



<http://www.csuci.edu/ira/index.htm>

Application
Instructionally Related Activities Funds Request
2011-2012 Academic Year
DEADLINE: Fall and Academic Year 3/31/11
Spring 2012 deadline is 10/31/11

Applications must first be sent to the appropriate program chair. Chairs will then recommend and route them to the Dean's Office for review and authorization. The Dean's Office will then forward them to the IRA Committee for consideration.

Activity Title: NOCHE DE FIESTA

Project Sponsor/Staff (Name/Phone): Sandra Kornuc, 437-2697; Terry Ballman, 437-8996.

Activity/Event Date(s): April 4, 2012.

Date Funding Needed By:

***Please Note that for Fall Requests the earliest that you will be notified of funding availability will be early June 2011 and for Spring Requests early January 2012.*

Please check if any of the following apply to your IRA:

- | | |
|---|---|
| <input type="checkbox"/> Equipment Purchase | <input type="checkbox"/> Field Trip |
| <input checked="" type="checkbox"/> Event | <input type="checkbox"/> Participant data collection for public dissemination, i.e. interviews/surveys that result is a journal/poster session/newsletter |
| <input type="checkbox"/> IT Requirements | <input type="checkbox"/> Risk Management Consultation |
| <input type="checkbox"/> International Travel | <input type="checkbox"/> Late Submission |
| <input type="checkbox"/> Space/OPC Requirements | |
| <input type="checkbox"/> Infrastructure/Remodel | |
| <input type="checkbox"/> Other _____ | |

Previously Funded: YES NO Yes, Request # _____

*If previously funded, please attach copy of IRA Report

Does your proposal require IRB (Institutional Review Board) approval: Yes No

Assessment submitted for previously Funded Activity: YES NO

Academic Program or Center Name and Budget Code:

Date of Submission: **10-31-2011**

Amount Requested: **\$ 4,600**
(Should match item 2. E. on page 4)

Estimated Number of Students Participating:

200 students

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Conditions and Considerations

Equipment Purchase-If requesting large equipment, Project Sponsor must show proof of correspondence with OPC Administration. In addition, all other purchases must follow Procurement Guidelines.

Events-For a large event, consultation with the events coordinator is recommended.

Participant Data Collection for Public Dissemination-If Project Sponsor proposes to conduct research with human participants then it may be subject to IRB (Institutional Review Board for the Protection of Human Subjects) review. It is the Project Sponsor's responsibility to inquire with the IRB **prior** to IRA application submission to determine if the project is exempt from IRB review so that funding is not delayed. Please indicate on the cover page if your project is exempt from IRB review.

Field Trip-If approved, Identified Risks of Participation and Release Agreement must be submitted for each student to the Program Office (Public Folders-HR Forms).

IT Requirements-Requires proof of correspondence and approval from IT Administration

International Travel-Requires International Travel application be submitted to Center for International Affairs.

Risk Management Consultation-Requires proof of correspondence with Risk Management.

Space/OPC Requirements, Infrastructure/Remodel-Requires proof of correspondence with OPC Administration .

Late Submission - Requires explanation for emergency funding.

Fiscal Management: Project Sponsor's program will be responsible for all costs incurred over and above what is funded through the IRA award and will be responsible for seeing that any revenue that is intended to offset the amount of the IRA award is transferred accordingly.

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Requirements and Signatures

Please provide the following in your application:

1. **Brief Activity Description.** Describe the activity and its relationship to the educational objectives of the students' program or major.

NOCHE DE FIESTA featuring: *Katia Moraes*

*The Spanish Program would like to bring **Katia Moraes** to perform on campus during our seventh annual **Noche de Fiesta** Celebration. This widely popular Los Angeles-based singer and lyricist plays a "melting pot" of samba, bossa nova, choro, sertanajo, brega, forro and maracatu Brazilian music that blend with Afro-Cuban, American Cajun and Jazz rhythms. Katia Moraes has created a distinct variety of Brazilian music that has delighted audiences around the world.*

***Katia Moraes**, who has been performing in the United States since 1990, have toured extensively in The United States, Canada, Europe, and Latin America. She has played in open-air festivals, theaters and concerts halls, including the Taos Center for Performing Arts, Ford Amphitheater in Hollywood, California, Schoenberg Hall, UCLA, World Music And Cultural Arts Series San Diego, CA, and LACMA Museum, Los Angeles, California. Please see attachment of reviews and photos.*

This function, performed in Spanish with English explanations of songs, will foster students' listening skills. Students will be assigned to write their own review of the event in Spanish (which will increase students' writing skills) and demonstrate a reasonable understanding of the ways of thinking, behavioral practices and the cultural products reflected in this kind of music.

This activity directly addresses two of the fundamental pillars of the University Mission Statement by fostering international and multicultural awareness and understanding as we provide opportunities for CSUCI students to be exposed to other countries' manifestations of popular culture through music.

The Spanish program asserts that this presentation would meet the Spanish program's student learning outcomes, which are:

- *Demonstrate a reasonable understanding of the ways of thinking (ideas, beliefs, attitudes, values, philosophies) of the Spanish-speaking world.*
- *Demonstrate a reasonable understanding of the behavioral practices (patterns of social interactions), and the cultural products (for example, art, history, literature, music) of the Spanish-speaking world.*
- *To foster students' Spanish language acquisition in all four language skills (speaking, listening, reading, and writing).*

Students in the Spanish courses mentioned below will be assigned to write a review of the performance in Spanish. In addition, all other Spanish courses will have the opportunity to earn extra-credit by attending and writing a brief summary of this activity.

2. **Relation to IRA to Course Offerings.** All IRAs must be integrally related to the formal instructional offerings of the University and must be associated with scheduled credit courses. Please list all classes that relate to the program proposed.

Spanish 201 (Intermediate Spanish I, Spanish 202 (Intermediate Spanish II) and Spanish 302 (Advanced Spanish, Part II) will integrate this function into its curriculum through the theme of Latin American music to be covered in class. All other Spanish courses will be encouraged to participate

3. **Activity Assessment.** Describe the assessment process and measures that the program will use to determine if it has attained its educational goals. **Please note a report will be due at the end of the semester.**

All students who attend this performance will receive an assessment questionnaire regarding the usefulness of the activity and how they have benefited from it. In addition, students in the Spanish program will write a personal review in which they have to demonstrate an understanding of the cultural topics manifested in the performance. These pieces can be used as assessment instruments to determine the attainment of educational goals.

4. **Activity Budget.** Please enclose a complete detailed budget of the entire Activity **bold** specific items of requested IRA funding. (Page 4)

- B. Musical Performance..... \$ 3,000
- C. Sound system and engineer\$ 600
- D. Set up/decoration\$ 650
- E. Advertisement\$ 350
- F. **TOTAL****\$ 4,600**

5. **Sources of Activity Support.** Please list the other sources of funding, and additional support for the activity.

The Spanish Club and the Spanish Program will provide funding for food and refreshments.

7. **Acknowledgment.** Project Sponsor and Program Chair acknowledge that they have reviewed and accepted the Conditions and Considerations detailed on page 2.

Signatures and Dates

Proc _____ Proc _____ Ac _____	Sandra Kornuc Terry Ballman Karen Carey	_____ Date 10/31/11 _____ Date 10/31/11 _____ Date 11/8/11
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ACTIVITY BUDGET FOR 2011-2012

1. Operating Expense Budget

A. Supplies	_____
B. Vendor Printing	_____
C. In-State Travel	_____
D. Out-of-State Travel	_____
E. Equipment Rental (sound system)	\$650
F. Equipment Purchase	_____
G. Contracts (set up/decorations)	\$600
H. Honorarium	\$3,000
I. OPC Chargeback	_____
J. Copier Chargeback	_____
K. Other (advertisement)	\$350
TOTAL Expenses	\$4,600

2. Revenue

A. Course Fees	_____
B. Ticket Sales	_____
C. Out of Pocket Student Fees (exclusive of course fees)	_____
D. Additional Sources of funding (Please specify And indicate source)	_____

Total Revenue _____

E. **Total Requested from IRA** \$4,600





Reviews

Friday, October 28th, 2011

Christian Wolf, Executive Director Torrance Cultural Arts Foundation comments about the shows on October 21 & 22, 2011

"What a great way to start our season. Katia engaged our audiences like few other performers have. A truly passionate professional performer, Katia was a joy to work with and the audience showed their appreciation with a standing ovation...both nights!"

Christian Wolf, Executive Director

Torrance Cultural Arts Foundation

Wednesday, September 28th, 2011

Review of Viver Brasil Dance Company @ Cerritos Center for the Performing Arts by Glen Creason

<http://cerritosink.blogspot.com/2011/09/viver-brazil-september-24-2011.html>

"Remarkable throughout was the robust singing of Katia Moraes, providing a narrative that rose above even the thundering drums of five tireless drummers. Ms. Moraes is a vocal powerhouse who seems ready to sing at full throttle all night long."

Wednesday, September 14th, 2011

Brazilian Day in Los Angeles Co-Director and Organizer, David de Hilster / September 10, 2011

"Katia Moraes continued the tradition of great MCing laid out by Sergio Meilnechenko in previous years. Katia, you truly are positive energy incarnate and one of the precious jewels we have in the Los Angeles Brazilian community. You were magnificent!"

Katia, you are a jewel in the Brazilian community! Pure positive energy, talent, and soul! Nota mil!"

Sunday, July 31st, 2011

Central Ave Jazz Festival 2011

"The Spectacular Katia Moraes & Sambaguru."

- Jose Rizo, KJAZZ 88.1FM

Wednesday, July 20th, 2011

The Beach House/Annenberg, Santa Monica, CA/ July 19, 2011

Katia Moraes is a treasure! Katia and Pure Samba lit up the room with their energetic, irresistible blend of gorgeous song and danceable rhythm. Their concert at the Annenberg Community Beach House inspired a packed dance floor with young and old alike. In both concert and dance hall they can't be beat!

Monday, July 18th, 2011

LACMA - Los Angeles County Museum of Art / Music Series on July 16/2011

"Katia was her marvelous self!"

- **Mitch Glickman**, Director of Music Programs

Saturday, June 11th, 2011

LA WEEKLY / JUNE 9, 2011:

"And we'll rave again about carioca Katia Moraes with Sambaguru. They both oughta be world-famous and not even talk to jazz critics anymore. They're at Vitello's on Friday and you will dig it utterly. Even you jazz snobs and smarter-than-everybody avant garde people. Really."

Saturday, April 30th, 2011

Katia Moraes & Sambaguru by Brick Wahl for LA Weekly/ April 2011

It might just be easier to head over to Vitello's, where we are surprised as hell to see **Katia Moraes & Sambaguru** playing Friday. In fact, if you love Brazilian music, this is a must. The band smokes no matter what style, so tight, so limber. And she is a world-class Brazilian vocalist who at times will remind you eerily of Elis Regina. She has more stage presence, charisma and enthusiasm than maybe anybody in town. We have to wonder how the nice white people in their little chairs at Vitello's are going to handle just sitting there once she and her band get moving. They'll be wriggling over their pasta and then realize it and stop. And then start wriggling again. Make reservations now.

Saturday, April 30th, 2011

Katia Moraes & Sambaguru by Don Heckman for the International Review of Music/April 2011

By Don Heckman

Any performance by Kátia Moraes and Sambaguru is a gripping tour through the seemingly infinite rhythms and far reaching passions of Brazilian music. And their appearance at Vitello's Friday night offered all that and more.

Moraes has been one of the Southland's most dynamic singer/dancers since the '90s. A frequent star of Carnaval celebrations, her performances sizzle with rhythmic high voltage and soaring melodies. But the work she does with the six piece ensemble Sambaguru takes in a far broader perspective.

Katia Moraes and Sambaguru

In her non-stop set Saturday, the music cruised through a brilliantly kaleidoscopic collection of Latin music. Surprisingly, the only element missing was bossa nova — Brazil's best known genre, and the staple of most Brazilian ensembles appearing in this country. But no problem. The music, most of it written by Moraes and keyboardist/composer Bill Brendle, along with the intensely rhythmic playing of Sambaguru, provided a colorful, richly succulent musical banquet.

One could make a convincing case for Brazil as the source of some of the most richly diverse musical forms created by any single country in the world. And Moraes and Sambaguru adventured convincingly through many of them — from the sophistication of samba to the African-tinged rhythms of Bahia — and all stops in between.

Although Vitello's upstairs room had been fitted with a dance floor, Moraes' frequent calls for members of the audience to try out their samba steps produced no results. Fortunately, she offered a few of her own, recalling the irrepressible dancing she once did with groups such as Viver Brasil Dance Company and the Folk Ballet of Brasil. Too bad she didn't do more.

Backing Moraes' fiery, audience-grabbing singing and dancing: special guest Miguel Gandelman, tenor saxophone, bassist Hussain Jiffry, percussionist Kevin Ricard, drummer Tony Shogren and keyboardist Brendle. Together, they created the sort of performance that deserves a far wider hearing. It's time for the programmers and producers at Disney Hall, the Hollywood Bowl, the Cerritos Center for the Performing Arts, the Greek Theatre and beyond to check out the utterly mesmerizing music of Kátia Moraes and Sambaguru.

Friday, August 20th, 2010

"(...) L.A.'s omnipresent Carioca ambassador, the exemplary and lovely Katia Moraes and her group Pure Samba.

(Steve Krugman for [Hollywooddrum.com](http://www.hollywooddrum.com)/Aug. 2010)

<http://www.hollywooddrum.com>

Tuesday, April 13th, 2010

"When the super-heated Katia Moraes and her accomplices in Sambaguru hit the stage, the Brazilian rhythmic pyrotechnics never stop."

January 2010

Michael Katz for www.irom.wordpress.com

Thursday, April 8th, 2010

**Instructional Related Activities
Report Form**

SPONSOR	DEPARTMENT
Sandra Kornuc	Spanish

ACTIVITY TITLE	DATE (S) OF ACTIVITY
Noche de Fiesta	April 21 th , 2010

PLEASE EXPLAIN (1) DESCRIPTION OF ACTIVITY; (2) HOW DID THE ACTIVITY RELATE TO A COURSE(S); AND (3) WHAT YOU LEARNED FROM THE PROCESS.

NOCHE DE FIESTA IS A DINNER AND CONCERT ORGANIZED ANNUALLY BY EL CLUB DE ESPAÑOL AND THE SPANISH DEPARTMENT. THIS YEAR, OUR EVENT FEATURED *CONJUNTO HUEYAPAN AND IXYA*, A VENTURA COUNTY-BASED FAMILY ENSEMBLE THAT PLAYS TRADITIONAL MEXICAN MUSIC. IN ADDITION, *BRENDA ESTRADA*, A *CSUCI STUDENT*, PERFORMED A TRADITIONAL MEXICAN DANCE.

ALL SPANISH LANGUAGE COURSES WERE OFFERED EXTRA CREDIT FOR ATTENDING THIS EVENT. SPANISH 302 STUDENTS WHO ATTENDED THE EVENT DISCUSSED THE TYPE OF MUSIC AND SONGS PERFORMED BY *CONJUNTO HUEYAPAN AND IXYA HERRERA* IN CLASS. THEY COMPARED IT TO OTHER LATINO MUSICAL MANIFESTATIONS AS WELL AS THEIR OWN.

OVER 170 PEOPLE, STUDENTS AND LOCAL COMMUNITY MEMBERS, ATTENDED THIS EVENT. THE MUSIC, FOOD AND ENTERTAINMENT WE HAD THIS EVENING WAS A SUCCESS.

THIS EVENT GAVE CSUCI STUDENTS THE OPPORTUNITY TO EXPERIENCE TRADITIONAL CULTURAL EXPRESSIONS THAT ARE INTEGRAL TO HISPANIC PEOPLES AND CULTURES.

****Please attach assessment forms from students, list of attendees, peoplesoft program report**

E-mail to the Dean's Office
30 days after activity