



## 2019 SIA Vignettes Table of Contents

<b>Doot Bokelman</b> .....	2
Photo-documenting and Researching a Fresco in Ukraine .....	2
<b>Staffan Elgelid</b> .....	3
The Feldenkrais Method: Learning Through The Nervous System.....	3
<b>Ana Gómez Parga</b> .....	4
Deterritorializing Frontiers: Opening Space for Dis(mis)located Voices. ....	4
<b>Shirley Sommers</b> .....	6
Are we there yet? A review of high school social studies textbooks .....	6
<b>Octavio Vazquez</b> .....	7
CD Recording of ‘Sonata for Alto Saxophone and Piano’ .....	7

# SIA PROJECT VIGNETTE

**Name(s):**

**Doot Bokelman**

**Grant title:**

Photo-documenting and Researching a Fresco in Ukraine

**The purpose of my project was to...** In the Horiany Rotunda, Uzhhorod, Ukraine is a late Gothic fresco that has not been properly photo-documented, researched, or published. For this project I will digitally capture the entire fresco in order to 1) generate archival images; 2) collaborate with Ukrainian experts on the history of these frescoes; 3) utilize these images for teaching and scholarship in Nazareth's museum and art history programs; 4) publish a scholarly article or book on the rotunda's history and frescoes.

**To accomplish this, I (we)...** traveled to Uzhhorod Ukraine to meet with the pastor of the Rotunda, the Eparch (Bishop) of the Ukrainian Orthodox Cathedral in Uzhhorod and work with representatives from the Ukrainian National University (UNU) allowing me access to institutional knowledge pertaining to the Rotunda frescoes.

**Thus far, I (we) have...** Done the initial research on the frescoes, the patron and the building housing the frescoes. Photo-documented the frescoes, then collaborated with representatives of the Eparchy and university to understand the later addition of a nave to the rotunda that reoriented the frescoes while eliminating some. Also, due to damage, we discussed the minutia of iconographic details and meaning of the Western Roman Catholic subjects within a Hungarian (then Russian and now Ukrainian) Orthodox church. I also made a trip to Padua Italy where frescoes of the same "school" (artist and his workshop) are extant, and I was able to make a visual and technical comparison between the rotunda frescoes and their Italian counterparts.

**With the following interesting results...** While I completed a lot of research, being named Chair late in the summer has put a damper on progress toward an article or book for now

**In the future, I (we) hope to build on this project by...** continuing to work with members of the Eparch and University to complete an article and book.

# SIA PROJECT VIGNETTE

**Name(s):**

**Staffan Elgelid**

**Grant title:**

The Feldenkrais Method: Learning Through The Nervous System

**The purpose of my project was to...**

I will write chapters in and edit a book on the Feldenkrais Method and Somatic Education. I have signed a contract for the book with a publisher, and have recruited authors from all over the world that will write about how the Feldenkrais Method and Somatic Education impacts many professions.

**To accomplish this, I (we)...**

The book will have 24 chapters. I will write 3-4 of them, and edit the other chapters. The first draft of the chapters will be completed by April 30. I will spend the summer editing the chapters and send them back to the author for approval of the editing by July 31. To be able to do this, I need to spend the summer editing instead of supplementing my income through national and international workshops and lectures

**Thus far, I (we) have...**

Edited 20 of the 24 chapters and written two chapters. The chapters that are still outstanding is due to illness such as cancer, Parkinsons and dementia of the original contributors, and I therefore had to find new contributors or in two instances wait for the contributors to stabilize or finish treatments

**With the following interesting results...**

There is huge interest in the somatic education community and the contributors are spreading the word about the forth coming book. We also have found people that can help us getting the word out in the news regarding the book. Due to the delay with some of the contributors the publishing of the book may be delayed until the fall of 2020.

**In the future, I (we) hope to build on this project by...**

Continue to add photos and edited the few outstanding chapters so that the book can be published.

# SIA PROJECT VIGNETTE

**Name(s):**

Ana Gómez Parga

**Grant title:**

Deterritorializing Frontiers: Opening Space for Dis(mis)located Voices.

**The purpose of my project was to...**

Serve as the co-editor of a special issue from the peer-reviewed journal *Frontiers: A Journal of Women Studies*, called *Deterritorializing Frontiers: Opening Space for Dis(mis)located Voices*, which consisted of a collection of articles, essays, and poems by women from Latin America, the Caribbean, and other places from the Global South.

**To accomplish this, I (we)...**

Went through the process of publishing the formal call for papers in two different sites: 1) the official website of *Frontiers: A Journal of Women Studies*; and 2) several social media platforms. We also sent a few emails inviting specific scholars whose work is already prominent and recognized in Latin America and Spain. This process took several weeks.

**Thus far, I (we) have...**

1. Engaged in an extensive process of publishing a call for papers through several outlets.
2. Completed an exhaustive selection process of the works that will appear as part of the actual collection.
3. Contacted and notified authors who were unanimously selected by both co-editors.
4. Contacted and interviewed the young scholars who we selected but whose prominence was not demonstrated given that they were emerging scholars.
5. Engaged in a process of draft revisions which started August 1<sup>st</sup>. After receiving drafts, authors were notified of any specific changes relating to word-count, format, and content.
6. Sent revisions and waited for final submissions.
7. Received final submissions between September and October.
8. Through a quick search process, we selected the artwork for the cover page and engaged with conversations with the artist. The artist donated her work for this collection.
9. We are currently in the process of translating these words from Spanish and Portuguese to English.
10. The next step is sending the original versions and translations to *Frontiers* for their formal reviewing process.

**With the following interesting results...**

During this process, we were able to collect the works of seven women. This collection will include one research study, several essays, and a couple of poems. The participants are from Cuba, Brazil, Bolivia, Mexico, Honduras, and the United States.

**In the future, I (we) hope to build on this project by...**

Requesting a second volume for this collection. During this process, it was clear that there is a strong interest from scholars on both, the Global North and South, to engage in conversations with each other. However, opportunities and resources for young, emerging scholars, are still very scarce. Especially for those who engage in untraditional ways of theorizing such as those who write poetry, essays, and narratives. Both co-editors are already building a formal proposal for a second part.

# SIA PROJECT VIGNETTE

**Name(s):**

**Shirley Sommers**

**Grant title:**

Are we there yet? A review of high school social studies textbooks

**The purpose of my project was...** to revisit and replicate research on social textbook analysis by asking the question: Are social studies textbooks used in Monroe county schools representative of previously marginally represented racial groups, women, people with disabilities and LGBTQ people?

**To accomplish this, I:**

- 1) Contacted schools to verify textbooks currently utilized
- 2) Acquired textbooks used in three public school districts and one private high school

**Thus far, I have:**

- 1) Completed the initial perusal of the textbooks
- 2) Developed a textbook analysis instrument rooted in feminist, critical race, disability and queer theories.

**With the following interesting results...**

Development of the instrument itself was more time-consuming than I had anticipated. However, it was necessary in order to capture the complexity of the books. I am currently in the midst of gender presentation analysis in the textbooks.

**In the future, I hope to...** complete the project before the end of the academic year.

# SIA PROJECT VIGNETTE

**Name(s):**

**Octavio Vazquez**

**Grant title:**

CD Recording of 'Sonata for Alto Saxophone and Piano'

**The purpose of my project was to...**

... record a CD in Beston Hall featuring my 'Sonata for Alto Saxophone and Piano', which was commissioned in part by the Music Teachers National Association (MTNA). The sonata was premiered in the USA at Nazareth College on February 11 last year, and performed again in the fall at the faculty showcase celebration of the opening of the Jane and Laurence Glazer Performance Center, performed by our professors Chisato Eda Marling, saxophone, and Sarah Rhee-Tirré, piano.

**To accomplish this, I (we)...**

- Organized several performances of the piece in preparation for recording.
- Contacted the best local sound engineers for the project.
- Contacted Nazareth's Arts Center to schedule the recording at Beston Hall.
- When this last point proved too complicated/expensive, approached Hatch Hall at Eastman School of Music instead.

**Thus far, I (we) have...**

- Had two very successful performances of the piece: at the Rochester Fringe Festival (SOTA), and at the RIT faculty concert series.
- Secured two additional performances in February and March 2020: at Beston Hall ("The Music of Octavio Vazquez", February 29, 2020) and at the College of Musical Arts in Bowling Green OH, one of the nation's leading music institutions (March 11, 2020)
- Secured a recording date and engineer at Hatch Hall: March 13, 2020.

**With the following interesting results...**

- For reasons beyond our control (pianist injury over the summer, and a delayed response from the Arts Center about recording at Beston Hall, an idea which was ultimately discarded), the timeline had to be extended until March 2020.
- This unexpected delay, however, provided increased opportunities for performance and promotion of the piece, most notably at Bowling Green, and the use of another state-of-the-art facility which provides the best recording engineers in the area (namely Hatch Hall at Eastman)

**In the future, I (we) hope to build on this project by...**

- Distributing the CD worldwide through Conwell Publishing or another specialized classical music label.

-Distributing promotional copies of the CD to selected classical radio stations in the USA and Spain.

-Promoting the CD recording in coordination with the upcoming release of the score by Murphy Music Press, the US premiere publisher for high quality saxophone and wind ensemble compositions.

-Distributing promotional copies of the CD and score to distinguished saxophone departments in the USA, Spain, France, Netherlands, Japan, and Korea with which the performers and myself have personal connections, and which will include the piece in their academic curricula and concert programming, thus contributing to build the national and international reputation of the Nazareth School of Music.