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

This document is also available as a pdf on [Gluckprogram.UCR@gmail.com](mailto:Gluckprogram.UCR@gmail.com) Google Drive – use this link to see latest updates:

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Introduction for Site Coordinators
Gluck Fellows Program of the Arts at UCR: Programs for 2019-20

Welcome to the Gluck Program’s 2019-20 Program Master List!

Each time this list is sent out to Site Coordinators, the Table of Contents will reflect the Gluck Fellow programs that are still available for booking. The Program Master List will not change, but each entry will be marked with the Fellow’s remaining available sessions.

Site Coordinators, please use the Google Request Form linked below to initiate booking or register your interest. If an availability table has not yet been listed and you are interested in booking the Fellow when they become available, please give us as much information on future bookings as possible. Half-hour programs must be booked at least twice consecutively. One-hour programs are encouraged to be booked consecutively for several teachers or a whole grade. Program requests for the UCR quarter in which the Program Table of Contents is sent will be filled first. Requests for future quarters cannot be held and will be honored first come, first served if Fellows have remaining availability.

REQUEST FELLOWS USING THIS LINK: GLUCK FELLOWS REQUEST FORM 2019-20

Please contact Gluck Program Coordinator Joseph Santarromana at gluckprogram.ucr@gmail.com for scheduling questions or to set up your site with Gluck.

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

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

REQUIRED: Host/Teacher Evaluation Form 2019-2020

OPTIONAL: Student Evaluation Form 2019-2020

Common Core Curriculum Learning Outcomes and Interactive Activities
Programs adhere to Common Core Curriculum standards and provide opportunities for:

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

Standards for the Visual and Performing Arts (VAPA) for students K-12
All programs must satisfy the five component strands making up the VAPA standards:

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

**Natalie Jenkins, Graduate Fellow in Art**

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

Site Requirements: Desk space for students to work, projector for PowerPoint
Teacher Involvement: Medium

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

Audience Size: One Class
Availability: October, November, December

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Sessions remaining: 12 one-hour sessions

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

Objects are forms, whether utilitarian, decorative, or meaningful they are relatable to the body as something that can be worn, picked up and held, looked at from a distance, or are an indispensable tool. This workshop explores the function and meaning of objects and their relationship to the body through modern to contemporary artworks, focusing on the Bauhaus school’s embrace of art as life, and interactive sculpture. Students will be led through the process of creating personalized wearable sculptures. Printed guides will be provided for the students to look at and learn to trace the two-dimensional patterns into physical objects using soft and vibrant colored pipe cleaners. Here they will begin the exploration into creating a sculptural form as an extension of the body. This exercise is to give a literal understanding of form and its connection to the body to develop a broader understanding of objects, their design, and our relationship to them while enhancing and developing what it is to be creative.

**Content Area Keywords/Searchable Terms:**
Sculpture, Wearable sculpture, Interactive sculpture, Drawing in space, Two-dimensional and Three-dimensional shapes, Form and function, Costumes, Bauhaus, Lygia Clark, Nick Cave.

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

**Common Core Learning Objectives:**
Knowledge: Students learn to identify form and functions of objects in relationship to the body through modern and contemporary artworks, and will translate line drawings into wearable sculpture.
Execution: Students create their wearable desires, then parade their final outcomes and discuss their reactions to their peer's projects and the outcomes of their own sculptures.
Reflection: Students evaluate their experience of making an object to fit their own body, what it is to wear an extension of the body, and how objects relate to the body.

**Outcome Assessment Strategies:**
We use call-and-response to assess form and function of objects utilizing key art and sensory terms to learn to discuss sculpture and design.
We discuss the Bauhaus school and other artist’s incorporation of design, craft, and fine art to create objects and artwork that were made for people to interact with as an experiential tool or a form of expression.
When projects are complete, we “tour” the wearable sculptures discussing the students experience and how the sculpture’s form and function relate to the body.

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

Bingyang Liu, Graduate Fellow in Art

Behind the Self-Portrait

Site Requirements: Desk space for students to work, pencils, projector for PowerPoint, white board

Teacher Involvement: Medium

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

Audience Size: One Class

Availability: November, December

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Sessions remaining: 12 one-hour sessions

Behind the Self-Portrait

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

Content Area Keywords/Searchable Terms:
self-portrait, drawing, Rembrandt, negative space, Cindy Sherman, push and pull

Learning Objectives/Outcomes:

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

Common Core Learning Objectives:

Knowledge: drawing, and self-portrait
Execution: learn through practice and discussion
Reflection: The students will experiment with the idea of self-portrait.

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

Josh Schaedel, Graduate Fellow in Art

(Printed Matter and Zine Workshop)

Site Requirements: Desk space for students to work, projector for PowerPoint

Teacher Involvement: Medium

Target Audience: High School

Audience Size: One Class

Availability: October, November, December

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Printed Matter and Zine Workshop
Learn a brief History of Zine and the empowerment of hand-made publication
Through this one-hour workshop students will get a taste and experience the exciting world of printed matter by exploring the many avenues that a personal mini-magazine or a zine has to offer. Students will be given the opportunity to explore drawing, writing, collage, stamps and design on a single piece of paper. Through a few simple folds and a single cut of a piece of paper the students will discover the magic, and the personal freedom, that a small publication can bring to one’s sense of self.
- https://www.youtube.com/watch?time_continue=254&v=oiqQrVrW9XY

Content Area Keywords/Searchable Terms:
Zines, book making, printed-matter, stamps, drawing, collage, paper, scissors, glue, design.

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

Common Core Learning Objectives:
Knowledge: of the meaning and power of a publication.
Execution: using the pages of a publication to express a personal topic.
Reflection: sharing and talking about decisions that were made and how it relates to them and the publication.

Outcome Assessment Strategies:
Knowledge of the history of publication
How sequence of pages work
Personal expression

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

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

Alexandra Henry, Graduate Fellow in History of Art
The Color of the Ancient Greece
Site Requirements: Desk space for students to work, projector for PowerPoint
Teacher Involvement: Medium
Target Audience: Elementary 3rd-6th grade
Audience Size: One Class
Availability: November, also available on Saturday and Sunday

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Sessions remaining: 12 one-hour sessions

The Color of the Ancient Greece
Ever wonder what happens before the ancient statue reaches the display case in the museum? ‘The Color of the Ancient West’ aims to expose students to the archeological and historical aspect of Ancient Greek statuary. Students become archeologists as they find the ‘broken’ fragments of Ancient Greek Statues and are responsible for putting them back together. Once the statues have been ‘restored’, students will have the opportunity to learn the lesser known history of how ancient statues were once colored. This workshop aims to enlighten students on possible arts related careers while also contradicting the perception that pure white statuary was considered a standard for beauty and perfection. Students will not only learn but engage with the subject matter by working together to put statues together and then discussing how they think they would have been colored.
Content Area Keywords/Searchable Terms:
Classical Civilization, Ancient Greece, Classical Statuary, painted Greek statuary, polychrome Greek and sculpture, Archeology, Restoration

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

Common Core Learning Objectives:
Knowledge: Learning more about museum related fields and how there is a process that these art works go through before we see them in the museum.
Execution: Students connect to the content by acting as archeologists, restorators, and art historians to put paper statue parts back together.
Reflection: Students reflect on the experience by realizing there are different ways to be involved with the arts as well as learn to question what they think they know about art objects.

Outcome Assessment Strategies:
Students are asked what they know about the museum, the objects in the museum, and how they got there before I establish key terms like: Archeologists, Restorators, and Art Historians.
Students work in groups to accomplish a common goal, restoring the broken paper statues.
Visuals are utilized to help inform the students on the subject matter and what statues in antiquity used to look like and from there they can discuss and comment.

Classroom Online Resource Document (CORD) file:
The CORD is a comprehensive document containing a detailed list of key words and their definitions. There is an introduction to the historical eras: Ancient Greece, Archeology, and Restoration, including websites, as well context for the art work.

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

Chloe Millhauser, Graduate Fellow in History of Art
Wassily Kandinsky: Painting with Music
Site Requirements: Desk space for students to work, projector for PowerPoint, white/chalk board for drawing demonstrations.
Teacher Involvement: Medium
Target Audience: Elementary 3rd-6th grade
Audience Size: One Class
Availability: October, November, December; one session only on Friday

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Sessions remaining: 8 one-hour sessions

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

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

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

**Common Core Learning Objectives:**
Knowledge: Students learn that they can pull inspiration for whatever they are creating from a variety of unexpected sources
Execution: Students create their own visual representations of music they listen to
Reflection: Students observe the differing ways their peers react to the music and express aspects they enjoy about their peers’ work

**Outcome Assessment Strategies:**
We use call and response to brainstorm different feelings that colors and lines could evoke
While creating their drawings, students are asked to take brief breaks and discuss different ways they’re interpreting the music through drawing
Students explain something they enjoy about one of their peer’s drawings

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

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

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

**Learning History with Diego Rivera’s Murals**

**Site Requirements:** Desk space for students to work, projector for PowerPoint

**Teacher Involvement:** Medium

**Target Audience:** Elementary 3rd-6th grade

**Audience Size:** One Class

**Availability:** October, November, December; also available on Saturday

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Sessions remaining: 12 one-hour sessions

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

**Content Area Keywords/Searchable Terms:**
Public Art, Diego Rivera, Murals, Pan American Unity, Communal Mural, Mexican Muralism
Learning Objectives/Outcomes:
By the end of the lesson students will learn that painting on walls is an art form and how to use this art form to tell viewers about themselves and their community.

Common Core Learning Objectives:
Knowledge: Students identify what they see in Rivera’s, Pan American Unity mural and discuss what they think it says about Rivera.
Execution: Students design their own mural based on prompts inspired by Rivera’s Pan American Unity.
Reflection: Students evaluate how well Rivera tells us about himself through his mural and then share their own murals with each other.

Outcome Assessment Strategies:
Stop after explaining something and ask the students questions about what I explained
Prompt the students to discuss and share their opinions about Rivera’s painting
Have the students to create their own mural and share with each other what common things it shares with Rivera’s

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

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

Jennifer Vanegas Rocha, Gluck Fellow in History of Art

Life of Pets: Animal Companions throughout History
Site Requirements: Desk space for students to work, projector for PowerPoint
Teacher Involvement: Medium
Target Audience: Elementary 3rd-6th grade
Audience Size: One Class
Availability: October, November, December

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Sessions remaining: 12 one-hour sessions

Life of Pets: Animal Friends throughout History
This interactive one-hour workshop will introduce students to the depiction of animal companions seen throughout history. Together we will visit various time periods and cultures to help us connect through the universal admiration for animals. Once our virtual trip is over, students will then be given the opportunity to create their own depictions of their pets and/or favorite animals through a guided workshop using packing peanuts and water. Using tools like think/pair/share students will be guided to select their animal and through a quick demonstration then be given the tools and guidance to create their animal friend. Students will have the liberty to create an existing animal or create their own make-believe animal to bring to life with packing peanuts. At the end of the workshop students will be given the chance to reflect and provide feedback using sentence structures, “When I see… I feel…”. When students walk away from the workshop, not only will they have a sculpture that resemble their chosen animal to take home, but also have a better connection and understanding of the simple and universal reaction that animals have on artists.
Content Area Keywords/Searchable Terms:
Elements of Art: Line, shape, color, texture and space
Realism, abstract, depth, depth of field, relief, sculpture, sculpture-in-the-round, 2D and 3D objects

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

Common Core Learning Objectives:
Knowledge: Students connect their techniques and style with that of examples presented through reflection. Students will be able to note the cross-cultural connections that are visualized throughout history.
Execution: Students create their own animal sculptures with materials provided
Reflection: By analyzing and discussing with the class about the finished products, students develop critical thinking skills that removes subjectivity from the discussion about their peer’s work. Allow students to understand that artist materials are not limited to “traditional” materials.

Outcome Assessment Strategies:
When viewing examples, use call and response to ask students what basic elements of art they see. As we work throughout the activity, check in with the class using “thumbs up, thumbs down” method of gaging if the students are truly grasping the activity. If students have a thumbs up then I know to allow them to continue to work on their sculptures, if a student shows a thumb faced out horizontally, I know to do a quick rundown of instructions with the students who need it. If a student has their thumbs down, I'll halt the workshop and give students a space to ask questions and continue to do demonstrations if needed.
At the end of the workshop, have time for critiques where “When I see…I feel…” sentence structure will be used by students to demonstrate their understanding of basic elements of art used to create their animal sculptures. I ask guided questions to help them connect how their work contains and succeeds in using these elements.

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

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

Programs Available: Creative Writing

JT Lachausse, Graduate Fellow in Creative Writing for the Performing Arts/Fiction

Building Spaces: Using Memory to Write the Senses

Site Requirements: Desk space for students to work
Teacher Involvement: Medium

Target Audience: Elementary 3rd-6th grade
Audience Size: One Class

Availability: October, November, December, also available Sunday

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Sessions remaining: 9 one-hour sessions
Building Spaces: Using Memory to Explore the Senses
Who are you? Who am I? Sometimes it’s difficult to understand strangers, friends, or even ourselves — but there’s one thing we can all relate to: the warmth of a familiar place. When someone tells a story about an important place — the front porch, the backseat of a car, the beaches of California — they access and share what’s most essential to their identity. During the “Building Spaces” workshop, students will identify special environments and share their stories with others. How do we encourage diversity and understanding? How do quiet voices share their own cultures and identities? Space and places are neutral — they exist or they do not. But with a pencil and some paper, students can bring environments to life … and in turn, their own histories.

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

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

Common Core Learning Objectives:
Knowledge: Written environments are used in creative writing, journalism, historical documentation, and everyday conversation. The vividness of writing strengthens the impact on readers: it translates space-in-time into illustrative words, thus inviting the audience to better understand and empathize.
Execution: Students create their own written space on paper. They first select a memorable environment and then explore its space through the five senses. After choosing five sensory descriptors, students will translate their space and descriptors into a short paragraph.
Reflection: Students present their understanding of the experience by reading aloud their written spaces to the class.

Outcome Assessment Strategies:
At the beginning of the workshop, before reading excerpts from “October in the Chair,” we explore examples of the five different senses. Students have the opportunity to provide various examples of each sensory detail, thus demonstrating their knowledge.
During the writing exercise, students have the opportunity to demonstrate their interpretation of sensory details by translating a memorable space into words.
Each student may read aloud their own written space, thus providing classmates the opportunity to reflect on the subject of vivid writing.

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

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

Programs Available: Dance

Sinjini Chatterjee, Graduate Fellow in Critical Dance Studies
Retelling Indian Tales: An introduction to Odissi through moods and emotions
Site Requirements: Open space for students to move freely
Teacher Involvement: Medium
Target Audience: Elementary 3rd-6th grade, high school dance class
Audience Size: One Class
Availability: October, November - December 6
### Retelling Indian Tales: An introduction to Odissi through moods and emotions
Dance is a beneficial method of teaching children how to identify and express their emotions and moods. In this workshop, Sinjini Chatterjee uses the 9 rasas (emotion/themes) essential to Indian Classical Dance (Odissi) as a guide to finding new ways of expressing and understanding one’s feelings. She uses warm up, exercises and the popular story of Cinderella as a tool to build on building ways of expressing emotions, building relationships and establishing cultural connections. The students get an opportunity to watch Indian Classical dance form of Odissi, share their experiences, find new ways of expressing and understanding themselves. They also get to re-tell a popular story using the tools. In all, this workshop gives the students an opportunity to experience a new culture and develop a better understanding of themselves. Example of an abhinaya: [https://youtu.be/qF1z9CxkKaY](https://youtu.be/qF1z9CxkKaY)

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

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

- Students will have a preliminary knowledge of Odissi dance.
- Students will learn the 9 rasa-s or emotions used in Indian classical dance
- Students will learn a few basic hand gestures of Indian classical dance.
- Coordinated eye, upper body and head movements will develop body kinesthetic intelligence.
- They will be able to interpret themes and identify various emotions.
- Through knowledge of how to express moods and emotions through expressions, body and eye movements, and breathing and body stances, they will be able to express a variety of other ideas.
- Students will gain a primary knowledge about the art and culture of India.

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

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

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

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

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

Secondly, we start with the story telling using the 9 rasa-s; During this, students will have the opportunity to showcase how they have interpreted key-terms. They will have the opportunity to choreograph with the knowledge acquired in the class. They will be asked to contribute with their own body language, body movements to these ideas. Students discuss what they have learnt from the story telling session. Through speaking and listening to each other, students can reflect on their own interpretations and also establish connections between their culture and the culture they just learned about.

**Classroom Online Resource Document (CORD) file**
The 9 rasa-s or aesthetic flavors have been mentioned in the ancient Indian treatise of performing arts. The CORD is a brief explanation of the rasa-s.

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

Xiomara Forbez, Graduate Fellow in Critical Dance Studies

Hawaiian Roller Coaster Ride: Dance a hula about surfing!

Site Requirements: Kinder carpet so students to move freely, power for portable speakers
Teacher Involvement: Medium

Target Audience: Elementary Kinder and 1st grade ½ hour program (minimum 2 sessions - please request in one-hour blocks)
Audience Size: One Class
Availability: Beginning January 2020, please request now, if interested

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Sessions remaining: 24 half-hour booked in one-hour blocks, please (beginning in January 2020)

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

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

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

Common Core Learning Objectives:
Knowledge – Students learn about hula and Hawaiian culture encouraging cultural awareness for future jobs that involve interacting with diverse populations.
Reflection – Students analyze how the movements are connected to each word and share their favorite movements.
Execution – Students sing and dance to Hawaiian Roller Coaster Ride.

Outcome Assessment Strategies:
Call and Response – I prompt the students with questions like “How do we dance the word “surfing”? “What is the gesture for ocean?”
While learning the hula, I ask students for suggestions on how they would dance words like “roller coaster” or how they make up gestures or movements to dance like an ocean wave.
At the end of workshop, I ask students to share their favorite gesture or thing that they learned during the workshop

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

Dava Hernández, Graduate Fellow in Critical Dance Studies

Dancing Baja California style! ¡Bailando al estilo Baja California!”

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

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

Content Area Keywords/Searchable Terms:
Baja California; Calabaceados; Mexican regional dance; baile folklórico; Norteño music

Learning Objectives/Outcomes: By the end of the lesson all participants will
Learn Calabaceado dance moves and history
Identify the core elements of and participate in a Calabaceado celebration
Learn how to move their bodies in rhythmical timing to music
Understand the importance of focus and teamwork by moving and listening together in a social dance setting

Common Core Learning Objectives:
Knowledge: Students get to experience the dance movements, language, and history of a regional culture from a country they do not live in, providing them with multiple perspectives – an important building block for developing advanced skills, consciousness, and for affirming that there are multiple realities.
Execution: Students create and participate in a mini-calabaceado event where they demonstrate the dance moves and the dance protocol they have learned in a fun, energetic setting.
Reflection: Students reflect on the knowledge gained in this workshop through lively call and response dialogue/reflection activities led by the instructor.

Outcome Assessment Strategies:
I use call and response to prompt students with questions about what we are learning in class. For example, I will ask: “What is the name of the dance we are learning?” or “How do we say “stomp” or “kick” in Spanish?” I ask students to circle-up and demonstrate the calabaceado dance movements they just learned. For instance, I will ask them, “Okay, everyone show me la patada, the dance move where we imitated a kicking horse.”
At the end of the workshop, I have a question and answer session with students, where I will ask them to share questions about what they just learned. For example, “How does it feel to imitate animals from the ranch?” They will also have the opportunity to ask me questions about the dances as well.

**Classroom Online Resource Document (CORD) file:**
This document includes some brief information about the dance genre, country, and region of origin. It also includes images such as a map of México, an image of people dancing, and video links that demonstrate the dance and music.

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

**Programs Available: Music**

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

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

**Site requirements:** Projector (or big TV/screen in the classroom) with vga, dvi, or hdmi connector. Armless chair for the guitarist. Power outlets nearby.

**Teacher Involvement:** Low

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

**Audience Size:** One or two classes together – about 70 people maximum

**Availability:** December 12-January 12

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Sessions remaining: 12 one-hour sessions, prefer 2 or 3 sessions in same day, scheduled back-to-back

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

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

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

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

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

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

Common Core Learning Objectives:
Knowledge – Students learn Nobel Prize winner literature, experiencing it through a professional live performance of narration and music.
Reflection – Students evaluate, analyze, and show their enjoyment by providing feedback, and participating in a short Q&A session.
Execution – Students will have the possibility to participate in a short reaction activities (e.g.: draw an image of what the performed chapter suggests to them)

Outcome Assessment Strategies:
The story is narrated in English, with the support of live performed guitar music and projected images. Through Q&A short session, students will provide feedback and listen to each other opinion, reinforcing the idea and the memory of both the performed narration and music. Through short reaction activities, students will actively engage in the story.

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

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

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

www.operapertaduo.com

Alessio Olivieri, Italian classical guitarist and musicologist, is a PhD candidate in Musicology at the University of California Riverside, where he serves also as Teaching Assistant. He is recipient of the Dean’s Distinguished Fellowship, the Gluck Fellowship of the Arts, the UCR Outstanding Teaching Assistant Award (2018-19), and the Manolito Pinazo Award for advanced research in Iberian and Latin American music (2018-19). He received a Master of Music in Classical Guitar Performance from the Manhattan School of Music in New York City, as well as a Master of Music in Music Technology/Publishing (summa cum laude), a Bachelor of Music in Musicology, and a Diploma in Classical Guitar, all from the Cesare Pollini Conservatory in Padova (Italy). As a musicologist, his current research focuses on realism and Verismo in the Spanish musical theatre, especially in the period between the end on 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: Kaffeekantate by J. S. Bach, La Serva Padrona by G. B. Pergolesi, Bastien und Bastienne and Der Schauspieldirektor by W. A. Mozart. In 2011, she established the Operaperta Duo, with the Italian guitarist Alessio Olivieri, starting an intense activity of chamber music performances in Italy, Australia, New Zealand and The United States, and premiering works by such composers as Mark Delpriora. Elisa’s recordings include the CD Michele Belluci, Romanze per soprano, World Premier Recording, and the CD Operaperta Duo: Spanish Popular Songs, Venetian Boat Songs, Neapolitan Songs, together with Alessio Olivieri. Elisa received her Diploma (Master of Music) in Voice from the Cesare Pollini Conservatory of Padua (Italy), under the tutelage of Mrs. Rosanna Lippi. Her artistic career was always supported with musicological and teaching studies. In 2008 she received a Bachelor of Music in Musicology from the University of Padua, and in 2009 she received a Master in Music Education, with highest honors, from the Cesare Pollini Conservatory of Padua (Italy). Currently, Elisa serves as voice instructor in the College of Music of the University of North Texas, where she also teaches courses of Italian and French diction for singers. Prior to that, she taught applied voice and diction at Edinboro University of Pennsylvania. Website:  http://www.elisaramon.it/

Jorge Calaf, Graduate Fellow in Musicology

**Guitarra! Spanish Classical Music Through the Centuries**

Site Requirements: Seats for audience, armless chair
Teacher Involvement: Medium

Target Audience: Elementary 3rd-6th grade, Middle School, High School, Family Learning – 30-minute session (minimum 2 sessions - please request in one hour blocks)

Audience Size: One Class

Availability: October, November - December 6

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Sessions remaining: 24 half-hour sessions, please request in one-hour blocks

**Spanish Guitar Music throughout history**

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

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

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

**Common Core Learning Objectives:**

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

Execution: through the act of performance, students create a mental image of the different styles of Spanish guitar music by actively listening. They will also learn about the discipline of music performance and what it takes to participate in it.
Reflection: Students evaluate the performance according to their experience and participate in a brief q & a section at the end. They will reflect on how this ties into modern styles of music they enjoy and on the ease/difficulties that come with learning an instrument.

Outcome Assessment Strategies:
We use call/response to emphasize key words like: Classical (Spanish) Guitar, musical styles, listening, performance.
We discuss the history of Spanish guitar music and students will be able to share and listen to each other’s experiences and opinions.
After the performance students participate in a brief q&a where they will have the chance to demonstrate their understanding of the concepts discussed.

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

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

Anna Emilova Sivova, Graduate Fellow in Musicology

Let’s Compose Music!

Site Requirements: Desk space for students to work, pencils
Teacher Involvement: Medium

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

Audience Size: One Class

Availability: November – December 4; also available Sunday

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Sessions remaining: 12 one-hour sessions

LET’S COMPOSE OUR SONG!

Let’s the entire class compose our first song together!

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

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

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

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

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

**Common Core Learning Objectives:**
Knowledge: how to write music  
Execution: writing figures on staff paper  
Reflection: how written symbols are connected to sounds

**Outcome Assessment Strategies:**
We use call and response to examine student's familiarity with music writing.  
We see how students will apply basic music writing explanation when composing their pieces.  
We discuss the creations and students will give feedback each other.

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

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

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

Herman Hudde, Graduate Fellow in Musicology

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

**Site Requirements:** Seats for audience, armless chair, projector for PowerPoint  
**Teacher Involvement:** Medium  
**Target Audience:** Elementary 3rd-6th grade, Middle School, High School, Family Learning – 30-minute session (minimum 2 sessions – please request in one hour blocks)  
**Audience Size:** One Class  
**Availability:** November – December 12

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Sessions remaining: 24 half-hour sessions, please request in one-hour blocks

**A Traveling Guitar: Crossing Time and Culture with Music**

Can you believe it is possible to travel across time and cultures in history with a guitar without leaving the classroom? Do you know that music performances can transport us to a different place of cultural history? Well, the answer is: Yes! In this interactive performance presentation, the students and the performer will experience together this special travel. We will have the opportunity to engage and enjoy together with beautiful and inspiring repertoire for guitar in human history.
Content Area Keywords/Searchable Terms:
Culture, music, history, diversity, equity, identity, geography, folklore, popular and classical music

Learning Objectives/Outcomes:
By the end of the lesson students will:
To get familiarized with historical and musical context and terminology as well as with some music for guitar
The students learn in this presentation basic music concepts such as tempo, metric, form, genre, among others. Be aware of the process of transculturation by understanding how the music, people and history impacted each other.
Understand that music is a human cultural creation.
Understand that the contact between cultures can enrich humanity and it also generate new cultural manifestations.
Understand that human beings, we are all are musical and express it in diverse ways.
Support the learning of history, music, cultural studies, and geography.

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

Outcome Assessment Strategies:
Students gain a new appreciation about the diversity in music and cultures in the world.
Students enjoy a cultural/musical activity with their creative participation by active listening and interacting with the performer (Q&A) as well as clapping rhythms
Demonstrates that the contact among cultures enriches humanity and it also generate a news one to appreciate deeper the importance of diversity.

Hermann Hudde is a candidate for the Ph.D. in Musicology at the University of California, Riverside. As a performer, Hermann Hudde has played concerts internationally at the Graphik Museum "Pablo Picasso", La Universidad Central de Venezuela, Wasserstaawerk Concertgebow, MIT Guest Artist Concert Series, Dartmouth College Vaughan Recital Series, La Maison de l’Amérique Latine in Paris, among other venues.

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

Hermann holds a Master of Music Degree with a Music-in-Education concentration at New England Conservatory in Boston, under the tutelage of Robert Sullivan as well as a Master of Arts in Musicology from Brandeis University thanks to the support of scholarships. In 2006-7 Hermann received a Performance Outreach Fellowship from NEC. Hermann began his guitar studies in Venezuela with Rubén Riera and studied music theory with the composer Alvaro Cordero. Hermann received his degree in music at the Hochschule für Musik Detmold, Munster in Germany and a bachelor’s degree in International Studies at the Universidad Central de Venezuela. In 2004, Hermann received a scholarship from The Mozarteum University in Salzburg to attend the Summer Academy, where Hermann met and became a student of Edoardo Catemario at the Accademia Musicale di Firenze, Italy.
Talking Tangos: Stories About and Through Music
Music is a powerful form of communication. In this program, students will learn stories about music and how music itself can tell stories. The Argentine and Uruguayan genre of tango is known the world over for its beautiful dance, but in its home nations it is also known for the evocative lyrics of its songs. The tango, the stories of its history, and its lyrics have inspired both local and international authors, artists, and musicians. Through in-class performances of classic tangos, students will get to know the culture, the music, and the stories that have inspired so many.

Content Area Keywords/Searchable Terms:
songs, storytelling, guitar, tango, Spanish, Argentina, Uruguay

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

Common Core Learning Objectives:
Knowledge: Students learn about Argentine and Uruguayan culture, language, and geography through tango music.
Execution: Students learn through repeated practice of words and phrases associated with Argentine and Uruguayan culture and tango.
Reflection: Students demonstrate their understanding of musical stories through imagining ways in which music can tell their own stories.

Outcome Assessment Strategies:
Students listen to a live performance of a tango and follow along to translated lyrics which they will discuss their interpretations of.
Students repeat key terms in Spanish to imbed the ideas of culture and place included in tango songs.
Students apply what they have learned by imagining what elements of their own stories would be incorporated into a song.

Classroom Online Resource Document (CORD) file:
The CORD consists of links to music along with translated lyrics and resources to help guide the teacher and students to connecting lyrics with the ideas and stories conveyed in tango song.

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

Alvaro Lopez, Graduate Fellow in Digital Composition

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

Site Requirements: Desk space for students to work, projector for PowerPoint, whiteboard

Teacher Involvement: Medium

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

Audience Size: One Class

Availability: October and December, also available on Saturday

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Sessions remaining: 7 one-hour sessions

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

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

**Content Area Keywords/Searchable Terms:**

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

**Learning Objectives/Outcomes:**

Students listen to the music and analyze the percussion patterns.

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

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

**Common Core Learning Objectives:**

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

Execution: Social interaction is promoted through collaborative performance and dance. Students understand the value of teamwork and also how they individually contribute in a performance setup. Also the act of moving their entire body will release tensions and foster non-verbal communication.

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

**Outcome Assessment Strategies:**

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

a. Illustrate how a concept or term is part of a simple layer of percussion instruments, and how does it look like graphically.

b. Audition the instrument, check its sound properties, its pattern, and then analyze and describe its characteristics in graphics and the result in dance.
We analyze the sounds of the instruments. The students can base their findings on size, material, and ways to play the instrument. From this analysis, we will classify the three groups (high, mid, low pitch).

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

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

Alvaro Lopez is an electronic musician, composer and sound designer, B.M. in Composition and Production, and M.A. in Music Technology. Currently, he is a Ph.D. candidate in Digital Composition at the University of California Riverside focused on artificial intelligence for music analysis, generation and composition. Lately, sound designer and music composer for the UCR Brain Game Center, his work is part of an on-going research project in memory and cognition through video games. He has worked as mix engineer, sound designer and sound track composer for movies, short films and documentaries, alternating with instruction in digital audio for media in Colombian and US universities. His audiovisual interactive pieces featuring custom-design wireless UI have been part of the New Music Festival in Akron, OH, (2010-2012) playing 1960s analog synthesizers through digital mobile devices, and UCR is Composing (2015-2018) using gyroscopes, body motion and interactive video, among others. Alvaro is the sound track composer and producer of a number experimental films (EntreMundos, Rapidez, El Paso, Esta Noche, among others), presented at international festivals such as the UCR Film Festival 2016, Extrabismos, La Diáspora, Festival de Cine y Video de San Juan de Pasto, and other art showcases in Barcelona, Berlin, Lima, Riverside, Bogota, Manizales and Tunja in the last ten years.

Pedro López de la Osa, Graduate Fellow in Musicology

Let’s ‘Recipe’ the Music
Site Requirements: chairs for students, semi-circle preferred; projector for PowerPoint; two power outlets
Teacher Involvement: Medium
Target Audience: Elementary 3rd-6th grade, Middle School, High School, Family Learning
Audience Size: One Class
Availability: November

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Sessions remaining: 12 one-hour sessions

Let’s recipe the Music
Through this workshop students understand why a musical score is like a recipe; a cook is a musician as measurements are also melodies. At the same time students will work with their ears, developing or starting to use them with active listening. By this, students understand why ears are very important not only for music but for any other disciplines. From a simple timbre differentiation to a complete ensemble where several different instruments take place. Or should we talk about salad?
Basic elements to have ingredients as well as basic elements to have sound, whether you know them or not, you need to know how to mix them and why they can be recognized through an active listening--a tool in music and other disciples.

Content Area Keywords/Searchable Terms: music, melody, ingredients, quantities, time, participants, interpretation, performance, nature, physic, relationships, similarities, active listening, and connections.
Learning Objectives/Outcomes: By the end of this program, students will understand the very close relationship we find between a music performance with how a cook makes a recipe. They will understand the importance of active listening and how we can apply this aptitude to other disciplines.

Common Core Learning Objectives:
Knowledge: Connections to avoid ‘waterproof tanks’, how to be an active listener
Execution: By listening, reasoning and comprehending, active listening
Reflection: assimilation through objective and critical thinking by active attitude

Outcome Assessment Strategies:
Listening, linking, hear training
Comparisons, connections, active listening
Students confirm that many fields are linked and connected through a shared space but from different point of departure. Also, they will begin to understand the importance of active listening, not only in much but in life

Pedro López de la Osa is a Spanish musician who specializes in chamber music, pedagogy, teaching, and research. As a pedagogue López de la Osa has published and written several musical stories such as: The Generous Tree, What a messy orchestral!, 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 a: David del Puerto, Vicente Martínez or Jorge Taramasco, and the Illustrator Carlos de Villarreal. He also has written pedagogic scripts for the most famous musical stories such as: Peter and the Wolf by Prokofiev, The Carnival of the Animals by Saint-Saëns, The Fire bird by Stravinsky or Babar the Elephant by Poulenc. Some of these musical stories have been published in Spain, Colombia and South Korea by publisher companies such a: SM, Enclave Creativa, and Gimn-Young. They also have been performed in Spain, Italy, Honduras, Costa Rica, and Palestine by orchestras and ensembles such a: 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 a: 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 Williams music teaching systems. He completed his Guitar Degree at the Royal Conservatory of Music of Madrid with José Luis Rodrigo; he later completed his Master Degree in chamber music -with honors- at the Girolamo Frescobaldi National Conservatory of Music in Ferrara (Italy) with Tiziano Mealli and Stefano Cardi; and his Master’s Degree in music research at the Autónoma University of Madrid with Germán Labrador. He was pleased to receive in 2007 the Joaquin Rodrigo Prize in chamber music and several scholarships such a: 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.

Hannah Snavely, Graduate Fellow in Ethnomusicology

The Many Characters of the Bassoon

Site Requirements: Seats for audience, space for interaction, Projector, speakers, white board
Teacher Involvement: Medium

Target Audience: Elementary 3rd-6th grade, Middle School, High School, Family Learning – 30-minute session (minimum 2 sessions – please request in one-hour blocks)

Audience Size: One Class
Availability: October, November – December 6, also available on Sunday
The Many Characters of the Bassoon
The bassoon is a fun instrument that excites students through its unique sound and large range! Students learn about how the bassoon works and listen to the wide range of personalities the bassoon can have. They interact with the presenter to discover how the bassoon produces its sound and is able to play so many different styles of music such as the march and waltz.

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

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

Common Core Learning Objectives:
Knowledge: Students gain knowledge about range, timbre, and woodwind instruments, which they can apply to other musical learning experiences.
Execution: Students learn through active participation of clapping, walking, and singing.
Reflection: Students share what they think the music sounds like after they listen to the bassoon play.

Outcome Assessment Strategies:
I ask students what kind of character a song has after I play it.
When students walk or clap to the music, it demonstrates their understanding of different genres of music.
Students show understanding and inspiration for learning an instrument like the bassoon by asking questions.

Classroom Online Resource Document (CORD) file:
The CORD provides images and basic descriptions of the bassoon and reed and how it works, as well as how it fits into the woodwind family and the orchestra.

Hannah Snavely is a second-year graduate student in ethnomusicology at UC Riverside and researches intersections of music and religion in areas including pilgrimage and patriotic worship. She holds a B.A. in Music and Spanish from Messiah College, Pennsylvania. Throughout her undergraduate career, Hannah studied, interned, and performed music in various parts of Central and South America. With training as a bassoonist, she continues to perform with the UCR orchestra, and in 2018 held an orchestra and quintet residency at Camp of the Woods in Speculator, New York. In her free time, Hannah enjoys hiking, making empanadas, and searching for the world’s best ice cream.

Nattapol Wisuttipat, Graduate Fellow in Ethnomusicology

Learning Thai Culture through Music-making

Site Requirements: Prefer students on open floor, projector and speakers for PowerPoint, whiteboard, Due to number of instruments, fellow needs to be set up in one room and students cycle through
Teacher Involvement: Medium
Target Audience: Elementary 3rd-6th grade, Middle School,
Audience Size: One Class
Availability: October – December 22:

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Sessions remaining: 6 one-hour sessions, minimum 2 session booking

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

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

**Learning Objectives/Outcomes:**
By the end of the lesson students will:
- Be able to identify Thailand geographically.
- Be introduced to of Thai cultures through music-making.
- Have increased understanding and open-mindedness toward other cultures.

**Common Core Learning Objectives:**
Knowledge: Students identify Thailand and its culture.
Execution: Students listen to and play Thai musical instruments, sing a Thai song, and perform Thai cultures.
Reflection: Students contemplate on cultural diversity.

**Outcome Assessment Strategies:**
Engagement of participants during presentation/demonstration enable first-hand experience of Thai cultures. Performance (i.e. writing/singing/dancing) allows for an immersive learning experience of Thai cultures. Participants are given a chance to reflect on and ask questions related to Thai cultures to establish understanding and an awareness of cultural diversity.

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

Born in Bangkok, Thailand, **Nattapol ‘Pup’ 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 world music pedagogy. Besides committing to his research interest, Wisuttipat has also participated in several non-Western music ensembles including Javanese gamelan, Trinidadian steel drum, West African drum ensembles, and mariachi band. He is experienced in conducting workshops on various genres of Thai music to interested audiences internationally.

**Programs Available: Theatre/Film/Digital Production**

Bob Bozonelos, Graduate Fellow in Musicology

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

**Site requirements:** The MCC dimensions are 27 feet wide and 40 feet in length. The bus needs a place to park. Students need to be escorted to and from the bus from their classroom – capacity is 15 students. We can accommodate 2 sessions per class period, 15 students per session.

Teacher Involvement: High – 15 students need to be escorted to the bus and back to class for each session – 2 sessions / class period.

**Target Audience: Middle School, High School**

**Audience Size: One Class**

**Availability:** 9:00-12:00 Monday October 28:

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

“Making Sounds for Movies!” is a fun and interactive program that invites students to use their creative expression to explore techniques used in the field of visual and digital arts. As the instructional lead, I provide the tools for this exciting project which explores artistic perception through the use of microphones, software, and digital audio recorders used in the movie industry. Students participate in a fun and educational environment that connects subject material to careers, cultural dimensions, and the ability to make judgments on how digital content is used to make movie magic!

The MSJC Mobile Career Center is a custom fitted bus is equipped with state-of-the-art technology that allows Mt. San Jacinto College to provide career and employment outreach services to our communities in Riverside County. The MCC dimensions are 27 feet wide and 40 feet in length. [https://www.msjc.edu/mobilecareercenter/Pages/default.aspx](https://www.msjc.edu/mobilecareercenter/Pages/default.aspx)

Content Area Keywords/Searchable Terms:
Music for Movies, Sound for Movies, Microphones, Pro Tools recording software, Voice overs, Audio Dialogue replacement, CGI animation and sound, Recording and mixing sounds for movies, Foley sound effects

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

Common Core Learning Objectives:
Knowledge: Identify how recorded sounds are used in movies and the professional careers paths related to the movie industry.
Execution: Students: Students will record/edit/mix sounds for movies.
Reflection: Students will demonstrate their enjoyment of this experience through recorded observations.

Outcome Assessment Strategies:
Practice recording sounds with movies scenes for a visual and aural retention of class material.
When we record the sounds, students have the opportunity to discuss the recorded material in comparison to the movie scene.
We discuss Making Sound for Movies so participants can speak and listen to each other’s opinions.

Classroom Online Resource Document (CORD) file:
*It’s all in the sound: How digital audio is added to movies to captivate and inform audiences.*

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

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

Points of View: Walking A Mile In Their Shoes

Site Requirements: Desk space for students to work, writing and coloring materials, Whiteboard
Teacher Involvement: Medium

Target Audience: Elementary 3rd-6th grade

Audience Size: One Class

Availability: October, November, December – also available on Saturday and Sunday

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Sessions remaining: 8 one-hour sessions

Points of View: Walking A Mile In Their Shoes

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

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

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

Common Core Learning Objectives:
Knowledge: Students learn how to think, perform, and write from a point of view other than their own.
Execution: Students play and experiment with the thoughts of others by acting and answering questions in character.
Reflection: Students analyze how considering the ideas and emotions of others could make their lives and communities a better place.

Outcome Assessment Strategies:
We begin with a group physical activity to get each student responding to my “direction” with the help of and inspiration from their peers.
When completing the creative writing assignment, students will share some of their character’s answers and explain how they themselves might have responded differently than their character.
We discuss the benefits of the activity and how they might want to incorporate the “creative” lessons into their daily lives.

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

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

Chun Chia Tai, Graduate Fellow in Ethnomusicology

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

Projector, white board  
Teacher Involvement: Medium  
**Target Audience: Elementary 3rd-6th grade**  
Audience Size: One Class  
Availability: November (Dec 16-19 10:00-4:00)

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Sessions remaining: 3 one-hour sessions

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

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

**Content Area Keywords/Searchable Terms:**
Radio drama, Radio, Sound effects, Sound effect recording, Background music, Soundscape, BBC Radio Drama

**Learning Objectives/Outcomes:**
By the end of the lesson students:
Understand the basic principles and production of radio drama.  
Design sounds in drama.  
Make sound effects by themselves.  
Organize sounds into a story.  
Pay attention on other people’s and environmental sounds.  
Feel confident to play with sounds.

**Common Core Learning Objectives:**
Knowledge: The sound making process is not only used by radio industry, but also utilized by film industries, theater arts, and music industries. Therefore, students can connect the sound knowledge in this workshop with the film or song they love.  
Execution: Students can create their own project of radio drama or apply the knowledge in drama performances in any forms.  
Reflection: The training of discovering sounds and using sounds can facilitate students to be sensitive and appreciative to environmental sounds and music.

**Outcome Assessment Strategies:**
I use the concept of “Call and Responds” to imbed the key concepts of radio drama—image and express the story without vision. Additionally, I use the same way to ask them what sound effect they find in a radio drama, and what sound effect they feel special and useful in their daily lives.  
I play a radio drama sample and a sound effect producing video to show them the concept of radio drama.  
When we do the activity of making sound effects, they have opportunities to discuss with their classmates about the sounds.  
In the activity, I divide them into small groups. I ask each group if they need any help or discuss their ideas with them.
Students collaborate with classmates to organize sounds in the radio drama. They fully experience the whole process of imaging sounds, discovering sounds, making sounds, and organizing sounds. I discuss with the children about our creation to evoke their further interests.

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

Chun Chia Tai is a second year Ph.D. student in Ethnomusicology program, University of California, Riverside. Chun Chia had a three-year experience in a student radio station as a manager and producer, and she also had a two-year experience of being a program producer in a popular commercial radio station, News98. In these two jobs, Chun Chia produced many programs and radio dramas, and she collaborated with many radio hosts who were celebrities and musicians too. She also had two experience of producing radio programs for music festivals. Other than this, in her experience of working for an Indigenous musical festival, she first found her interest in musical education with children, and developed her interest into her next job, organizing music camps for indigenous children in a Taiwanese university. In UCR, she continues to develop her skills of sounds and radio by taking the course, Laptop Improvisation Ensemble.

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

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

**Teacher Professional Development**

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

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

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

**Gluck ASK Residencies – Artists Spark Knowledge**

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

**Special Events and Programs on the UCR Campus**

**UCR Pumpkin Fest at the R’Garden**

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

**UCR Homecoming and Scot Fest**

Join Gluck for UCR Homecoming and Scot Fest! On **Saturday, November 16, 2019 from 1:00-3:30pm**, the Gluck Program will join programs and organizations from all areas of the UCR community to celebrate Scot Fest. The **free, all ages** event is open to the public. Come be a part of the action and make a free, custom wearable art piece with the Gluck button machine!
Crystal Salas is the recipient of the 2016-17 Outstanding English Language Arts Student teacher award from California State University, Northridge. In 2017, she won the Adams Scholarship in Secondary Education. She has served as an instructor for the Kenyon Review Young Writers Workshop since 2016. She has been named one of “40 Poets to Watch Under 40” by the Ventura County Arts Council. Her work has appeared in Chaparral, The Speakeasy Project, The Acentos Review, YAY! LA Magazine, and has also appeared in True Focus Theater’s original stage productions: Cat Fight and Life, Death & the Middle. Prior to her graduate work, she taught high school English and coached an award-winning youth slam poetry team in Los Angeles. She is a proud alumnus of UC Santa Cruz, and continues her educational journey as an MFA candidate in the Poetry program at UC Riverside where she is also involved with the Along the Chaparral Project as a teaching artist. She is a second year Gluck Fellow.

**Gluck VIP Days**

If you would like your 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.

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

https://risk.ucr.edu/visitors

**Special Events and Programs in the Community**

**First Sundays at the Riverside Art Museum**

First 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.

- **November 3, 2019** – Gratitude Ornament
- **December 1, 2019** – *Inland Ink*: Printmaking
- **January 5, 2020** – *Michael Skura*: Stained Glass
- **February 2, 2020** – 3-D Valentines
- **March 1, 2020** – *Henry L.A. Jekel*: *Architect* - Building
- **April 5, 2020** – *Brenna Youngblood*: Collage Making
- **May 3, 2020** – Felt Creature Pins

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

**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 late 19th 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.

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

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

**Gluck TV**
Gluck TV.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. [Gluck TV.UCR YouTube Channel](https://www.youtube.com/glucktv)

**Getting to Know H2O a film about water** – watch this award-winning GluckTV film with your 3rd-8th graders and use the study guide to extend learning. One of our STEAM videos on Gluck TV.UCR [https://youtu.be/Eu6Jhit4TAA](https://youtu.be/Eu6Jhit4TAA)

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

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

**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. [https://oac.cdlib.org/findaid/ark:/13030/c8377pks/?query=John+Stec](https://oac.cdlib.org/findaid/ark:/13030/c8377pks/?query=John+Stec)
[https://library.artstor.org/#/collection/87731891](https://library.artstor.org/#/collection/87731891)

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

**Homer Arnold** is a current MA student in the department of Art History. He holds a PhD from IDSVA and a MFA from Claremont Graduate University. He has been awarded the Outstanding Teaching Assistant award for the 2018-1019 academic year in the Art History Department. He is well versed in archive methods. His current research involves creating the archive for the late southern California Artist Michael Brewster. He is familiar with slide and film media as well as cataloguing procedures. He has also worked at the California Museum of Photography in special collections, assisting in preparing the upcoming “Public, Private, Secret” exhibition. He has presented on this project at several national conferences including SECAC 2018.

**Gluck 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](#)