-hop dance, hip-hop elements, hip-hop theatre, storytelling with movements, beatboxing, dj-ing, remix, cutting and quoting, sampling, spinning

Learning Objectives/Outcomes

By the end of the lesson students will learn about the origins of hip hop culture, its elements, and be able to apply them in a story telling context, therefore critically reflect on the impact of their identity and moving bodies in a society often dominated by words and Western knowledge.

Common Core Learning Objectives

1. Knowledge: Learn about the different elements of hip hop culture, its origins (socio-cultural/historical aspects), learn about non-verbal storytelling techniques
2. Execution: Dancing in the space individually and in groups, “tell” a story differently (improvise, choreograph, create sounds)
3. Reflection: the importance of bodies and people moving in the society, remixing/reworking as empowerment/motivation, African-diasporic/hip hop elements as life skills and communication tools *otherwise*, importance of origins/giving credit, pioneers

Outcome Assessment Strategies

1. Remix: always going back to the original move to understand its journey → reworking ideas, uniqueness
2. Throughout: how did we communicate? How did we “tell” story How does it connect to hip hop culture?
3. At the end: why is it important to remix, “tell” story differently?

Maïko Le Lay is a French and Japanese Ph.D. candidate in Critical Dance Studies at the University of California, Riverside. She holds an M.A. in Cultural Studies from the University Paris III Sorbonne Nouvelle (France) and an M.A. in Political Sciences from the University Catholic of Louvain (Belgium). Her research focuses on hip hop and embodied pedagogy. She currently acts as the Graduate Student Mentorship Coordinator. As the former Graduate Student Association Executive Vice President, Le Lay was one of four to be selected among 250 000 UC students to lobby at Congress and at the White House in Washington D.C. She is a recipient of the Gluck Fellowship for the Arts, the Carbon Neutral Initiative, and the Humanists@Work grants. She recently was awarded the first

Outstanding International Student Award. In Europe, she was Maurice Bejart's conservatory coordinator and was involved in the Hip Hop street dance community.

Rosalia Lerner, Graduate Fellow

“Count me in! Connecting Counting to Dance”

How can we use movement to understand counting? Geared towards K-2nd grade, the objective of this session is to instigate a positive and fun relationship to math through dance. With upbeat music, each class will play collaborative movement games that center counting, learning patterns and timing. Through embodied rhythm lessons we start to build awareness between our bodies and counting. Using methods such as marching, clapping, counting up and counting down, we start to build our special “rhythm dance.” This class will also promote mindfulness and concentration, a lovely supplement to traditional learning environments. As “rhythm dance” grows, the class will culminate with a performance of our movement score! This workshop aims to help participants find joy in movement and cultivate positive relationships to mathematical concepts.

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

Preethi Ramaprasad, Graduate Fellow

Bharatanatyam: Storytelling through Indian Classical Dance

So much of education is about helping students making connections through culture and communication. In this workshop format, Preethi Ramaprasad uses Indian classical dance (known as Bharatanatyam) as the channel to guide students in finding new ways to tell stories with gestures. By linking familiar stories like the “Tortoise and the Hare,” “The Elephant, Lion, and the Mouse,” and the “Princess and the Frog,” from the Indian classical dance perspective, this class setting also aids students in making cultural connections in areas like relationships and ethics. The students are able to watch Indian classical dance, generate gestures with the teacher, and even recreate a narrative on their own. This theatrical dance lesson also allows students to discuss and explore a new culture, and themselves.

Content Area Keywords/Searchable Terms

Indian classical dance, Bharatanatyam, diasporic arts, gestures, South Asia, theatre, Indian music, Tortoise and the Hare, Princess and the Frog, Elephant Lion and Mouse

Learning Outcomes and Objectives

By the end of the lesson students will:

- Understand single and double hand gestures of Bharatanatyam
- Understand the nine basic facial expressions in Bharatanatyam
- Understand some stories in Indian folk culture
- Draw similarities between stories they know and stories in Indian culture
- Use the gestures and expressions they learn to depict stories
- Draw broader conclusions and morals from stories and from the Bharatanatyam expressions within them

Common Core Learning Objectives

1. Knowledge: Learning these gestures and expressions is can influence students to build empathy and cultural awareness. Although this is specific to Indian culture, it can be useful in understanding other people and communication in several careers such as law and politics, in addition to the arts.
2. Execution: Students will work in groups to depict a story using the gestures and expressions that they learned. This will be a performance that they create.

3. Reflection: Students will discuss the lessons, communication, and outcome of their group story depictions. In particular, they can see various points of view from the stories because they were able to portray their emotions.

Outcome Assessment Strategies

1. Students will complete quizzes on Indian dance communication tools. This will be done as a repetition, miming the teacher and cold calling process.
2. Students will present a story using gestures learned, demonstrating their knowledge and application of gestures and expressions.
3. Students will discuss and reflect on their interpretations on the storytelling project, so they can speak and listen to each other.

Preethi Ramaprasad is a multifaceted dancer, educator, and musician who has toured India, Europe, and the U.S. She teaches dance workshops on the universality of Bharatanatyam at venues like Juilliard School of the Arts, Columbia University, and the American International School. A keen researcher, she currently studies the intersection of arts and agency in India. She has been in both solo and group shows under her guru Prof. Sudharani Raghupathy. Some of her accolades include Lead Resident Artist Fellowship at SAFEhouse Arts, San Francisco, "All-Rounder Yuva Kala Bharati," "Best Performer," "Guru Samyukta Panigrahi Endowment," Trinity Festival Award, Bigel Research Travel Award, and the YoungArts Scholarship. More information at preethiramaprasad.com.

Julie Tolentino, Graduate Fellow

The Lion's Roar and the Lion's Rest: Stretching, Breathing, and Yoga for Students

Come to this one-hour yoga and movement class focusing on animal postures and the focus on reaching high and low energy levels on command! Watch how our bird flies softly on a cloud and then 'tweet tweets' all around the room. Feel the lion's roar and then we allow the lion to rest! Using imagery and partnership (duets, big and small groups) we learn together about yoga, breathing, sound-making and silence.

Your LRLR class combines nuanced yoga activities with the use of different speeds and energies i.e. "fast-slow movement", "the whisper-ladder" (loud to soft whispers and animal sounds), "slow motion-speedy creature moves" are developed towards concentration building, physical training, the art of listening, unfolding leadership skills, and creative experimentation.

This class demonstrates how movement and imagery acts as language & how movement forms offer confidence building.

Content Area Keywords/Searchable Terms

Stretching, movement, expressive modalities, energy awareness, dance, yoga, meditation, leadership, communication, confidence-building, physical exercise, somatic approaches, relaxation, listening skills, interdisciplinary art, performance

Learning Objectives/Outcomes

By end of the lesson, students will have a working knowledge and familiarity with movement using yoga warm-ups as well as movement approaches via use of the alphabet and animals (working with yoga asana practice as it relates to animal postures). This work will share movement approaches: stretching, warming up, experimentation and execution of yoga postures and dynamic breathing techniques.

Common Core Learning Objectives

1. Knowledge: This course offers healthy movement exercises, relaxation techniques, and social benefits of Hatha Yoga, Walking and Breathing Meditation and general all-purpose movement experiments from the fields of yoga, dance, physical movement games, and shared social exchanges. Practice will include and promote skill sharing amongst classmates and for self-growth. There is an emphasis on building non-judgmental observation techniques and useful self-confidence building skills through language and performance – and play.
2. Execution: This course is for all/multi-level skill levels. The exercises and experiments will demonstrate participation and sociality as well as exploration of physical movement and performativity aka opportunities that offer community exchange: showing and sharing, reading aloud, listening techniques as well as execution and exploration of movement exercises. Each student will gain knowledge of up to ten yoga poses as well as share their own movements through guided improvisation. Additionally, instructor will combine nuanced yoga

activities with the use of different speeds and energies i.e. “fast-slow”, “whisper-sounding”, “slow motion-speedy” is added for concentration building, physical training, taking direction, leadership, and creative experimentation. This class demonstrates how movement acts as language and as a form of confidence building.

3. Reflection: This sharing modules and teaching offered are movement-based and exploratory allowing each student to work both as an individual and as part of a group in a non-judgmental, energetic, supportive atmosphere. The classes offer the potential for new knowledge (yoga/meditation/movement) to be built upon already-familiar knowledge (pedestrian & social dance, language, voice). The ultimate aim is to encourage increased curiosity and dialogue about movement through skill building, not merely the goals of mastery.

Outcome Assessment Strategies

1. With the instructor’s gentle guidance, the student will be responsible for sharing their experience of the yoga posters with a partner or lead the group in their favorite (and least favorite) newly-learned pose. This skill-sharing will be developed over the course of the class.
2. Students will explore time, space, tempo, sound *and* silence.
3. Students will work on balance and

Julie Tolentino is a professional performance and dance-maker. She creates dance, movement, installation, video and visual art. She has studied Hatha Yoga for over thirty years and practices Zen meditation. She has performed in museum, gallery and theaters, as well as university settings in the US and the UK, Western Europe, Asia, South East Asia, Abu Dhabi. She has taught elementary through graduate level courses and workshops in performance, writing, teaching and research. She engaged in a one-year community youth project the Artist In Residence at the Yerba Buena Center for the Arts paired with Larkin Street Homeless Youth Service Center in San Francisco and was the SF Community Engagement Research Fellow from 2017-2018 working with local artists and educators. She is a current MFA candidate in the area of Experimental Choreography at the University of California at Riverside.

Magnolia Yang Sao Yia, Graduate Fellow Community Building Through House Dance

“Community Building through House Dance” aims to cultivate a courageous, creative, and compassionate space where students can explore movement in community. Students are introduced to groove and freestyling in the context of House Dance. Through the approach of social justice and healing, they learn the importance of seeing each other and holding space together.

Content Area Keywords/Searchable Terms

House dance, House music, Marjory Smarth, Boogie McClarin

Learning Outcomes and Objectives

By the end of the lesson students will move together in community through freestyling to House music with bravery to build up confidence.

Common Core Learning Objectives

1. Knowledge: House dance as a social dance cultivates confidence and reinforces the importance of human connection that can be utilized in many different contexts and social settings.
2. Execution: Students will engage in improvisatory movement making.
3. Reflection: At the end, students will have the opportunity to share their reflection of their experience with the class in a communal circle formation.

Outcome Assessment Strategies

1. Throughout class and sporadically, I will ask them to repeat back to me key elements and/or important concepts through a questionnaire call and response method.
2. Along with a verbal explanation of what is being asked of them to do with their bodies, I will demonstrate and offer possibilities of movement with my body and encourage them join me simultaneously.
3. We will repeat the different improvisational exercises multiple times in order to build muscle memory/familiarity and confidence.

Magnolia Yang Sao Yia is a dancer, educator and choreographer who creates at the intersection of social justice, dance, and healing. She is a PhD student in Critical Dance Studies with a Designated Emphasis in Southeast Asian Studies at the University of California, Riverside. Through the support of the Dean's Distinguished Fellowship Award and the Gluck Fellows Program of the Arts, she will be examining embodied and dance practices of the Hmong diaspora in the United States. Yang Sao Yia graduated with a BFA in Dance and a Minor in Asian American Studies from the University of Minnesota. She is a House dance practitioner of 11 years.

Gluck Contemporary Dance Ensemble, *I Have Lived in Many Houses*

I Have Lived in Many Houses centralizes a devised inquiry directed and conceived by Ni'Ja Whitson from their "sacred somatic" process and technique work. Students were led through experiments focused on the numbers 4 and 5 from the perspectives of their individual cultural and ancestral lineages. The students journeyed notions of home and are performing today a layered offering of warriorship, celebration, and honoring of home as destination and imagination.

Content Area Keywords/Searchable Terms

Choreography, Composition, Contemporary Dance, Multi-Disciplinary, *Theatrical Jazz Aesthetic*, Improvisation, Creative Writing, African Diaspora, Black Social Dance, Contemporary Performance

Learning Objectives/Outcomes

By the end of this program, students will experience a choreographed contemporary dance work rooted in *Theatrical Jazz Aesthetic* principles of embodied community, and learn a Black Social Dance called the Detroit Shuffle also known as the Detroit Hustle that can help instill a sense of community.

Common Core Learning Objectives

1. Knowledge: Students will experience and witness a professionally choreographed contemporary dance work that emphasizes community and is multi-disciplinary, involving the use of text, voice, movement, and music.
2. Execution: Students will learn a Black Social Dance with roots in House Music called a line dance that was material workshoped as part of the process of creating the dance.
3. Reflection: Students will see how dance and creativity affects their daily lives. They will be inspired to see how they too can become dancers and engage their own creative spirits.

Outcome Assessment Strategies

1. We will teach a line dance which is part of the lineage of Black Social Dances of the African Diaspora called the *Detroit Shuffle* or alternately, the *Detroit Hustle*. We will learn in small groups and come together as a community to dance together.
2. We will ask and answer questions about the creative process Choreographer Ni'Ja Whitson introduced and cultivated during the making of *I Have Lived in Many Houses*.
3. Contemporary Dance Ensemble members will introduce themselves and briefly talk about their unique and varied cultural and artistic points-of-view.

A life-long dancer, **Jen Hong (Graduate Lead Fellow)** began her modern dance training at Reed College in Portland, OR. A Watson Fellowship recipient, Jen graduated in 2000 with a BA in Chinese Literature, pursued dance training at the Beijing Dance Academy and American Dance Festival, and was on-call for Stomp. In the Northwest, Jen performed with Keith V. Goodman/Dance Gatherer, Tere Mathern Dance, Oslund + Co, and danced and toured nationally for six seasons with Minh Tran + Co. In LA, Jen has danced with Rosanna Tavarez, Laurel Jenkins, Carol McDowell, Kevin Williamson, and Zena Bibler, and sometimes choreographs her own work exploring the use of improvisation in performance. In addition, Jen co-facilitates the Santa Monica Contact Improv Jam <http://contactimprovla.com>. She is a certified Yoga Instructor and is part of the Axis Syllabus International Research Network. She is currently pursuing an MFA in experimental choreography at UC Riverside.

Nikki Altidor is a Dance major at UCR, and is a second year returning Gluck fellow.

Itztli- Xochitl Arteaga is a second year Dance major at UC Riverside. This is her first time participating in the Gluck Fellowship Program. For the past six years Itztli- Xochitl has worked with the Segerstrom Center for the Arts, where she has performed with Danza Azteca Xochipilli. Itztli is a diverse dancer with an emphasis in ethnic dance styles, such as, Aztec and Mexican Folklorico.

Ericka Brown is a transfer student from Riverside City College currently studying dance. Upon graduating in June, she plans to become a Middle School dance teacher and is looking forward to exposing her students to dance forms, ideas, and genres that they might not usually get exposure to. This is her first time in Gluck and is enjoying the experience.

Ran Tan has been trained in Chinese folk dances and ethnic dances as a member of Hui ethnic group in China. As she grew up, she developed interests in Chinese Classical dances and became a student of Zhao Lu, a professional Chinese opera singer and dancer. Ran is working on her BA degree in UCR in Dance and Anthropology and looks forward to a career as dancer and choreographer.

Imani Ma'at AnhkmemRa Amen is a native from Norfolk, Virginia. She has had the blessed opportunity of being cast as a lead dancer of "V2W" a dance company directed by Valerie Anderson-Winborne, a former "Urban Bush Women" (UBW) original cast member. In Summer 2017 Imani was selected to study with the Urban Bush Women in NYC for "The Generative Dancer" summer intensive working closely with director Jawole Willa Jo Zollar and the current cast of UBW. Imani has attended Hampton University where she's directed and choreographed for the praise dance ministry "Palms 149". In 2014 Imani Ma'at branched out into doing her own choreographic work in the Hampton Roads community where she started her own dance school "Imani Taylor's School of Dance" that partnered with local community venues including the Historical Attucks Theater & the Salvation Army Kroc Center. Imani has done many things for the youth in Hampton Roads, Inland Empire, and Los Angeles working with both disabled and children at risk. Imani has been a recipient of the "Gluck Fellowship Award" at the University of California Riverside for the 2017-2018 and 2018-2019 school years touring and performing for various community venues including public schools, local museums, concert halls, and performance theaters while pursuing her ambitions in dance. In 2017 Imani Ma'at joined the "The Umoja Ensemble of the Inland Empire" a traditional West-African Dance company under the direction of Makeda Kumasi. Summer 2018 Imani Ma'at traveled to Ghana and studied traditional Ghanaian dance and music at the late Bernard Woma music and dance school the "Dagara Music Center" (DMC). Imani Ma'at has trained with many profound dance artists throughout the nation including Youssouf Koumbassa, Malang Bayo, Oumou Faye, Mouminatou Camara, Assane Konte, and Djeneba SakoAyodele Drum & Dance.

Kayla Williams is a 2nd year Dance and now Theater major at UCR. She has been dancing for 6 years in several genres. This is her first year as a Gluck Fellow Intern.

Nohely Gomez is currently a first year dance major. She started dancing back in her high schools dance team, Dances of the World, where she first fell in love with the art of dance. Her goal today is to continue studying what she loves, dance, and one day become a great, intellectual dance teacher/professor/student.

Programs Available: Music

Stella Chan, Graduate Fellow

Introduction to Chinese Music, Languages, and Culture

Where is China? Where is Hong Kong? Want to learn some Mandarin/Cantonese? How about listen to some Chinese music? In this workshop, along with playing the sanxian, a Chinese three-string plucking lute with 2000 years history, I also introduce Hong Kong/Chinese culture such as food, festivals, traditional costumes.

Content Area Keywords/Searchable Terms

Hong Kong, China, sanxian, the Great Wall, Song of the Black Earth

Learning Outcomes and Objectives

By the end of the lesson students will:

- Know the historical background, food, and famous tourist spots of Hong Kong and China
- Understand the cultural and language differences between Hong Kong and China
- Learn some Cantonese/Mandarin vocabularies
- Get to know the origin and the history of the sanxian
- Participate in learning the two basic plucking techniques of the instrument
- Identify Chinese festivals

Common Core Learning Objectives

1. Knowledge: Students learn Chinese/Hong Kong history and music culture through sanxian.
2. Execution: Students are welcome to express their opinion/feeling towards the culture of Hong Kong and China anytime throughout the workshop.
3. Reflection: Students will learn through active participation like saying Cantonese/Mandarin vocabularies.

Outcome Assessment Strategies

1. Students will have opportunity to learn basic Cantonese/Mandarin vocabularies, like boy/girl, good morning/afternoon, happy new year, how are you...
2. I will use call and response/demonstration to imbed the two basic plucking techniques of the sanxian.
3. Students will be able to identify Hong Kong/Chinese culture, history, and famous spots.

Stella Hei-tung Chan is a first year doctoral student in Ethnomusicology at the University of California, Riverside. Born in Hong Kong, Stella earned her Bachelor of Arts in Music and Master of Philosophy in Musicology from the University of Hong Kong. As an active sanxian performer in Hong Kong, Stella has been involved in various Chinese orchestras and mixed ensembles in the past ten years. Besides performing traditional Chinese music, she also works with young composers and joins different innovative programs like story-telling for kids, sound-painting, music and documentary film, and music and multi-media.

Andrea Decker, Graduate Fellow

This Land was Made for You and Me: Making a New Nation through Song

Everyone in the USA has heard songs like “The Star-Spangled Banner” and “America the Beautiful,” but do you know how these songs came to be? In “This Land was Made for You and Me: Making a New Nation through Song,” your students go on a musical and historical journey to learn about the composers and historical context behind such patriotic standards as “America the Beautiful,” “You’re a Grand Ole Flag,” and “This Land is Your Land.” One song at a time, chronologically through U.S. history, I teach the students to sing, clap, and tap along with several patriotic songs, singing myself and playing along on the ukulele. Between singing songs, I teach students about the historical context of the music and the patriotic values demonstrated in each song. As we sing, I also teach the students some basic elements of singing, rhythm, and melody. Students will learn about nationalism as well as particular historical events and songs.

Content Area Keywords/Searchable Terms

US History, US songs, national anthems, nationalism, Revolutionary War, march (music), manifest destiny, Great Depression, folk music, Yankee, War of 1812, Katharine Lee Bates, George M. Cohen

Learning Outcomes and Objectives

By the end of the lesson students will:

- Learn about different genres of music and their historical context
- Learn proper posture and breathing for singing and practice it
- Know the words and melodies to four or more patriotic songs
- Understand patriotic music’s relation to place and time
- Know some key events and trajectories in history in the USA
- Engage in singing and playing music as a classroom community

Common Core Learning Objectives

1. Knowledge: Students will identify how famous patriotic songs relate to history, geography, political movements, and musical forms.
2. Execution: Students will show their opinion of their experience by speaking and singing.
3. Reflection: Students will sing and play famous US-American patriotic songs.

Outcome Assessment Strategies

1. We will use call and response to imbed terms like posture, patriotism, ukulele, chords, etc.
2. We will use repetition while singing and playing to learn the words and melody of the songs.
3. We will discuss historical events so students have the opportunity to share perspectives on U.S. culture and history.
4. We will repeat simple stretches and breathing exercises in which students will have the opportunity to demonstrate knowledge of singing technique.

Andrea Decker is an ethnomusicology graduate student at UC Riverside, where she was granted the UCR Chancellor's Distinguished Fellowship Award. Her research focuses on performance of gender in Indonesian popular music and on Mormon folklore in a global perspective. She has bachelor's degrees in vocal music and political science from Utah State University, where she graduated as Caine College of the Arts Valedictorian. She studied singing under Cindy Dewey, acting under Kevin Doyle, and movement for actors under Camille Litalien. Her collection of ghost stories about the Old Lyric Repertory Theatre is housed in the Fife Folklore Archives at Utah State University's Merrill-Cazier Library, one of the largest collections of American folklore in the United States. She has several years of experience as a teaching assistant and voice instructor. Additional awards include the Fulbright IIE award to research popular music and gender in Indonesia, the Critical Language Scholarship for Indonesian, awarded twice, Outstanding Undergraduate Teaching Fellow, and the Milton R. Merrill Scholarship. When not listening to music or collecting ghost stories, Andrea knits, sings, plays tabla, and does yoga.

Roxy DePue, Graduate Fellow

Electric Blues Guitar: Learning the 12-Bar Blues

The blues is the foundation of all American popular music such as jazz, country, and rock & roll. Understanding the 12-bar blues teaches students to identify musical form in American popular music. The students experience electric guitar performances to enhance the lesson. The objectives of this program are to teach students to recognize the basic elements of the 12-bar blues: melody, harmony, and rhythm.

Content Area Keywords/Searchable Terms

12-bar blues, Freddie King, melody, harmony, rhythm, jazz, country, rock & roll, electric guitar

Learning Outcomes and Objectives

By the end of the lesson students will identify the electric guitar, a 12-bar blues form, and recognize melody, harmony, and rhythm.

Common Core Learning Objectives

1. Knowledge: The students will identify how the 12-bar blues form influenced jazz, country, and rock & roll as heard in the musical performances.
2. Execution: The students will recognize a 12-bar blues pattern to identify melody, harmony, and rhythm as found in American popular music.
3. Reflection: The students will utilize elementary musical terminology to demonstrate an understanding of the 12-bar blues form.

Outcome Assessment Strategies

1. We will use call and response to imbed key terms: 12-bar blues, melody, harmony, and, rhythm.
2. We will discuss the 12-bar blues, so participants can speak and listen to each other's opinions.
3. During a brief discussion the students will have the opportunity to demonstrate by example how they interpreted the key musical terms.

Roxy DePue is a PhD candidate in Musicology at The University of California, Riverside. A popular music scholar, his research focuses on progressive rock guitar, guitar technology, and pedagogy.

Roxy, a native of Cleveland, Ohio earned his BM in Performance from The University of Akron, and his MM in Musicology from the University of Memphis. Roxy has appeared as a panel discussant at The University of Melbourne Conservatorium of Music, The Rock and Roll Hall of Fame and Museum, and Arkansas State University. As an educator, Mr. DePue served as an Education Programs Manager at The Rock and Roll Hall of Fame & Museum, Adjunct Music Professor for Kent State University Regional Campuses, and taught summer music programs for Camp Jam, LLC.

In addition to receiving the Gluck Fellowship, Roxy serves as a UCR Graduate Mentor to first year graduate students, and a Group Fitness Instructor leading indoor cycling classes at the UCR Student Recreation Center.

Pedro López de la Osa, Graduate Fellow

Let's cook up some classical music! Using cooking as a metaphor for music appreciation

Music is all around us; and learning what to listen for in complex music makes it more accessible and enjoyable. In this workshop Pedro uses recipes as a metaphor for different types of instruments – wind, string, percussion, etc. - to help participants listen for those instruments in a variety of pieces. Then the participants listen to sound challenges to test their differentiation skills. Pedro brings a lively PowerPoint and familiar and unfamiliar classical recordings.

Content Area Keywords/Searchable Terms

Music, melody, ingredients, quantities, time, participants, interpretation, performance, nature, physics, relationships, similarities, and connections

Learning Outcomes and Objectives

By the end of this program, students will learn the five categories of instruments, use food examples to aid in memory of the instruments, differentiate instruments while listening to classical music, and play listening challenges to test their ears.

Common Core Learning Objectives

1. Knowledge: Connections to avoid 'waterproof tanks'
2. Execution: By listening, reasoning and comprehending they will play listening games to test their knowledge
3. Reflection: students will make comparisons, connections, and express opinions

Outcome Assessment Strategies

1. Call and response
2. Q&A
3. Listening challenges

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

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

Pedro López de la Osa earned his Musical Education Degree at the La Salle University in Madrid with the renowned pedagogues Raquel de las Heras and Francisco Cañizares. He also completed the Aptitude Teaching Diploma and he expanded his skills in Kodaly, Artero, Orff, Gordon and Williems music teaching systems. He completed his Guitar Degree at the Royal Conservatory of Music of Madrid with José Luis Rodrigo; he later completed his Master Degree in chamber music -with honors- at the Girolamo Frescobaldi National Conservatory of Music in Ferrara (Italy) with Tiziano Mealli and Stefano Cardì; and his Master's Degree in music research at the Autónoma University of Madrid with Germán Labrador. He was pleased to receive in 2007 the *Joaquín Rodrigo* Prize in chamber music and several scholarships such as: AIE National Association of Spain and Mutua Madrileña Foundation. In 2016 he was awarded by the Academic Board of the Edward Said National Conservatory of Music in Jerusalem with the

special Award of the Conservatory “for the committed and impressive development of our Institution since you earned your position”.

Currently Pedro López de la Osa is a graduate student of the University of California Riverside and he has been awarded with the Dean’s Distinguished Fellowship Award to pursue his PhD in Musicology.

Jaclyn and Rachel Howerton, Graduate Ensemble

The STEAM in Music: An Introduction to the Science, Art, History, and Technology of the French Horn, Oboe, and English Horn and their role in Film, Popular, and Classical Music

This program is an informative, fun, and interactive performance and lecture/demonstration that incorporates all of the elements of STEAM in order to expose students to the French horn, oboe, and English horn and their roles in multiple musical genres. Some of the various examples that this presentation focuses on include: music from the classical concert hall, popular rock songs, and songs and insights from the Hollywood film scoring industry. During the ARTS portion of the performance, students are introduced to the basic musical terms used by professional musicians today and are shown the proper audience etiquette for live classical music concerts as well as common performance practices found in different music venues today. In addition, throughout the performance students are able to visually match popular songs that they already know with the instruments that were responsible for creating those melodies in the original recordings. Students are encouraged to participate throughout the presentation by singing or clapping along to the music and are given the opportunity to request popular songs that are then performed for them on the instruments. A sampling of the diverse repertoire includes: popular songs from Disney and Pixar films, *Star Wars*, *the Entertainer*, *Harry Potter*, historical folk songs, *Jurassic Park*, Beatles, Queen and other pop favorites, and more. Students also receive a brief HISTORY lesson on the development of the horn and oboe and their evolving role in the concert hall and Hollywood recording studios today. To demonstrate this, students are exposed to a variety of historical instruments including: the Scottish cow horn, the conch shell, the natural horn, the trench whistle, and a traditional naval fog horn to demonstrate how sound and music was historically used to measure how far away ships were from land in dense fog at sea.

The SCIENCE elements of the presentation introduce students to the diverse sound effects created by the different instruments in the brass and woodwind families and the different equipment and mutes that these instruments utilize. This includes a brief buzzing demonstration on the horn in which the students are taught the basic principles of buzzing with their lips. This technique is required on brass instruments to produce a physical sound wave that is then transformed by the instrument into a musical note. In addition, students are also encouraged to participate by buzzing along with the horn in order to experience the physical processes of making musical sound waves through vibrations. In addition to learning the physical science of music, students are exposed to the ENGINEERING and TECHNOLOGY of how the horn and oboe are made by showing students how common household objects such as garden hoses can be used to create musical instruments. Through the tactile interaction with the garden hose (“hose horn”), students learn the physical science of how music and sound waves are created by the physical vibrations of buzzing into a tube-like instrument of any medium. In addition, students are also exposed to the different effects that blowing hot air can have on various materials including wood, plastic, and metal. Finally, students are shown how MATHEMATICS play a crucial role in music performance by forcing the musician to keep track of the beat, measures, and time during each piece by constantly counting multiple configurations in their head while performing on stage.

Jaclyn Howerton is a PhD student in Musicology currently starting her sixth year at the University of California, Riverside and was a recipient of the Chancellor’s Distinguished Fellowship in 2013 and the 2015-2016 Anthony Ginter Award for services to the UC Riverside Music Department. In addition, she was a recipient of American Musicological Society Harold Powers Travel Grant in 2016 and the Humanities Graduate Student Research Fellowship in 2017 from UC Riverside. A native of Los Angeles, she received her Bachelor of Arts in Music from the University of California, Davis in 2010 and her Master of Music in Oboe Performance at California State University, Northridge in 2012. Her honors senior thesis, entitled “Ralph Vaughan Williams: Music from War” was published in the university’s undergraduate research journal, *Explorations*, and was an in-depth analysis on the influence of the world wars on the symphonies of Vaughan Williams. In addition, Howerton also received the UC Davis Departmental Faculty Award in Music Performance for oboe, the Graduate Equity Fellowship and the B.J. Pedrotti Memorial Scholarship from California State University, Northridge in 2011. Howerton is currently studying British Music with Professor Byron Adams and her research specialty resides in the music of British composer Ralph Vaughan Williams with a secondary interest in film studies.

Rachel Howerton is a doctoral candidate in musicology at the University of California, Riverside. She earned a Masters in Music in Horn Performance from the University of Southern California and a Bachelor of Arts in Music from the University of California, Davis, where she was also awarded the Departmental Citation in Music. Rachel's research interests primarily focus on nineteenth-century French composers and their reception in Britain during the nineteenth and twentieth centuries. Rachel has presented papers at numerous conferences including the 20th Biennial International Conference on Nineteenth-Century Music, the 2018 North American British Music Studies Association Bi-Annual Conference, and at the 2014 and 2016 American Musicology Society Northern California and Pacific-Southwest Joint Chapter Meetings. Her undergraduate thesis, entitled "Berlioz and Mendelssohn: Rivals or Equals?" was published in the UC Davis undergraduate research journal, *Explorations*, in 2010. Recent awards include: the American Musicological Society M. Elizabeth C. Bartlet Travel Grant (2016), the Gluck Fellowship for the Arts, and the University of California, Riverside Humanities Graduate Student Research Grant. In addition to her academic pursuits, Rachel is also an active freelance musician and regularly performs with numerous ensembles throughout the Greater Los Angeles area. She received her musical training from the University of Southern California where she was awarded for her work in brass chamber music performance as well as from the University of California, Davis where she was awarded the Department Faculty Award in Music Performance. Some of the artists and ensembles that Rachel has recently appeared with include: the American Youth Symphony, the Channel Islands Chamber Orchestra, David Newman, Carl St. Clair, James Conlon, Midori Goto, and Jackie Evancho.

Hermann Hudde, Graduate Fellow

Cantemos juntos: Children's Songs from Latin America

Can you believe it is possible to travel across Latin America, its music and cultures without leaving the classroom? Do you know that singing together can transport us to a different place of music and cultural diversity? Well, the answer is: Yes! In this interactive performance presentation, the students and the performer sing together Latin American children songs. We have the opportunity to recreate together a beautiful and inspiring repertoire of children songs from Latin America.

Content Area Keywords/Searchable Terms

Culture, diversity, songs, identity, history, geography, Spanish, folklore, popular music

Learning Outcomes and Objectives

By the end of the lesson students will:

- Be familiarized with some Latin American children's songs
- Learn basic music concepts such as tempo, metric, form, genre, among others.
- Be aware of the process of transculturation by understanding how the music and history of the Caribbean and Latin America reflect the Native American, Spanish, and African cultures.
- Understand that music is a cultural creation by people.
- Understand that the contact between cultures can enrich them and even generate a new cultural manifestation.
- Understand that we all are musical
- Support the learning of history, cultural studies, geography and Spanish language.

Common Core Learning Objectives

1. Knowledge: The students will learn about the music styles of diverse Latin American cultures, as well as their features and contributions to the construction of the Latin American identity.
2. Reflection: Engage with a live singing/performance by identifying basic characteristics of the works by active listening and connecting the music with presented concepts.
3. Execution: Students engage in Q & A with the presenter between the singing/performance of the songs. After the presentation, the teacher can continue the learning process by talking with the students about the content of the presentation. For example, with the help of the teacher, the students can identify the location of the countries on the map. They can also discuss the concept of culture and diversity with the students in which they share their thoughts. Also, they can divide the class into different cultural groups, and the students will explain to the class the contributions of their assigned culture.

Outcome Assessment Strategies:

1. Students gain a new appreciation about the mixture of music cultures in Latin America
2. Students enjoy a cultural/musical activity with their creative participation by active singing/listening and interacting with the performer (Q&A) as well as clapping rhythms
3. Demonstrates that the contact among cultures enriches them as well as can generate a new one to appreciate deeper the importance of diversity.

Hermann Hudde is a Doctoral Music Student at UCR with the support of the Dean's Distinguished Fellowship. As a performer, Hermann Hudde has played concerts internationally at the Graphik Museum "Pablo Picasso", La Universidad Central de Venezuela, , Wasserstaawerk Concertgebouw, MIT Guest Artist Concert Series, Dartmouth College Vaughan Recital Series, La Maison de l'Amérique Latine in Paris, among other venues.

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

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

Eric Johns, Graduate Fellow

The Musical Inventions of Cavour: An Interactive Workshop on Alternative Instrument Construction

What makes a musical instrument? Is it something one buys in a music store? Or can it be anything we use to make music? In this interactive workshop, students learn about Bolivian artist, musician, and luthier Ernesto Cavour Aramayo and his musical inventions. Students first learn about the Andean music tradition that inspired Cavour through an in-class performance-demonstration of three instruments: the charango, the quena, and the zampoña. Students then learn how Cavour took these instruments and reimaged them, creating unique musical objects. Finally, students learn how Gluck Fellow Eric Johns has created Cavour inspired instruments using every-day recycled objects. Through listening and brainstorming ideas for their own unique instruments, students learn about Andean music traditions, words and phrases in Spanish and Aymara, and expand their ideas about what musical instruments can be.

Content Area Keywords/Searchable Terms

Lutherie, string instruments, wind instruments, DIY, recycling, Andean music, Spanish, Aymara, Bolivia

Learning Outcomes and Objectives

By the end of the lesson students will identify three instruments used in the Andean musical tradition, learn about Cavour's adaptation of that tradition, and apply Cavour's ideas in the imagination of new and unique instruments made from everyday objects.

Common Core Learning Objectives

1. Knowledge: Students will learn about Andean music, and the art of Ernesto Cavour Aramayo
2. Execution: Students will imagine ways they can adapt every-day objects into musical instruments.
3. Reflection: Students will enjoy the musical performance of Andean music and demonstrate their understanding through brainstorming new musical instruments.

Outcome Assessment Strategies

1. We will use call and response to demonstrate knowledge of the names of musical instruments.
2. When we look at Cavour's art, student's will deepen their knowledge of these instruments by verbally identifying which of the instruments demonstrated in the lesson the new inventions were inspired by.
3. After observing examples provided by the fellow, we will apply Cavour's creative ideas by imagining new instruments made of every day objects.

Eric Johns is a PhD Candidate in Musicology at the University of California, Riverside under the guidance of Dr. Walter Aaron Clark. His research focuses on Latin American popular music, particularly that of the Río de la Plata. He is currently working on a dissertation that investigates the changing narratives surrounding the guitar in tango, and how the instrument is represented within the literature. Eric has recently been recognized by the UCR as an Outstanding Teaching Assistant, a recipient of the Center for Ideas and Society's HGSR grant (2017, and 2018), the UCR Alumni Travel Grant (2018), the Manolito Pinazo Memorial Award (2017), the Anthony Ginter Award (2017), and a three-time recipient of the GLUCK Fellowship for the Arts (2015, 2016, and 2017). Most recently, Eric worked with Dr. Melanie Plesch at the University of Melbourne for a dissertation-writing semester. As a musician, he has performed in a variety of musical styles both international and in the U.S.

Alvaro Lopez, Graduate Fellow

Learning to read Rhythmic Music Notation by playing Cumbia and Bambuco Percussion Patterns

Learn about two popular cultural music styles from Colombia by watching, listening and playing their joyful percussion patterns. The workshop also shows the students how those rhythms are written in music notation allowing them to understand the basics of music reading!

We will base our workshop on learning rhythmic patterns through music samples and imitation and then we will describe them using graphics leading to standard music notation. Through videos and pictures of the instruments, we will analyze and classify their pitch in three sections. As a result, we will use shakers, claps, and table hits as the sound layers, each one representing a pattern of a percussion instrument. For this dynamic experience, I will employ a multi-track software for playing back layers independently so we can control volume, tempo, and instruments to facilitate our practice and add other pre-recorded sounds to our ensemble. By assigning instruments to student groups and changing, not only all students will have a role in the exercises, but also everyone will have the opportunity to play and learn the percussion patterns of two famous Colombian rhythms!

Content Area Keywords/Searchable Terms

Percussion patterns, percussion instruments in Colombia, Bambuco, Cumbia, Colombian Folk music, Rhythmic notation, meter, tempo, measures, rhythm values, beams, bar lines, beats

Learning Outcomes and Objectives

By the end of the lesson students will:

- Identify layers of rhythm and percussion instruments used in Cumbia and Bambuco, like drums, shakers, cymbals and sticks.
- Understand the concept of *rhythmic pattern*, be able to distinguish and describe it in music notation, and use their hands and props as instruments to perform it.
- Learn how to describe rhythmic elements and concepts such as meter, loud/soft and fast/slow, and recognize notation figures as half, quarter and eighth notes, and a measure.
- Distinguish and characterize low, middle and high-pitched sounds on percussion instruments.

Common Core Learning Objectives

1. Knowledge: The ability to recognize and follow rhythmic patterns from two major cultural music styles as Cumbia and Bambuco, either by hearing or by identifying them in music notation, may be the foundation for further musical studies. In the case of dance music, pattern recognition is an essential skill to assign body movements. It is also useful for choreography, composing, and editing music.
2. Execution: Collaborative performance fosters social interaction. Students understand the value of teamwork and also how they individually contribute to a global goal, in this case music percussion performance.
3. Reflection: Students will associate Cumbia and Bambuco rhythmic patterns with their visual representations. They will analyze and find graphic characteristics of music notation that are directly related to the way they

should play a pattern. This correspondence can be tested by their interpretation of new music scores. It is the first step towards reading music.

Outcome Assessment Strategies

1. We will aim for a common understanding of some musical elements present in Cumbia and Bambuco that we will use recurrently to guarantee that the meaning is learnt and clear for reference. This can be done in two ways:
 - a. Illustrate how a musical concept or term looks like in different graphic ways including music notation, and check how it sounds by playing it.
 - b. Audition the instrumental pattern or an example and then analyze and describe its elements and characteristics to assign them to graphs.
2. We will analyze the sounds of the instruments. The students can base their findings on size, material, and ways to play the instrument. From this analysis, we will classify the three groups (high, mid, low pitch).
3. For performing the patterns we will use examples from pre-recorded tracks and along them we will play the patterns on the instruments we have ('everything is an instrument'). I could also fragment the patterns to simplify, if required. Then, we'll use imitation and repetition in different speeds. We'll use a metronome and assign groups to clap it, while the assigned students do the pattern.

Alvaro Lopez is an electronic musician, composer and sound designer. He holds a Bachelor's degree in Music Composition and Production, and a Master's in Music Technology. He is currently a PhD student in Digital Composition at UCR. Alvaro is the composer and producer of a number of sound montages for experimental films presented at international festivals such as the UCR Film Festival 2016, Extrabismos, La Diáspora, Festival de Cine y Video de San Juan de Pasto, and others, presented in Barcelona, Lima, Berlin, Bogota, Manizales, Tunja, and Pasto. His electronic works were part of the New Music Festival in Akron, OH, where he was the only composer using 1960s analog synthesizers with digital control and sequences. Alvaro's recent works include design and control for a music performance with mobile devices through a wireless digital network system, and algorithmic music generation. His studies currently focus on generative algorithmic music and artificial intelligence for music analysis and composition.

Alessio Olivieri, Graduate Fellow

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

Singing Europe! is a workshop-style concert, aiming to guiding students to the basic knowledge on some European countries, in terms of geography, arts, language, and- most of all - music. Pictures and videos of each country are projected and explained, providing students with a comprehensive multimedia experience, culminating with a professional live performance of vocal classical music masterpieces, sung in the relevant language. This way, students can associate each country to its specific idiom, through the universal language of music. Interaction is granted through little quiz games, a brief collective singing exercise in multiple languages, and Q&A at the end of the session. In addition, *Singing Europe!* provides students with the enriching possibility of listening to the unique sonorities of operatic soprano voice and classical guitar. Especially for those who are not opera-goers, or do not have the possibility to attend classical music concerts, such program can represent a unique "encounter" with the European music heritage of the Italian *belcanto*, and of the classical guitar tradition.

Content Area Keywords/Searchable Terms

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

Learning Outcomes and Objectives

By the end of the lesson students will:

- Identify the major differences between some European countries, in terms of geography, arts, language, and music.
- Experience six different languages, through the universal language of music
- Participate in brief singing exercises in several languages
- Participate in basic music criticism, through a short Q&A session.
- Identify music of at least three different periods.

- Identify simple variations of musical color, pitch, and intensity.
- Realize the importance of the accompaniment in singing.
- Experience a professional live performance of classical music.
- Have the unique opportunity to listen to an operatic soprano

Common Core Learning Objectives

1. Knowledge: Students will learn about some European countries, in terms of geography, arts, language, and music. Students will experience a professional live performance of classical music, and they will learn to distinguish music of different periods.
2. Reflection: Students will evaluate, analyze, and show their enjoyment by providing feedback, and participating in a short Q&A session.
3. Execution: Students will have the possibility to participate in a short activity on singing in several languages.

Outcome Assessment Strategies

1. Each country is introduced, in terms of geography, arts, language, and music, with use of multimedia.
2. Each musical piece is explained and contextualized, in order to provide students with basic listening skill-set.
3. Through Q&A short session, students will provide feedback and list to each other opinion, reinforcing the idea and the memory of both the music listened and the music concepts just learned.
4. Through a short singing activity in several languages, students will realize the main peculiarities of each idiom.

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

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

Italian soprano **Elisa Ramon** has performed in many theatres and music seasons up to debut in 2009 at the Teatro Olimpico in Vicenza (Italy), with the *Der Schauspieldirektor* by W. A. Mozart (in the role of Mademoiselle Silberklang). Her major operatic experiences include: *Kaffeeekantate* by J. S. Bach, *La Serva Padrona* by G. B. Pergolesi, *Bastien und Bastienne* and *Der Schauspieldirektor* by W. A. Mozart. In 2011, she established the **Operaperta Duo**, with the Italian guitarist Alessio Olivieri, starting an intense activity of chamber music performances in Italy, Australia, New Zealand and The United States, and premiering works by such composers as Mark DelPriora.

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

Elisa received her Diploma (Master of Music) in Voice from the Cesare Pollini Conservatory of Padua (Italy), under the tutelage of Mrs. Rosanna Lippi. Her artistic career was always supported with musicological and teaching studies. In 2008 she received a Bachelor of Music in Musicology from the University of Padua, and in 2009 she received a Master in Music Education, with highest honors, from the Cesare Pollini Conservatory of Padua (Italy). Currently, Elisa serves as voice instructor at the Edinboro University of Pennsylvania, where she teaches applied voice, diction for singers, and class voice. Website: <http://www.elisaramon.it/>

Dhiren Panikker, Graduate Fellow ***Indian Rhythm Workshop***

Rhythm is the foundation of our lives. In this interactive workshop, students learn the basics of rhythm in Indian Classical traditions and perform their own musical ideas in a creative group context. First, students learn a brief history of Indian Classical music including key concepts, artists, and instruments. Next, they learn basic rhythmic patterns through *solkattu*, an embodied pedagogical method that utilizes spoken rhythms and various hand clapping gestures in a call and response format. Finally, students create their own patterns and improvise them in a collaborative setting with live musical accompaniment. Through hands-on performance, group vocalization, and listening, students learn the basic tools to express themselves within this rich and complex musical art form.

Content Area Keywords/Searchable Terms

Indian classical music, Carnatic rhythm, tala, solkattu, tabla, mridangam, improvisation

Learning Outcomes and Objectives

By the end of the lesson, students will learn how to construct basic vocal Indian rhythms and perform them in a collaborative musical context.

Common Core Learning Objectives

1. Knowledge: Connect and apply Indian music and rhythm to visual arts and dance, as well as careers in communication, education, and arts education.
2. Execution: Students will exhibit their enjoyment for Indian rhythms through speaking, listening, and collaborative performance
3. Reflection: Students will create, vocalize, and improvise Indian Classical rhythms in a creative group context.

Outcome Assessment Strategies

1. We will use call and response, clapping, and vocalization to understand the basics of Indian rhythms.
2. When we perform in a group setting, students will exhibit their creative application of key musical concepts.
3. We will discuss Indian music so students can speak and listen to each others opinions.

Dhiren Panikker is a PhD student in ethnomusicology at UC Riverside where his dissertation research examines the politics of South Asian and Arab American jazz improvisation. Dhiren holds an MFA (2010) in Improvisation, Composition, and Technology from UC Irvine and a BM in Jazz Studies (2008) from California State University, Fullerton. He has received numerous scholarships and awards including the Dissertation Year Fellowship, Deans Distinguished Fellowship, Medici Foundation Scholarship, Stephen Allen Memorial Scholarship, and Friends of Jazz Scholarship. An active pianist and composer, Dhiren has performed at prominent jazz venues throughout Los Angeles and performs regularly with his own group, Trio Sangha. Outside of performance, Dhiren teaches a full studio of jazz piano students, and conducts masterclasses and workshops across Southern California.

Elizabeth Stela, Graduate Fellow

Sakura Sakura: Singing Japanese Children's Songs and Learning about Japan

Learn about Japan through singing and movement! In this half-hour workshop, students learn to perform *Sakura Sakura*, a song about cherry blossoms. After learning to identify Japan on a world map and say "hello," "thank you," and "you're welcome" in Japanese, students learn sing *Sakura Sakura*, and perform simple dance movements to match the melodies they are singing. They view images of cherry blossom viewing in Japan and listen to a springtime story before performing the song once again and learning how to say goodbye in Japanese.

Examples of the children's songs in Japanese include *Furusato* (Homeland) and *Okina Kuri no Ki no Shita de* (Under the Big Chestnut Tree), among others. Songs corresponding to different seasons can also be arranged as desired. For example, *Sakura Sakura* is about springtime, *Kojo no Tuski* (Moonlight at the Ruined Castle) is sung

during the fall, *Natsu Matsuri* (Summer Festival) is a summer song, and *Fuyu no Yoru* (Winter Night) celebrates the winter season.

Content Area Keywords/Searchable Terms

Japan, Japanese, singing, voice, rhythm, melody, lyrics, movement, seasons

Learning Outcomes and Objectives

By the end of the lesson students will:

- Be able to repeat basic greetings in Japanese
- Perform and understand basic musical concepts such as melody, song, and rhythm
- Understand where Japan is on a world map in relation to Southern California
- Be able to sing a song in Japanese while performing simple choreography with the upper body
- Be able to identify the shamisen, a Japanese instrument

Common Core Learning Objectives

1. Knowledge: Students will be able to identify Japan in relation to Southern California and know that Japanese is spoken in Japan. They will be able to say “hello,” “goodbye,” “thank you,” and “you’re welcome” in Japanese. They will be able to identify the words “melody,” “lyrics,” and “rhythm.”
2. Execution: Students will speak greetings in Japanese. They will sing a song in Japanese while performing gestures to match the song, and clapping along with the rhythm.
3. Reflection: Students will have time to ask questions, comment on their experience, and share their experience with their peers and teachers at the end of the workshop.

Outcome Assessment Strategies

1. We will use call and response to embed Japanese phrases, melodies and lyrics in Japanese. We will use clapping and choreography to assist in understanding the rhythm and timing of the song.
2. When we sing, children will have the opportunity to execute the songs and movements, demonstrating how they learned the song.
3. We will review words, melodies, and lyrics at the end of the class, using call and response again if necessary.
4. There will be a moment of reflection at the end of the session, so that students have the opportunity to ask questions and reflect on their experience of learning Japanese phrases and a song.

Elizabeth Stela is a PhD candidate in Ethnomusicology at the University of California, Riverside. She studied Japanese folk music (minyo) with Japanese teachers in Sao Paulo, Brazil from 2011-2013, where she was a vocalist and shamisen player with the Kyodo Minyo Society of Brazil. Elizabeth has been a member of Taikoza Taiko Ensemble (New York), the Martha Graham Ensemble (New York), Origens Brazilian Percussion Ensemble (Austin, Texas), and Yuubi Japanese Dance Company (Sao Paulo). In 2016 and 2017, she traveled to Japan to deepen her study of Japanese language and culture thanks to a grant from the Japan Foundation. She currently conducts research with Japanese migrant communities in Brazil, and she writes about the connection between Brazil and Japan through music and dance as part of her dissertation project.

Nattapol Wisuttiapat, Graduate Fellow

Fun with Glong Yao: A Workshop on the Long Drum of Thailand

You all know drums very well. They provide exciting beats and are easy to play. But have you ever heard, or even played *Glong yao* from Thailand? *Glong yao* is a long-necked drum played popularly in festive, entertaining parades. In this workshop, students are introduced to *Glong yao*. Through demonstration-imitation, a typical method of Thai musical transmission, they learn the basic rhythmic patterns on the instrument and perform it at the end of the workshop.

Content Area Keywords/Searchable Terms

Glong Yao, long drum, Thailand, Southeast Asia, Thai Music, Procession, Parades, Festivals.

Learning Outcomes and Objectives

By the end of the lesson students will:

- Identify *Glong yao* and its country of origin.

- Learn the associated ensemble etiquette characteristic to Thai music.
- Perform basic rhythmic patterns of *Glong yao*.

Common Core Learning Objectives

1. Knowledge: Students will identify *Glong yao* and its country of origin.
2. Execution: Students will perform basic rhythmic patterns of *Glong yao*.
3. Reflection: Students will evaluate their opinion on *Glong yao* performance through discussion.

Outcome Assessment Strategies

1. Demonstration and imitation is used to transmit the basics of *Glong yao*.
2. Participants are allowed to discuss among themselves to share their opinions on *Glong yao*.
3. Participants have a chance to perform *Glong yao* to demonstrate what they learn.

Born in Bangkok, Thailand, **Nattapol Wisuttipat** received his B.Ed. (Thai Music Education) from Srinakharinwirot University, Thailand, MA in ethnomusicology at Kent State University, and is now pursuing a doctoral degree in ethnomusicology at the University of California, Riverside. Wisuttipat specializes in Southeast Asian music, especially piphat, Thai classical music; and is also interested in luk thung, Thai popular music. Besides the commitment to his area of interest, Wisuttipat has also participated in several non-Western music ensembles including Javanese gamelan, Trinidadian steel drum, and that of African Ewe cultural group. He is experienced in conducting workshops on various genres of Thai music to interested audiences internationally.

Programs Available: Theatre

Gluck Improvology Troupe: Fall *A Great Adventure*

Improvology! brings a 'choose your own adventure' story to the 3rd and 4th graders – audience members participate in the show and add to the fun. Improv games are part of the story, and afterward the children group up with the cast to learn and play the games.

Liana Mesaikou is a 2nd year MFA Fellow in Screenwriting at UCR and a returning Gluck Fellow. She was born in Greece. She studied Communications, Media and Culture at Panteion University, Athens, where she majored in Culture and Cultural management. She won a scholarship from the National Scholarships Foundation in 2000, 2001 & 2003. She also holds an MA in Text & Performance Studies which she earned at King's College London and RADA. In 2011, she presented an essay on Greek cinema at the Modern Greek Studies Association Symposium at NYU (on the movies *Strella* and *Dogtooth*). She has graduated from Iasmos Drama School and has taken part in theatre productions in London and Athens. She has also directed a mystery-dinner and an interactive children's play. She has worked as a magazine and online theater critic and she was the editor in chief of all the programs for the productions of Porta Theater. She has been taking online comedy writing classes with the Second City, and is currently studying improv at the Groundlings. She was the head-writer of the Orpheus Awards for the Closing Ceremony of the LA Greek Film Festival 2018.

Gwen Benitez is a current fourth-year majoring in Dance/TFDP with a Film-making concentration. She has training in multiple dance backgrounds, including ballet, modern, Latin, and is also apart of the Gluck Dance Ensemble for UCR. This is her first time with Gluck *Improvology!* and is excited to be apart of this journey.

A part of the Class of 2019, **Marvin Pabellano** majors in Theatre, Film, and Digital Production with an emphasis on Acting and Directing. Before transferring to UCR in the Fall of 2017 he attained an A.A. in Humanities and Social Sciences at Pasadena City College. He was a Gluck Fellow who participated in the production of "Princess Ten Ten and the Dark Skies" with the role of King Wu.

Robert Gallegos is a third year Theatre, Film, and Digital Production Major with a concentration in acting. He went to Glendora High School and grew up in the LA County area. He is recent addition to the theatre program at University of California Riverside and a first time Gluck participant.

Kaila Gutierrez is a Film major for UCR's Theater and Film Department. At her time in UCR she has been involved in Greek life, and for two years was the president of the film club R'Shorts.

Christopher Henley is a fourth year TFDP Film Making major student at UCR. After graduating from Hemet High school in 2014, Christopher continued his education and graduated from Mt. San Jacinto College with an A.A. in Liberal Arts and a Certificate in technical theater in 2017, before transferring to UCR. Christopher has been stage acting his whole life and is very thankful to be able to participate in this year's Improvology.

Kalyn Lee is a 4th year Theatre, Film and Digital Productions major, specifically on the Design track. This is her fourth time being on the Gluck Improvology Troupe.

Aryana Santos is a second year undergrad student majoring in Theatre, Film & Digital production with an emphasis in Acting/Directing. This is her first time participating as a Gluck Fellow.. Aryana is extremely grateful to add "Gluck Fellow" to her list of amazing opportunities that she has received here at UCR.

Kristina Sligh is a double major Psychology and Theatre Film and Digital Production the Track Production. She went to a community college in Northern California. She used to work with children as a CDC for Travis Air Force base for two years, she misses her job.

Gluck Children's Theatre Troupe: Spring

Princess Ten Ten and the Dark Skies – an abridged musical about air pollution and personal power

Princess Ten Ten and the Dark Skies – a new musical is the story about how Princess TenTen uses her superpowers as a Wind Master, despite disapproval about the role of a girl, to save her community from the factory produced air pollution that is ruining lives. This abridged play will also feature a Peaceful Solutions workshop to give participants strategies to avoid peer pressure and bullying. This tour is in conjunction with the April 14, 2019 Hays Children's Orchestra Concert presented for free at UCR, where *Princess Ten Ten and the Dark Skies* will be performed in entirety.

Additional Cast and Crew can be found under the Gluck VIP Day presentation of *Princess Ten Ten and the Dark Skies*.

Gluck Fellows with the Esther Hays Children's Orchestra Concert

Princess Ten Ten and the Dark Skies – a new musical about air pollution and personal power

Conducted by Ruth Charloff, Directed by Gluck Fellow Winter Lawson
Featuring the 50-plus musicians of the UCR Orchestra and UCR student performers singing the musical story of *Princess Ten Ten and the Dark Skies*. Based on the storybook written by Professor Setsu Shigematsu and the Guardian Princess Alliance, this coming-of-age story features Princess Ten Ten, a gender-nonconforming princess, the mythical land of Fusan, and an environmental crisis that will take all her courage and skill to battle.

Bianca Campana is a first year undergraduate student at UCR who is pursuing an associates degree in sociology. She has maintained excellent grades in her previous years in high school and before then upon entering college.

Aaron Chapple is a first year student at UCR; a biology major switching to the TFDP department as Acting track.

Anthony Guevara is a first year undergraduate student at UCR majoring in Education, Society, and Human Development. He is an aspiring educator.

This is **Serena Kilbury's** debut performance working with the Gluck Fellowship. She is a first year Honors student, and she is pursuing her love of acting through the Theater, Film, and Digital Production department.

Chengyu Alan Ma is a music major at UC Riverside.

Josellin Ramirez Rivas is a theatre, film and digital production student. She is a student at UCR from south central Los Angeles.

Santi Sámano is a 4th year Theatre major and French minor.

Ashley Silva is thrilled to take part in her first Gluck production! Her main area of study is Music with a concentration in vocal performance at the University of California, Riverside, and she is a proud member of the UCR Chamber Singers. In addition, she has been involved and starred in multiple musical theatre, drama, film, and solo performances.

Jason Tse is a second year Music Composition major and Film minor.

Jody Bedard is a 3rd year double major. She is studying Theatre, Film, and Digital Production with a concentration in acting and directing and Spanish with an emphasis in cultural studies.

Raimundo Rodriguez is a 23 year old international student from Chile. He is a 5th year Design major in his home university (Pontifical Catholic University) but is an Art major in UCR.

Alexander Aguirre is currently an undergraduate 2nd year music major at UCR.

Ayala Berger is a PhD student in Biology where she studies the sounds animals create and how they interact with the environment. She is an avid cellist and loves bringing music to people.

Tatiana Bush is a second year entomology major. She now enjoys being a part of many music groups on campus and being a part of an entomology research lab.

Rogelio Cardoza is a Music (Composition Track) major and flutist at UCR where he studies composition under Ian Dicke. Rogelio was selected as a fellow for the Associate Composer Program at the Los Angeles Philharmonic and has also part taken in Sunset ChamberFest's Young Composers' Program.

Herman Carrillo —who currently majoring in mathematics and is a first-year student at the University of California, Riverside—intends to use his major to help better the community that raised him by one day becoming either a secondary teacher or a professor of mathematics. This is his first time ever being associated with the Gluck Fellowship.

Roberto Casillas is an undergraduate, fourth year music composition major and a trumpet player in the UCR Orchestra, Concert Band, Jazz Band, and Mariachi.

Ethan Castro is a hard-of-hearing Digital Composition PhD Student at UC Riverside, and Vice President of the Riverside Philharmonic. He received his M.A. in Music Industry Administration from CSU Northridge, earning the Professional Development award for his innovative leadership of startup ventures during his time there. Despite being born with complications that nearly destroyed his hearing, Ethan has ironically been heavily sought-out for his music recording, production, and engineering abilities. Through his studies at UC Riverside, and with close collaboration at the Experimental Acoustic Research Studio (EARS) and the EARS Student Group, Ethan is working on some literally earthshaking methods to change the way the audiences experience media, using his own productions as a testing ground.

Evelyn Chavez is a first-generation college student double-majoring in Psychology and Political Science.

Christiaan Clark is PhD Candidate in Digital Composition in the UCR Music Department, and is a professional video game sound designer and composer.

Ashton Culbertson is a Music Composition major with an instrumental focus in percussion. He aims to provide local communities with new, fun compositions for all age groups.

Benjamin Dement is a Music Composition transfer student. Currently a Junior, he is pursuing a career in commercial music as well as a doctorate in music composition to become a professor and teach the next generation.

Miguel Diaz is a third year student who is currently working on his B.A. in Music Performance. He has been involved with the Gluck Fellows program since 2016.

Leslie "Max" Garcia is a 4th year music major at UCR. She is a violist in the UCR Orchestra, 1st chair clarinetist in the UCR Concert Band, and an alto singer in the UCR Chamber Singers. She currently works as Music Assistant for Dr. Ruth Charloff - director of both UCR Orchestra and Chamber Singers.

Tatiana Lee is a first-year undergraduate who is majoring in economics.

Martin E. Liu is a 4th year Applied Physics and Engineering Major with an Environmental Science Minor. He is currently the Vice President of Administration and Finance at UCR's Residence Halls Association, works in two labs, has represented Future Business Leaders of America-PBL at the national level, is a member of Delta Tau Delta, and is the recipient of the 2018-2019 Stolzy-Letey Environmental Science Scholarship.

Jungho Moon is an undergraduate student studying at University of California, Riverside as an environmental science major.

Gabriella Moussa is a first year undergraduate studying Cell, Molecular, and Developmental Biology at UCR and participates in the UCR orchestra as the 1st Chair violist. She is a new Gluck Fellow.

Sarah Panameno is a second-year, undergraduate Psychology major. She has played the cello since high school and works as a research assistant in a few psychology labs on campus.

Hannah Snavely is a first-year graduate student in ethnomusicology at UC Riverside and researches intersections of music and religion in areas including pilgrimage and patriotic worship. She holds a B.A. double major in Music and Spanish from Messiah College, Pennsylvania. With training as a bassoonist, she continues to perform with the UCR orchestra, and in 2018 held an orchestra and quintet residency at Camp of the Woods in Speculator, New York.

Aodhan Thornhill is a 2nd year music composition major.

Annie Tsai is an undergraduate with an undeclared major in life science.

Gabriela Urquia is a Political Science Major who is aspiring to double major in Music.

Grace Utama is a 3rd year music major and a first time Gluck fellow.

Michael Utterback is enrolled at UCR as a Neuroscience major. Michael is currently employed in the Botany Dept. of UCR as a Student Assistant.

Thomas Waddleton is a soon-to-be graduating senior from UCR with a B.S. in Physics and Mathematics. After graduating, he plans to attend Johns Hopkins University in Baltimore, Maryland for a Ph.D. in Physics.
Shawn Wang is a second year student at UCR majoring in music and currently is with UCR's Orchestra.

Gluck Children's Theatre Troupe: Pilot Time-Travelers: Spanish Golden Age Theater

Travel back in time to the 16th and 17th century and discover the secrets of the rich theatrical tradition of Spain! What are some of the characteristics of the Spanish Comedia? How did Spanish audiences experience theater? What can Spanish Golden Age Theater teach us about the world of today? Meet Lope de Vega, one of the most prolific European playwrights of his time and help him finish his play *The Widow of Valencia*. Learn some of the basic storytelling techniques, help the actors choose their music and costumes, and participate in a workshop about female empowerment and gender equality.

This workshop was designed and piloted by Graduate Fellow Liana Mesaikou and will travel during the Fall Gluck Children's Theatre Troupe tour to 5th and 6th graders. The idea for this program came from UCR Professor Erith Jaffe-Berg after her conversations with UCLA Professor Barbara Fuchs, whose Golden Age theatre projects with 24th Street Theatre resulted in curriculum for 3rd-12th grade students.

Liana Mesaikou is a 2nd year MFA Fellow in Screenwriting at UCR and a returning Gluck Fellow. She was born in Greece. She studied Communications, Media and Culture at Panteion University, Athens, where she majored in Culture and Cultural management. She won a scholarship from the National Scholarships Foundation in 2000, 2001 & 2003.

Chelsea Ramirez is a third-year Theatre, Film, and Digital Productions major, as well as a Creative Writing major and Political Science minor. She has worked on stage and camera for University of California Riverside, NBC Universal. She hopes to combine impactful storytelling with compelling images/ mediums to tell stories of the Latino(a) community, of empowerment, and to develop new and healthy forms of constructive and emotionally aware children's media.

Carlos Gutierrez is a returning Gluck Fellow and a current third year. He is currently majoring in Theater, Film, & Digital Production with an emphasis on acting and directing. He hopes to pursue acting for the camera in the future.

Griffin Deniger is a 3rd-year Theatre, Film, and Digital Production major in the Acting and Directing track. This is his first time working with Gluck.

First time Gluck Fellow, **Kiyhari Sabree-el** is a graduating senior from UCR double majoring in Media and Cultural Studies and Theatre, film, and Digital Production

Devany Star is an actress, dancer, and spoken word artist from Moreno Valley, California. She is in her third year at UCR where she studies theatre and business. Outside of performing, she enjoys writing, cuddling with her pets, and watching those around her find their voices.

Hannah Hyatt is a first time Gluck Fellow. She is studying film and theatre at UCR with an emphasis in directing and poetry. Hannah enjoys using media arts to stay involved and start conversations with her community, and is excited to pursue a career as a writer, actor and director because she feels that making her own content is empowering.

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

Special Events and Programs at School Sites

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

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

Gluck ASK Residencies – Artists Spark Knowledge

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

ASK Residency with Vista Heights Middle School Show Choir

This is a residency at Vista Heights Middle School working with Autumn Earle-Rodriguez and the middle school show choir, an advanced group of choir students who are committed to several in school performances as well as outside competitions.

Content Area Keywords/Searchable Terms: show choir, musical theatre, song and dance

Learning Objectives/Outcomes:

By the end of this Residency, students will be able to execute choreography for school choir performance and for show choir competitions.

Common Core Learning Objectives:

1. Knowledge: students will memorize choreographed rhythms, phrases and combine with knowledge of music
2. Execution: students will be able to perform choreography independently
3. Reflection: students will be able to recall choreography and rehearse outside of class meetings for upcoming competitions

Outcome Assessment Strategies:

1. We will call and respond/sing and do to complicated rhythms to provide multiple ways of thinking about steps
2. We will discuss performance behaviors and practice these with the choreography
3. Students will perform the choreography independently and with a sense of performance and showmanship

Mallory Peterson is a 2nd year PhD student in Critical Dance Studies at University of California, Riverside. Her research interests stem from her practice in lindy hop; she studies the global circulation of lindy hop and other swing and jazz social dances. She holds an MA in Performance Studies (2015) and a BA in Dance from Columbia College Chicago (2008). In addition to youth and undergraduate training in ballet and modern dance, Mallory has many years of experience in performing and choreographing for musical theatre. She brings an emphasis on rhythm and musicality to her choreographic work, inspired by her work among lindy hop and jazz dance communities.

MoveMore for Third Grade

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

Colette Eloi, MFA has more than 15 years of experience as a resident artist in schools and community centers. She is first generation Haitian on both sides and teaches the beautiful dances of her lineage. She is a practitioner of indigenous dance styles from the African Diaspora. She is a commissioned award winning choreographer, and performer. She has traveled to conduct dance research on the African Diaspora, studying singing, dancing and drumming in many styles and many places like Puerto Rico, Cuba, in Haiti, The Mississippi Delta, Ghana and Benin. As a performer she has performed on every type of stage nationally and international. Including New York, France, Spain, Germany, and Hawaii. She deeply believes that if you can talk you can sing, and if you can walk you can dance.

Dava D. Hernández is a Ph.D. student at the University of California, Riverside and a returning Gluck fellow. She holds an MA in Dance and a graduate certificate in Women's Studies from Texas Woman's University, where she earned two 2015 awards for Outstanding Graduate Student from the Former Student's Association and the department of Dance. Hernández also holds a BA in Mexican American Studies with a concentration in Literary Studies and a minor in Bicultural/Bilingual studies from the University of Texas at San Antonio. She was a long-time

member of the Guadalupe Dance Company, one of the nation's leading professional folklórico and flamenco dance companies, and has been involved in various dance-theater productions throughout the U.S. Southwest. Hernández has also worked as a teaching dance artist with organizations such as the Carver Cultural Center, the Guadalupe Cultural Arts Center, and the YWCA in San Antonio, Texas where she taught Mexican folklórico dance in various after-school program for over 10 years. Her artistic and scholarly work is based in Mexican Folklórico and the dance expressions of the US-Mexico borderlands.

Rosalia Lerner is a second year Ph.D. student in Critical Dance Studies at UCR. She received her B.A. in Dance and Performance Studies at UC Berkeley and received the prestigious Florence Schwimley Memorial Scholarship and the Mark Goodson Prize. After college, she presented choreography in San Francisco, such as at The Feedback and The LEVYdance Salon, ultimately founding her own company, Unfinished People, a movement based performance group. She received her Master's Degree at New York University in 2017 and was awarded the Performance Studies Award for academic excellence.

Kendall Loyer is a current PhD student and graduated MFA student in the Dance Department at UCR. She is a dancer, choreographer, educator, and fitness instructor who has used her skills in studios and community programs as well as university classrooms. She aims to share the fun of physical fitness and dancing with students of all ages and abilities.

Special Events and Programs on the UCR Campus

UCR Homecoming and Scot Fest

Join Gluck for UCR Homecoming and Scot Fest! On **Saturday, November 17, 2018** from **1:00-3:30pm**, the Gluck Program will join programs and organizations from all areas of the UCR community to celebrate Scot Fest. The **free, all ages** event is open to the public. Come be a part of the action and make a free, custom wearable art piece with the Gluck button machine!

Gluck VIP Days

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

The Guardian Princess Alliance – Live Musical Theatre Performance at VIP Day

S.T.R.O.N.G. (Stories That Root Our Next Generation) Edutainment is a new, non-profit, educational organization that creates stories that model racial inclusivity and cross-cultural solidarity; we promote environmental consciousness and social justice.

The musical is called PRINCESS TEN TEN AND THE DARK SKIES: A New Musical. This is an adaptation based on the storybook written by Professor Setsu Shigematsu and the Guardian Princess Alliance. In it, we journey with Ten Ten as she does indeed find her voice and save our skies. As a panasian gender nonconforming child, Ten Ten learns to overcome many issues such as bullying and air pollution. Through our workshop we hope to emphasize the importance of gender identity and air pollution with a musical presentation. We have a ethnically diverse cast that also emphasizes the important of representation in media to our community. We, as an organization, hope to not only entertain our audiences with the Princess Ten Ten Musical but to educate them as well.

Clark Barclay's passion for the performance arts has not waned since he made his debut stage appearance at the age of five as an orphan in Tchaikovsky's classic ballet, The Nutcracker. As a high school and college student, Clark taught theater and dance to children of ages 2-14 while continuing to act in plays, musicals, and movies throughout the San Francisco Bay Area. He also worked on numerous movie sets in Hollywood, and interned as a screenplay coverage writer for the actor Ryan Reynolds. After graduating from CSU Chico with a BA in Spanish, Clark studied screenwriting at De Anza College. When not working on films or in the classroom, Clark loves to

travel. He has backpacked through forty-seven countries and has lived in Spain, Chile, Mexico, Thailand, and the Dominican Republic. Clark's philosophy is that the ultimate goal of education is to teach. He is a second-year Screenwriting MFA student at UC Riverside and two-time GLUCK fellow.

Angela Briones graduated from UCR in 2018 with a B.S. in Biology. She is returning as Princess Ten Ten for the fourth time.

Amber Buenaventura is a first year undergraduate Music major.

Josiah Cajudo is a second year theatre major and music minor at UCR, and this is his second year with Princess Ten Ten.

Andrea Cristobal is a third year student at the University of California, Riverside double majoring in Liberal Studies and Theatre, Film, and Digital Production. She is new to the Gluck Fellows Program of the Arts at UCR.

A part of the Class of 2019,

Marvin Pabellano majors in Theatre, Film, and Digital Production with an emphasis on Acting and Directing. Before transferring to UCR in the Fall of 2017 he attained an A.A. in Humanities and Social Sciences at Pasadena City College. He was Gluck Fellow in the production of "Princess Ten Ten and the Dark Skies", previously as King Wu, and currently as Master Yun.

Nadia Dorsey is a double major in English and Theatre and is a first year undergrad.

Mayra Gomez-Labrada is a freshly admitted freshman theater major. She is from Modesto, CA where she broadened her passion and skills of theater and dance throughout high school. Mayra hopes to continue to prosper at UCR and find a career in the theater industry after graduating.

Kat Gonzalez is a Theater, Film, and Digital Production major who is a first year undergraduate. She has been involved in theater productions since her freshman year of high school and is excited to learn more from professionals.

Jenna Hsueh is a first year undergraduate student that is majoring in theatre and film! She hopes to become a director after her four years at UCR. She is a first time Gluck Fellow and is excited to be part of this organization!

Erika Kim is currently a third year TFDP major at UC Riverside. She is minoring in education and plans to become a teacher or work in the film industry.

Winter Lawson is a 3rd year Theatre, Film and Digital Production major hailing from Sacramento, California. Their previous work includes playing Leaf Coneybear, Dan dad and Olive's dad in The 25th Annual Putnam County Spelling Bee and Longaville in Love Labors Lost at UC Riverside. They have also had the opportunity to work with Chari Arespachaga for the first performances of the new musical, Princess Ten Ten and the Dark Skies.

Kelland Li is a Theatre, Film, and Digital Production major with a concentration in filmmaking and possibly minoring in Media and Cultural Studies but haven't declared it yet. She is now in her 3rd year of college. She is new to Gluck Fellow but did crew for last school year's spring production of Princess Ten Ten. She really enjoys this musical production so she was excited to crew again and learn more from the stage manager.

Johnny Macias is a Theatre, Film, and Digital Production major with an emphasis in production and design. He is currently in his fourth year of his undergraduate education at UCR.

Juliet Ann Sangalang is a Music & Culture Major, Italian Minor student. They are primarily a violinist, but they have always had a true love for the stage from dancing and singing since a young age. They are blessed to be a returning Gluck Fellow and to have the opportunity to reprise the role of Grandmother Sun Hee.

Miranda Liu is a second year TFDP acting and directing major (considering minoring in Economics). She is a returning Gluck Fellow, having participated in Princess Ten Ten previously a year ago. Her passions include playwriting along with being onstage, and she is glad to be part of the delightful production that is Princess Ten Ten and the Dark Skies.

Kelvin Tam is a second year international student majoring in Linguistics at UCR. He previously studied in Hong Kong until coming abroad for college. It is his first time working with Gluck, and also his first stage performance since high school.

Tomona Tanaka is an international student from Japan and majors in Political Science; she is training in Musical and Dance at UCR Extension.

Spotlight on Hope Film Camp

Spotlight on Hope Film Camp is an organization that offers a therapeutic outlet for pediatric oncology patients and their families by hosting film workshops. At these film workshops, patients and families are able to learn about stop animation, and even produce their own films! At the end of the year, an annual Red Carpet Screening is held so that any member of the community can come to view our directors' films on a big screen. Check out the [Spotlight on Hope Film Camp Facebook](#) page for upcoming events.

Special Events and Programs in the Community

First Sundays at the Riverside Art Museum

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

October 7, 2018 – Sugar Skull felt brooches for Day of the Dead

November 4, 2018 – Paper Plate Tambourines

December 2, 2018 – Snowflake cards and decorations as winter is coming

January 6, 2019 – Read a Book markers for reading month

February 3, 2019 – Marde Gras Masks

March 3, 2019 – Tie-Dye Butterflies welcome warmer weather

April 7, 2019 – Seed Bombs for Spring

May 5, 2019 – Dandelion finger-painting cards

Alicia Mosley is a longtime resident of Riverside and a student of local RUSD schools. After earning her undergraduate degree and teaching credential at UCR, Alicia returned to RUSD as an elementary school teacher where she earned the Teacher of The Year award in 2010. She taught elementary school for 10 years before answering the call to return to fiction writing. She is currently working on a collection of short stories and a novel set in Riverside. She has work published in *The Sun Magazine* and *LARB*. Alicia continues to work with elementary age children as a support teacher, an art instructor, and a yoga instructor. What she loves most about teaching is facilitating creativity. She hopes to continue to merge her work in teaching, writing, visual art, and yoga to support and encourage the healthy and essential act of creative expression in children and adults. Alicia, currently, lives and works in Riverside with her four children.

J.C. Leapman is a Philosophy transfer student with an interest in Arts Outreach for enriching the community. J.C. is a long term Gluck participant and is a featured Super Camper in the Gluck Legacy film. J.C. first attended Gluck summer camp in high school, then moving on to become a Gluck intern and help fellow. In 2018, J.C. helped design and facilitate Gluck activities for RAM First Sundays. J.C. designed and offered a Seed Bomb workshop at UCR's Earth Fest. At Saturation Fest '18, J.C. led an Activist Patch-making workshop.

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

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

Alyse Yeargan is a Public History Ph.D student at UC Riverside, she is particularly interested in the history of photography as it relates to visual cultures in the early 20th century U.S. as well as the museum as a space for social justice education. Alyse graduated cum laude with her BA in English from SUNY Stony Brook in 2013 and then went on to graduate from CSU Fresno in 2015 with her MA in English Literature, with a focus on Cultural Studies.

November 2018 Stop by the CMP Saturday and Sunday, November 10th or 11th anytime between 2:00pm and 3:00pm for a hands-on print viewing focused on photo process identification. We will provide scopes so viewers can get an up close look at daguerreotype, ambrotypes and tintypes and learn how museum professionals identify these items.

January 2019 stop by the CMP Saturday or Sunday, January 12th or 13th anytime between 2:00pm and 3:00pm for a hands-on print viewing focused on photo process identification. We will provide scopes so viewers can get an up close look at Salted Paper prints, Albumen prints, and Gelatin Silver prints, and learn how museum professionals identify these items.

February 2019 - Stop by the CMP any between 2pm and 3pm, Saturday February 23rd or Sunday February 24th to experience our collection's hidden stores of truly terrible taxidermy photos! These bizarre and sometimes malformed taxidermy wonders of the late 1800 and early 1900s are brought to you in full stereoscopic 3-D!

March 2019 - Your camera roll is not the only one filled with cat photos! Stop by the CMP any between 2pm and 3pm, Saturday March 9th or Sunday March 10th to experience our collection's hidden stores cat photos. Our photogenic feline friends have been a favorite photographic subject since the late 1800s and early 1900s!

April 2019 - Stop by the CMP any between 3pm and 4pm, Saturday April 27th or Sunday April 28^h for the chance to early photographs mounted on everyday objects such as jewelry, tea cups and buttons!

May 2019 – Stop by the CMP any between 2pm and 3pm, Saturday May 11th or Sunday May 12th for the chance to some of our collection of cameras in disguise!

Guided Lectures of the California Museum of Photography: Permanent Collections

Join Graduate Fellow Angela Lessing for a variety of free talks, tours, and programs centering around the Permanent Collection of Mexican Photography at the UCR/California Museum of Photography. These free programs are for all ages and open to the public.

First Sundays programs take place from 1:00-2:00pm on the following Sundays:

November 4, 2018 Stereographs
December 2, 2018 *Carte de Visité*
January 6, 2019 Megalethascope
February 3, 2019 Megalethascope
March 3, 2019 Daguerreotypes
April 7, 2019 Camera Collection
May 5, 2019 Contemporary photography

Arts Walk on first Thursdays programs take place from 6:00-7:00pm on the following Thursdays:

November 6, 2018 Stereographs
December 6, 2018 *Carte de Visité*
February 6, 2019 Megalethascope
March 7, 2019 Daguerreotypes
April 11, 2019 Camera Collection

Angela Lessing is a first-year graduate student in the Department of the History of Art, and a recipient of a Deans Distinguished Fellowship at University of California, Riverside. She completed her BA in art history in spring of 2017 at California State University, Fullerton. Angela is passionate about community engagement and outreach programming. Before graduating from CSUF Angela organized, hosted, and moderated her first symposium for local community college students to present research on the role of women in art, and this past April she again organized and moderated a conference at UCR ARTSblock for community college students under the topic "Art and Politics." Angela is also currently involved with a non-profit organization, *Walls that Unite*, an organization that serves both local and abroad communities with student facilitated art programs. Angela is interested in the representation of womxn in visual culture, gender studies, expression of cultural identity, and intersectionality within the arts. She is also the recipient of the Barbara B. Brink Travel Award, and will be completing thesis related research this summer in Oaxaca, Mexico.

Chalk the Walks!

Gluck Fellows participate in Chalk the Walks, an annual event that takes place nationwide, where participants use sidewalk chalk to share messages of hope, encouragement, and joy with their neighbors and friends on public sidewalks and streets. Downtown Riverside will be chalked on **Tuesday, August 21!**

Cristina M. Leyva is a returning Gluck Fellow pursuing her MFA in Experimental Choreography at UC Riverside as a Chancellor's Fellow, and is director of The Bee Dance Project, a performance installation about pollinators and pesticides. Leyva was named Dancing Earth's Ecological Dance Artist of 2016, and guest directed their Bay Area performances. Previously she co-directed anthrocollagik sound + movement co., an environmental dance film company presenting at festivals in Los Angeles and Mexico City. Leyva earned her BA in World Arts & Cultures: Dance from UCLA (2008), and was recipient of the Emma B. Keller Award for Excellence in Dance (2007). She has been a company member of Lan Sattha Thai Dance since 2007, and previously trained at Cornish College of the Arts (Seattle), The Ailey School (New York), the American Dance Festival (Durham), and the Çudamani Summer Institute (Bali).

Concert Across America to End Gun Violence

Join Gluck Fellows at a community activism fair to promote civic engagement and rally to end gun violence following the Concert Across America to End Gun Violence on **Sunday, September 24** from **3:30-5:30pm**. Fellows assist participants in creating wearable art for a cause, including button-making and creating peace patches. This event is free for all ages, and open to the public!

Scott Coffin is a Ph.D. candidate in Environmental Toxicology, with a B.S. in Chemistry and Spanish from the University of Wyoming. In addition to doing science, Scott enjoys actively participating in his community and helping inform the public about environmental and social justice issues. Scott has previously served as a Gluck Fellow through an activist patch-making workshop at Saturation Fest 2018 in Riverside, CA.

J.C. Leapman is a Philosophy transfer student with an interest in Arts Outreach for enriching the community. J.C. is a long term Gluck participant and is a featured Super Camper in the Gluck Legacy film. J.C. first attended Gluck summer camp in high school, then moving on to become a Gluck intern and help fellow. In 2018, J.C. helped design and facilitate Gluck activities for RAM First Sundays. J.C. designed and offered a Seed Bomb workshop at UCR's Earth Fest. At Saturation Fest '18, J.C. led an Activist Patch-making workshop.

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Carli White-Morgan is currently a junior philosophy major. She is a non traditional student, who transferred to UCR from Clovis Community College, Fresno, Ca. Before deciding to continue her education in the summer of 2016 she had been a small business owner. In addition to her philosophy studies she conducts research in International Relations, and has presented her work at the International Studies Association's annual national and regional West conference. She plans to continue her studies to obtain a PhD in philosophy, and looks forward to teaching, doing research, publishing, and promoting philosophy in the public sphere.

Gluck OPA! (Outreach Performing Artist) Fellows and Ensembles

Gluck OPA! Ensembles are available to perform at any event that is free and open to the public. If you are a library, museum, community center, or other site that is hosting a free event that is open to the public, our talented music and theatre ensembles would love to provide entertainment to your visitors and guests! Contact the Gluck Office for booking information.

Blueseason

Blueseason is a rock, soul, alt-rock, and blues band comprised of UCR students with the shared goal of giving your ears what they want to hear. The group has played in vastly different venues, from on stage in front of hundreds of people, to soft background sets for networking and business events.

soundcloud.com/blueseason_official

Marwan Nassar is a music major with guitar as his main instrument. He has background in composition and arrangement. He is well-versed in Jazz, Blues, Funk, Rock, and RnB.

Noah Cohill is a second year music major here at UCR. His main instrument is drum set. He is a returning Gluck fellow and is proud to be a part of the Gluck family.

Darryl Matsune is a Music Performance major at the University of Riverside, California. He is a new Gluck Fellow performing with the group Blueseason.

Alexis Mora is a double major in music composition and business admin marketing. AA degree in liberal arts from Los Angeles Harbor College, Multi-instrumentalist and a returning Gluck fellow.

Norbu Tenzing is a 4th year biology major and a returning Gluck Fellow. He has been playing guitar for 11 years and enjoys performing and creating music with the band Blueseason.

Cameron Westmoreland is a second year Music Composition major at UCR. He is a new Gluck Fellow joining Blueseason, playing the saxophone.

UCR Latinx Play Project

The mission of the Latina/o Play Project is to provide students with the opportunity to engage in service learning through the creative arts by studying, producing and presenting Latina/o theatre in an intense and experiential forum. Our goal is to bring Latina/o theatre to both the UCR community and the city of Riverside, reflecting the people and history of the Inland Empire and California through the public presentation of great works by prominent Latina/o playwrights. During the academic year, once every quarter, we perform staged readings at the Culver Center of the Arts as part of UCR ARTS in Downtown Riverside. The organization also partners with UCR's LGBT Resource Center presenting works about Latina/o LGBT youth and individuals. [UCR Latina/o Play Project on Facebook](#)

Guardian Alliance – Be Your Own Kind of Beautiful

The Guardian Alliance are undergraduates under the leadership of Professor Setsu Shigematsu. They have developed a workshop for middle school girls, to heighten their awareness toward advertising that is meant to lower self-esteem – Be Your Own Kind of Beautiful.

Jasmine Alfaro is a psychology first year undergraduate attending UCR. She is an intern at Guardian Princess Alliance

Kathy Chacon is a third year Media and Cultural Studies major at the University of California, Riverside. She is currently a marketing intern with the Guardian Princesses Alliance on campus.

Phoebe Hsu is a first year, sociology/ administrative studies major, at UCR. She is part of the educational outreach team, Be Your Own Kind of Beautiful, for the non-profit organization--Guardian Princess Alliance--empowering the young girls through educating them on the false beauty ideals promoted by the media.

Jennifer Kim is a fourth year Media and Cultural Studies student at University of California, Riverside. She is currently an intern at the Guardian Princess Alliance and this is her first time being a Gluck Fellow.

Kerry Gardinda Mulia is a 3rd year student majoring in MCS and minoring in Business Administration.

Michelle Le Nguyen, and is a Media and Cultural studies major with a minor in Gender and Sexuality studies.

Melissa Polini is a Media and Cultural Studies major, and an intern with the Guardian Princess Alliance a nonprofit organization here on campus.

Cynthia Rojas is a Media and Cultural Studies major and in her third year of college.

Bianca Smith is majoring in Media and Cultural studies with a minor in public policy. She is in her third year of University and this will be her time working a Gluck fellow.

Yaneli Valadez is a Media and Culture Studies and Latin American Studies double major currently enrolled at the University of California of Riverside.

Tiffany Wang is a fourth year Psychology student at the University of California, Riverside. She is an intern with the Guardian Princess Alliance and this is her first time as a Gluck Fellow.

Sophia Levine is a dance artist. As a movement teacher and yoga instructor, she has taught workshops for all ages and performed in Pittsburgh, New York, Illinois, Vermont, the Dominican Republic, Switzerland and Italy. Her artistic endeavors include dancing a paper at a mnemonics conference in London; curating collaborative devised

dance and theater works; and choreographing embodied installations for offices, museums and parking lots. She graduated with a BA from Middlebury College with High Honors in Dance and the Mahalingiah Dance Prize. As a Teaching Assistant and MFA in Dance at the University of Illinois Urbana-Champaign she was awarded travel grants, fellowships for continued education and independently secured a grant for research on an archaeological dig. This will be Levine's third year as a PhD in Critical Dance Studies at University of California, Riverside.

Kellie Flint an MFA in Visual Arts candidate entering her third and final year of graduate study at UC Riverside. Prior to attending UC Riverside, she received a B.F.A in Painting from the San Francisco Art Institute (2012) and a B.A. in Philosophy from Santa Clara University (2008). Flint is a returning Gluck Fellow having previously taught middle school and high school students workshops that focused on the work of renowned artist, Josef Albers.

GluckGlobal

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

GluckTV

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

Merideth Hillbrand is an artist and writer living in Los Angeles, CA. She is currently a Master of Fine Art candidate at UC Riverside. Her work spans a wide range of mediums, often involving video, sculpture, and installation to that revolve around ideas of how spaces and environments effect us and our perceptions. She is the recipient of the 2018 Humanities Graduate Student Research Grant to travel to Vienna and Prague to research Adolf Loos architecture.

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](#).

Gluck Podcasts with UCR ARTS

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

Gluck and the UCR Visual Resources Collection

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

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.

Heather Caseday is a Master's student in Art History, focusing on the material culture of early Anglo Colonial America. She enjoys archival work, and hopes to pursue a career as a curator.

Gluck Classroom Online Resource Documents

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