

**Arts and Empowerment in Brazil:  
Seminar and Curriculum Development Project for Educators**

**TABLE OF CONTENTS**

<b>Introduction</b> .....	3
<b>1. Plan of Operation</b> .....	6
1A. Pre-Trip Planning and Activities.....	7
Selection of Participants.....	9
Pre-Departure Orientation.....	10
1B. Seminar in Brazil.....	11
Week 1: Salvador .....	11
Week 2: Belo Horizonte.....	12
Week 3: Rio de Janeiro .....	13
Week 4: São Paulo .....	14
1C. Follow-Up Activities.....	15
1D. Management Plan.....	18
<b>2. Quality of Key Personnel</b> .....	19
<b>3. Budget and Cost Effectiveness</b> .....	22
<b>4. Plan of Evaluation</b> .....	23
Evaluation of Learning Activities (Pre-Departure and In-Country) .....	24
Evaluation of Curriculum.....	25
Evaluation of Professional Development Presentations .....	26
Follow-up Survey.....	26
<b>5. Adequacy of Resources</b> .....	27
Teresa Lozano Long Institute of Latin American Studies .....	27
Texas Performing Arts .....	28
<b>6. Impact</b> .....	31
Demonstrated Interest in Foreign Language and Area Studies Materials.....	32
Impact on the Teaching of Brazilian Culture and Language .....	33
Long-Term Benefits .....	35
<b>7. Relevance to Institutional Development</b> .....	36
<b>8. Need for Overseas Experience</b> .....	39
<b>9./10. Program Priorities</b> .....	41
Competitive Preference Priority I .....	41
Competitive Preference Priority II .....	42

**LIST OF TABLES**

Timetable for Plan of Operation ..... 6

**LIST OF APPENDICES**

*Reference Page  
in Narrative*

**Appendix A: Program Activities**

Agenda for Orientation Session ..... 10  
Agenda for Seminar in Brazil ..... 11  
Follow-up Activities..... 16

**Appendix B: Curriculum Vitae for Key Personnel**

Joe Randel, Natalie Arsenault, Seth Garfield, Vivian Flanzer..... 19

**Appendix C: Letters of Support**

Brazil: Antônio Alves de Souza and Víviam de Jesus Queirós, Didá Educational and Cultural Association; Míriam Pederneiras, Corpo Cidadão; Guti Fraga, Nós do Morro; Paulo Zuben, Projeto Guri; Carla Almeida Carvalho, Fábricas de Cultura; Maria Estela Correa, Consulate General of the U.S. in São Paulo..... 8, 31  
U.S. Educators: Ann Griffiths, R.L. Osborne High School; John Fernandez, Fort Worth Independent School District; Lawren Taqui, Sachse High School; Thomas Waggoner, Texas Education Agency ..... 31

**Appendix D: Evaluation Materials**

Evaluation of Learning Activities ..... 24  
Evaluation of Curriculum..... 26  
Evaluation of Professional Development Presentations ..... 26  
Follow-up Surveys ..... 27

## **ARTS AND EMPOWERMENT IN BRAZIL: SEMINAR AND CURRICULUM DEVELOPMENT PROJECT FOR EDUCATORS**

### **Introduction**

The Teresa Lozano Long Institute of Latin American Studies (LLILAS) and Texas Performing Arts (TPA) at the University of Texas at Austin (UT) are seeking primary funding under the Group Projects Abroad Program to take fourteen secondary and pre-service educators on a four-week study program focused on the role of the performing arts in educational and social projects in Brazil. Throughout Brazil, dancers, musicians, actors, and other artists have created programs that provide rigorous arts training—which in turn develops personal, social, and economic potential—to youth from Brazil’s poorest communities. The way that artists blur the lines between educational and social projects, while still focusing on the creation of world-class art, provides a fascinating lens through which we can explore issues related to political, economic, and social inequality in Brazil.

Since 2001, LLILAS and TPA have collaborated on *ArtesAméricas*, a program that promotes cultural dialogue in the Americas through the performing arts. This partnership has strengthened ties to cultural organizations in Brazil and has led to the proposed seminar and curriculum development project. The objectives of the group project abroad are:

- To enhance knowledge and understanding of the history, politics, culture, and language of Brazil in fine arts, language arts, and social studies courses at the secondary level through expert lectures, site visits, and performing arts experiences that provide the intellectual foundation for a group of selected lead teachers to learn about Brazil;
- To work with participants to develop interesting, accurate, standards-based curriculum units that are complete and readily usable in a variety of classes where vibrant resources such as

current photographs, personal interviews, and performance materials can add depth and breadth to the subjects being taught;

- To develop and publicize a multi-media Web site for wide dissemination of the new curriculum to enrich classroom teaching of Brazil throughout the country.

In order to facilitate specialized knowledge of Brazil, the program will visit four cities specifically selected to expose participants to a variety of artistic disciplines and arts inclusion programs. The program will begin in Salvador, where participants will work with Didá Educational and Cultural Association, which offers free educational activities for women and children in popular forms of art created and maintained by Africans and their descendants. In Belo Horizonte, participants will interact with Corpo Cidadão, a program through which contemporary dance company Grupo Corpo works with at-risk youth in arts education, job training, and counseling. Participants will visit Rio de Janeiro, where our partner, Nós do Morro, works with young residents of the *favela* (shantytown) of Vidigal to develop theatrical talent and deliver quality productions to its community. The program will end in São Paulo. Here, in some of the city's poorest neighborhoods, the state government has funded programs that promote social inclusion through the arts, including Projeto Guri and Fábricas de Cultura, which provide arts education in a variety of disciplines. In each city, background lectures and site visits will contextualize the arts programs and the social issues they seek to address.

The program is being developed by a team at UT: Joe Randel, Director of *ArtesAméricas*; Natalie Arsenault, Outreach Director at LLILAS; and Seth Garfield, Associate Professor of History and LLILAS Undergraduate Adviser. The three program leaders have worked together at the university, on *ArtesAméricas* and other projects, as well as in Brazil. All three have extensive experience in Brazil and have a wealth of contacts on which to build the proposed program.

The instructional curriculum units, designed as an integral part of the project, will use the materials gathered in-country as central components of in-depth learning activities that highlight Brazil's history, society, culture, and language. To build their curriculum projects, participants will draw from personal experiences, information, and instructional materials that are not available in the United States. Curriculum will be aligned to state and national teaching standards, and then made available to teachers nationwide through UT's Latin American Network Information Center. Units will be disseminated through ongoing professional development and conference presentations made by TPA and LLILAS Outreach.

The selection of Brazil as the site for the seminar reflects both general and specific considerations relating to the improvement of language and area studies in the secondary curriculum. With its fast-growing population, accelerating economic development, and emerging forms of democracy, Latin America is becoming a significant player on the global stage. Within the region, Brazil is the largest nation and the largest economy. Portuguese—spoken by nearly all of Brazil's approximately 200,000,000 residents—is one of the top ten languages in the world.<sup>1</sup> Brazil compares strongly with the U.S. in its cultural mixture of European, African, and indigenous elements, providing a cultural mirror and contrast for American students. It is important that citizens and leaders of the United States learn much more about Brazil in order to promote mutual understanding.

Brazil has emerged as a major innovator in music, film, and television production for the global market. Yet Brazilian society is also one of the most inequitable in the world with a poor record in upholding civil rights. Cultural production in Brazil provides a lens through which we can better understand poverty and inequality, as well as struggles over social inclusion and the

---

<sup>1</sup> CIA World Factbook, <https://www.cia.gov/library/publications/the-world-factbook/geos/br.html>.

rights of citizenship. As former Minister of Culture Gilberto Gil (2003–2008) noted, culture is a “right” and a basic component of citizenship. Through his Cultural Points program, he highlighted artistic and cultural forms throughout the nation, and specifically focused on the inclusion of the lowest groups on the socio-economic spectrum.<sup>2</sup> As Gil knew, arts programs across Brazil fill in gaps left by the state by providing basic services such as health care and vocational education in addition to their cultural programs. While these programs include social empowerment, elevated self-esteem, and economic potential among their goals, they are also rigorous in their commitment to the highest artistic standards. Artists maintain the same high expectations for youth in these programs as for any other student who seeks professional training in the performing arts. This combination of access, inclusion, and world-class art can lead us to a better understanding of contemporary Brazil.

## 1. Plan of Operation

Implementation of the project involves three inter-related components—(A) pre-travel planning and activities; (B) seminar in Brazil; and (C) follow-up activities—which will be coordinated by the team detailed in our (D) management plan.

### Timetable for Plan of Operation

October – November 2009	Seminar announced at educator conferences; application materials made available online
March 1, 2010	Application deadline
March 12–16	Selection committee meets to choose 18 semi-finalists; interviews conducted (if committee deems necessary)
March 19	Decisions mailed
April 9	Deadline for finalists to accept offer
April 12	Alternates notified
May 26 – June 9	Orientation readings disseminated/discussed
June 16–18	Pre-departure orientation session
June 29	Departure for Brazil (Salvador)
July 28	Return to U.S.

<sup>2</sup> Ministry of Culture, <http://www.minc.gov.br>.

September – November	Participants develop curriculum units, with guidance from project leaders; participants make cultural presentations in their schools and communities
December 1	Curriculum units submitted to UT for editing and evaluation
December – July 2011	Review of lesson plans by UT team, peers, and outside reviewers; participants make revisions after each review; participants field test units
August 1	Final, revised curriculum units due
September 1	Final curriculum posted online
Fall 2011	Participants present curriculum units at appropriate state and national conferences
June 2012	Final follow-up survey of participants; report assembled on long-term impact of program

### 1A. Pre-Trip Planning and Activities

*ArtesAméricas* is a thriving partnership that marshals the university’s unparalleled resources in Latin American Studies and long-standing commitment to the region to serve as a resource for the performing arts throughout the Americas. Through *ArtesAméricas*, TPA and LLILAS have organized lectures, workshops, master classes, and performances; created educational materials on artists and their countries to contextualize the art forms presented; and coordinated educational and professional exchanges in the arts throughout the hemisphere. This set of experiences has greatly facilitated advanced planning for the proposed program.

In March 2008, *ArtesAméricas* sponsored an on-campus residency by Didá Educational and Cultural Association’s founder, Antônio Alves de Souza (Neguinho do Samba), and director, Víviam de Jesus Queirós. They conducted master classes with university and local musicians, guest lectured in a wide variety of academic classes, and presented to students, faculty, and community members. Mr. Randel and Ms. Arsenault continue to work with Didá, and have secured their agreement to participate in the proposed program.

In June 2009, TPA co-sponsored the first South American congress of the International Society for the Performing Arts (ISPA), which brought nearly 400 performing arts professionals

from across the globe to São Paulo. Joe Randel, who served as the Co-Chair of the Congress Host Committee, spent the preceding year traveling to and from Brazil to help organize the event. Through his work, Mr. Randel expanded TPA's connections with performing artists and further strengthened UT's presence in Brazil. Mr. Randel has initiated planning with Corpo Cidadão, Nós do Morro, Projeto Guri, and Fábricas de Cultura to participate in the proposed program. The timing of the program is ideal in that it builds on the excitement generated by the successful congress by taking the next step in cultivating lasting relationships with Brazilian arts organizations.

Mr. Randel and Ms. Arsenault have been working with these five arts organizations to build the foundation of the proposed program. Each organization will serve as the focal point of the visit to its home city; activities with each program will provide breadth and depth to the proposed seminar. To complement and contextualize the arts component of the program, Dr. Seth Garfield is working with Brazilian scholars to deliver lectures on subjects (history, race, poverty and inequality, citizenship, violence, urbanization) that relate to the programs we will visit. Dr. Garfield has cultivated an extensive network of contacts on whom he can draw to create an academically rich program in Brazil. Finally, Vivian Flanzer, Coordinator of Lower Division Portuguese at UT, will conduct the Portuguese language portion of the program; she has already developed and is prepared to teach the language sessions.

These conversations have resulted in firm commitments to develop and implement the proposed program from the arts organizations listed above and the U.S. Consulate in São Paulo. (See Appendix C: Letters of support from Brazil.) General support and agreements to assist with arrangements have also come from scholars affiliated with Brazilian universities, cultural organizations such as SESC ("Social Service of Commerce"), and local travel agencies.

### Selection of Participants

The program will be announced in fall 2009, at state and national foreign language and social studies conferences (e.g., Texas Council for the Social Studies, American Council on the Teaching of Foreign Languages), and will be advertised throughout the fall and winter through the mailing lists and networks of LLILAS and TPA. Special efforts will be made to draw applicants from districts lacking strong economic resources, such as border and rural communities, where the inclusion of new, high-interest teaching materials is in high demand. In addition to in-service teachers, we will recruit eligible applicants from the university's College of Education and the College of Liberal Arts's teacher certification program.

Participants will be selected from secondary and pre-service fine arts, language arts, and social studies educators, with priority given to those in Texas. An attempt will be made to select a geographically diverse group of teachers and to maintain a balance of teachers from the various disciplines, with at least four foreign language teachers in the group. In accordance with university policy, participants will be selected without regard to race, color, national origin, gender, age, or handicapping condition.

Selection of in-service teachers will draw on the following criteria: curriculum development experience; recognized commitment to incorporation of world studies in the classroom; and record of being active in professional organizations in their field. For pre-service applicants, articulated need for training and clarity of curriculum project ideas will be weighed more heavily than experience. Applicants will be scored using a standardized system, to be used consistently and transparently. The selection committee will include Mr. Randel, Ms. Arsenault, and Dr. Garfield. The committee will select semi-finalists based on application scores; if necessary, the committee will conduct phone interviews to select 14 finalists and two alternates.

### Pre-Departure Orientation

The pre-departure orientation will be held ten days before departure in order to allow participants to finalize their preparations and curriculum plans before the in-country seminar. Participant preparation will begin in May with a series of background reading assignments and online discussions on the history and traditions of Brazil. This will allow us to utilize the three-day, on-campus orientation to focus on key themes to be addressed during the program in Brazil.

Because one of the goals of the program is to support the introduction of Portuguese in the secondary classroom, language instruction will be a key component of the program beginning with the orientation. Each day of orientation will include three hours of elementary language instruction. Participants will arrive in Brazil with knowledge of customary greetings and basic vocabulary to help them with daily life and enhance their interactions with Brazilians. UT Portuguese instructors have already conducted intensive workshops for LLILAS and have successful models with which to work.

The pre-departure orientation will include a series of interactive lectures, discussions, and audiovisual presentations, given by area specialists affiliated with LLILAS. Topics and materials have been chosen for their relevance to the proposed program. Program organizers will outline program goals, objectives, and format, and brief participants on curriculum development expectations. By developing clear curriculum objectives in advance, participants will be able to focus their time abroad on developing specific themes and collecting relevant materials. (See Appendix A: Agenda for Orientation Session.)

## **1B. Seminar in Brazil**

In order to provide a foundation for curriculum development, the in-country program will involve a series of formal and informal learning experiences. The group will have lectures and discussions with noted Brazilian experts in history, politics, and culture. Field trips and site visits will reinforce lectures and key issues. The five arts projects that have agreed to participate in the seminar will grant us special access to their programs: participants will learn about their educational and artistic philosophy, witness their teaching methods, hear students talk about their personal experiences, and see rehearsals and/or performances. This “backstage” approach will allow participants to see the various facets of these educational and social projects, and will enhance their understanding of how the performing arts provide access and inclusion to those on the margins of Brazilian society. (See Appendix A: Agenda for Seminar in Brazil.)

### Week 1: Salvador

The program will begin in Salvador, first capital of Brazil, which was the seat of the early sugar industry and the first port of entry for many African slaves throughout the almost four hundred years of slavery in Brazil. While their cultural legacy—as seen in religion, music, dance, and food—is strong, Afro-Brazilians (Brazilians of African descent) continue to constitute Brazil’s lowest socio-economic classes, due to lack of access to property and education. Lectures will address Brazil’s early history, slavery and emancipation, and the complexity of racial identity. Visits will include sites of historical and cultural importance to Afro-Brazilians.

In Salvador, Didá Educational and Cultural Association, which focuses on transformational teaching through the drum, will share its educational philosophy and showcase its array of programs. Didá’s main objective is the education of women and children through the arts. Founded in 1993, Didá serves 600–800 girls and young women every year in 11 arts

courses, and provides services like basic meals and vocational training. Through Didá, participants will learn about Afro-Brazilian cultural traditions, women's issues, and social empowerment. Visits to Didá will include presentations by project leaders, rehearsals and performances, and interactions with the women and girls of Didá.

### Week 2: Belo Horizonte

The second stop will be Belo Horizonte, capital of the state of Minas Gerais and Brazil's third largest city. When sugar declined in importance in the world economy, the gold and diamond mines in the state of Minas Gerais attracted a rush of migrants who established rich colonial towns. We will continue our exploration of Brazilian history through lectures on Brazil's conquest of its hinterland and the culture that flourished in Minas Gerais during the heady days of the gold rush. Visits will include sites of historical significance, including Ouro Preto, the beautiful colonial town that has been declared a World Heritage Site by UNESCO.

Belo Horizonte will introduce participants to a dance company both rooted in Brazilian tradition and engaged in dialogue with the world of dance. Founded in 1975, Grupo Corpo, one of Brazil's leading contemporary dance companies, is concerned with three things: the definition of an identity linked to the idea of national culture (with all of the fluidity that this implies); the continuity of its work in the long term; and integrity in the maintenance of its creative standards. All three of these concerns, which are intellectual as well as artistic, join together in Corpo Cidadão, a non-profit organization established in 2000 that works with 690 at-risk children and youth in six arts programs and three vocational training courses. Corpo Cidadão's mission is to promote educational and development opportunities through the arts. Through Corpo Cidadão, participants will see how different kinds of arts—traditional as well as contemporary—concern themselves with Brazil's future and the development of its youth. Interactions with Corpo

Cidadão will include meetings with project directors, observation of classes and rehearsals, and discussions with young people in the program.

### Week 3: Rio de Janeiro

Rio de Janeiro has been an important city throughout the history of Brazil, serving as both cultural and political capital for over 200 years. Rio is known for many things, including its gorgeous setting between the mountains and the sea and, unfortunately, the violence and degradation of its *favelas* (shantytowns) on the hills overlooking its stunning beaches. Although *favelas* exist throughout the country, the most common international image remains that of Rio's hillside *favela*, the result of increasing poverty and rapid urbanization. Lectures in Rio de Janeiro will address racial inequality and the public policies that are trying to address it, as well as the meaning of citizenship in Brazil. These topics are especially fitting in a city where more than 600 *favelas* house millions of residents. Site visits in Rio will include important cultural and historic points, as well as tourist spots that contrast with the reality of life in the *favelas*.

Founded in 1986, our partner Nós do Morro wanted to create a cultural movement using the artistic talent of young residents of the *favela* of Vidigal. The project sought to cultivate actors, technicians, and an audience, creating theatre for a community that did not have access to art. After twenty years of intense theatrical production, Nós do Morro has earned several awards, placed actors and technicians in TV and cinema, and built its own theatre and cultural center in Vidigal. It works with 380 students to provide access to culture, citizenship, and learning through courses in theatre, cinema, and culture. With Nós do Morro, we will visit Vidigal and its cultural center, talk to residents and students in the program, and see theatrical productions in progress.

#### Week 4: São Paulo

Finally, the group will settle in São Paulo, Brazil's most cosmopolitan and modern city. São Paulo is Brazil's economic hub, where helicopters buzz the wealthy around the city to avoid the congestion on the streets below. Expert lectures in São Paulo will explore the relationship between modern culture and society, as well as the links between urban segregation, violence, and citizenship. Lectures here will build on themes that are relevant to all of the cities—and all of the arts programs—visited during the seminar: culture and citizenship, arts and empowerment. By this point in the program, participants will understand ways in which arts and empowerment are addressed by both the arts and academia. Site visits in São Paulo will include several of the city's most important museums, as well as cultural centers in the poorest neighborhoods.

Projeto Guri and Fábricas de Cultura are both state-funded cultural programs. Projeto Guri offers music classes, free of charge, to 40,000 children and adolescents in 360 sites throughout the state of São Paulo. Fábricas de Cultura realizes cultural and artistic programs for youth who live in nine neighborhoods with the lowest socio-economic indicators, where access to the city's world-class cultural facilities is only a dream. Both Projeto Guri and Fábricas de Cultura reaffirm the transformative potential of the arts to contribute to social inclusion by offering artistic and cultural programs that promote values like self-respect, dignity, tolerance, and equality. Program administrators and participants will share their experiences with the group. Participants will be able to compare and contrast non-profit and government arts programs better because of the inclusion of Projeto Guri and Fábricas de Cultura on the itinerary.

In addition to the activities described above, the program will include ongoing Portuguese language training, the goal of which is to cultivate increased interest in Portuguese among secondary educators. In Brazil, participants will have seven three-hour Portuguese

classes. Participants will be able to practice their language skills with artists and students in the programs we visit. Through classes and daily interactions, foreign language educators will learn enough Portuguese to incorporate introductory modules in their courses.

Each week, Ms. Arsenault will lead a group discussion related to innovative ways to integrate the week's activities into a variety of classes. Participants will discuss how to acquire the knowledge and physical materials necessary to implement their ideas. Program leaders will also film lectures, interviews, and other activities for use as part of curriculum development. Before the in-country seminar ends, participants will submit brief descriptions of their proposed curriculum projects to Ms. Arsenault. If necessary, Ms. Arsenault will work with participants to modify proposed projects so as to be feasible and relevant to curriculum needs and standards. Early and ongoing discussion will remind participants of the centrality of their projects to the program's overall goal to enhance the teaching of Brazil in the secondary classroom.

### **1C. Follow-Up Activities**

Post-seminar activities can be divided into two primary components: curriculum development and professional development presentations. Both activities transform the seminar from a personal learning experience for a handful of participants to a set of resources that can facilitate learning about Brazil around the nation.

In consultation with faculty from UT's College of Education, we have developed a template for the curriculum development project based on the six facets of understanding— explanation, interpretation, application, perspective, empathy, and self-knowledge—identified by Wiggins and McTighe in *Understanding by Design* (1998), the leading model for curriculum development. All curriculum components and requirements have been based on this model.

One month after the group returns from Brazil, participants will submit a unit description to Ms. Arsenault, who will make suggestions on content and clarity of stated goals. Throughout the fall, participants will work on their units, assess resources to be used, and interact with Ms. Arsenault and other project leaders for assistance in locating materials, covering key topics, etc.

In October, participants will gather with project leaders for a workshop to discuss their curriculum projects. Participants will be provided with video footage from Brazil for incorporation into their units. Because participation in the program is expected to be statewide, the curriculum workshop is the only scheduled post-seminar meeting; additional meetings would be cost-prohibitive for participants and difficult to schedule. Project leaders will be in regular contact with participants to answer questions, assist with resources, and gather feedback on program impact.

In November, participants will submit a full unit plan that will include established goals, enduring understandings, essential questions, performance tasks, and learning activities. The implementation of a series of deadlines and specific assignments will ensure that participants are continually working on their required projects and that they are planning their units with current tools and guidance. The full curriculum units, including all of the items turned in during the process, will be due at the end of the semester. (See Appendix A: Follow-Up Activities.)

Once the completed units are submitted, project leaders will work together to evaluate them for content and clarity. Each leader will assess the units based on his/her particular strength, so as to ensure that the arts integration, academic content, language incorporation, and curriculum alignment are accurate, relevant, and applicable to a national audience. Units will be returned to teachers for revision. The revised units will be uploaded to a temporary Web site for review by the entire group, as well as by selected educators in the disciplines targeted by the

curriculum projects. Each unit will be reviewed by at least one participant and one outside reviewer. A final set of revisions will be completed in summer 2011, based on peer feedback and a test-run of the units in the participants' own classrooms.

Ms. Arsenault will then work with the Latin American Network Information Center (LANIC) to collect and digitize all curriculum resources, including written materials, maps, photographs, and audio-video recordings. LANIC will be a powerful force in dissemination of project results. LANIC is a recognized and trusted leader in providing Internet-based access to Latin America-related resources. Data shows sustained interest in curriculum projects from six previous Fulbright programs housed on LANIC, with an average of over 1,000 downloads per month. Through the comprehensive project Web site, teachers nationwide will have access to a wealth of materials that have been created, reviewed, and tested by other educators.

Participants also will be expected to share what they have learned with their colleagues and in their communities. Participants will be required to present to colleagues in their schools and districts. Participants should also find opportunities to share their experiences in their community, through an article in the local paper, a presentation at a public library, etc. Within the first 90 days, each participant will present in at least one school or public venue.

After the curriculum units are complete and online, LLILAS will work with participants to disseminate them to a national audience. Participants will give presentations at appropriate educator meetings, including but not limited to: school- and district-wide training events; statewide professional meetings; and national conferences. While all participants will be expected to present within their local region, selected participants will be invited to present with UT at national educator meetings. LLILAS regularly exhibits and presents at conferences; presentations conducted with participants, in addition to dissemination of curriculum at exhibit

booths, will greatly increase distribution of program results. This series of conference presentations will publicize the new resources to large groups of educators.

Finally, LLILAS and TPA will integrate the curriculum units into their established outreach programs. LLILAS will disseminate curriculum through its ongoing program of training workshops for teachers: in 2008–09, LLILAS Outreach presented to 320 educators, with current teaching loads of over 27,000 students, throughout Texas. TPA will distribute the units to the *ArtesAméricas* network of presenting partners located throughout the nation.

#### **1D. Management Plan**

LLILAS Outreach has coordinated two Fulbright-Hays Group Projects Abroad (2004, 2006); this experience has made it clear that Fulbright programs are complex in nature and require the combined skills of a leadership team. To that end, we are dividing key program duties between two co-directors and an academic coordinator. The project directors will share responsibility for the overall implementation of the project, while the academic coordinator will oversee the academic content of the seminar. Each team member's field of expertise is critical to the success of the program, since they build upon and complement one another. Duties have been divided as listed below.

Project Director Joe Randel: publicize the seminar; sit on the selection committee; work with arts organizations in Brazil to choose and schedule seminar activities; accompany the group to Brazil; supervise the filming and editing of seminar activities; and serve as a consultant on performing artists and audiovisual resources during curriculum development.

Project Director Natalie Arsenault: publicize the seminar; sit on the selection committee; organize the pre-departure orientation; accompany the group to Brazil; manage funds; coordinate

the curriculum development project, including the digitization and distribution of materials; organize conference presentations; and administer and analyze follow-up evaluations.

Academic Coordinator Seth Garfield: oversee the academic content activities in Brazil, including the coordination of lectures and site visits; serve on the selection committee; provide lectures to the group in Brazil; and serve as a content consultant for curriculum development.

## **2. Quality of Key Personnel**

The project, born of the *ArtesAméricas* partnership, involves a collaborative effort on the part of faculty and staff from TPA, LLILAS, and in Brazil. (See Appendix B: Curriculum Vitae for Mr. Randel, Ms. Arsenault, Dr. Garfield, and Ms. Flanzer.)

Since 2006, Project Director Joe Randel has served as Director of *ArtesAméricas* at Texas Performing Arts. In this capacity, he curates an annual performance series of Latin American and Latino music, theatre, and dance performances, as well as related educational and exchange programs. He serves as a member of the Board of Directors and the Programming Committee of the International Society for the Performing Arts (ISPA), and served as a Special Consultant to the Secretary of Culture of São Paulo State in the organization of ISPA's recent congress in São Paulo. Due to his interest in and contacts with arts organizations working on social welfare projects, Mr. Randel organized the "Inclusion in the Arts" session at the congress and programmed visits to various project sites for congress delegates. Mr. Randel holds a B.A. in Spanish and a Certificate in Latin American Studies from Dickinson College. A fluent speaker of Spanish and Portuguese, he has lived and worked in Mexico and Brazil during his eleven years working in the performing arts presenting field.

Natalie Arsenault is Outreach Director at LLILAS, where she oversees educational programming for K–12 and postsecondary schools, businesses, civic and non-profit

organizations, the media, and the general public. She holds an M.A. in Latin American Studies, with a focus on Brazilian Studies, and has worked extensively on Latin American content-based activities with educators at all levels. Ms. Arsenault served as project coordinator on UT's Fulbright-Hays Group Project Abroad programs in Brazil (2004) and Mexico (2006), for which she organized the pre-departure orientations, handled day-to-day logistics, and managed the curriculum development process. As co-author of five original curriculum units, Ms. Arsenault continually presents to teachers throughout the state and nation. With a solid reputation in curriculum development, she shares best practices with other outreach professionals.

Dr. Seth Garfield is Associate Professor in the Department of History and Undergraduate Faculty Adviser at LLILAS. His primary specialization is Brazilian history, and his research has focused on questions of race and ethnicity, social inequality, and grass roots political mobilization. Over the last twenty years, he has researched and traveled extensively throughout Brazil with funding from Fulbright, the Mellon Foundation, and the National Endowment for the Humanities. He has taught Brazilian history at the graduate and undergraduate levels, including in UT's study abroad program in Salvador. He also has served on the editorial board of Brazilian historical journals, published his scholarship in Portuguese, and presented at academic forums in various cities in Brazil.

Vivian Flanzer teaches Portuguese at UT, where she coordinates the Portuguese language program. She holds a Master's degree in Anthropology from the Museu Nacional of the Universidade Federal do Rio de Janeiro, where she focused on inter-ethnic relations. Ms. Flanzer taught anthropology at the college level in Brazil and has worked as an instructor, translator, and cross-cultural consultant in the U.S. and Brazil. Ms. Flanzer has over a decade of experience teaching Portuguese in university settings, immersion programs, and cross-cultural seminars.

Artists on the program were selected for their experience, quality, and dedication to arts education; they are all well established and respected in their fields. Didá's founder and president Antônio Alves de Souza (Neguinho do Samba) has been director of several samba schools in Salvador, including Olodum, the percussion band that accompanied Paul Simon on his *Rhythm of the Saints* tour. Neguinho has also worked with Michael Jackson, Jimmy Cliff, and David Byrne. Víviam de Jesus Queirós, who joined Didá when she was 16, moved up to serve as president (2004–2009) and secured a major grant from Wal-Mart Brasil for a vocational training program on the building of drums and other samba-reggae instruments. Míriam Pederneiras, who founded Corpo Cidadão, is a dancer with a degree in classical and contemporary dance and one of the founders of Grupo Corpo. She has an advanced degree in Motor Coordination. She remains active in the dance profession, serving Grupo Corpo as a choreographer-assistant. Journalist, actor, and director Gotschalk (Guti) da Silva Fraga founded Nós do Morro in 1986. Under his leadership, Nós do Morro has been awarded several prizes, including the Shell Award for Theatre, Honorable Mention from the United Nations, and Carioca Merit of Human Rights from the Municipal Secretary of Social Assistance of Rio. Mr. Fraga also has won prizes for several screenplays and short-feature films. At the helm of the government programs are administrators such as Paulo Zuben, Executive Manager of Guri Santa Marcelina, and Carla Almeida Carvalho, General Coordinator of Fábricas de Cultura, with longtime experience in the development and implementation of public cultural projects. Both projects are supported through a combination of state and private funds, and have gained national recognition for their efforts.

This project fulfills university priorities in terms of outreach and educational impact, as well as LILAS and TPA priorities in terms of promoting Latin American arts, and faculty and staff time will be dedicated accordingly. Due to the complexities of organizing a seminar abroad,

a considerable amount of effort will be needed to coordinate the program. Duties will be divided as stipulated in the Plan of Operation. In order to focus on their duties as project directors, Mr. Randel and Ms. Arsenault will each dedicate a total of two and a half months to the project during the period of the grant. Mr. Randel will focus his energies on seminar planning, devoting one month before, one month during, and two weeks following the seminar. Ms. Arsenault, who will oversee curriculum development, will allocate her time as follows: two weeks before, one month during, and one month after the seminar. As the academic coordinator focusing primarily on lectures in Brazil, Dr. Garfield will spend two weeks on pre-program and one week on post-program duties, and will accompany the group in Brazil.

The University of Texas at Austin is an equal employment opportunity employer. The university does not discriminate on any basis prohibited by applicable Federal and/or State law including race, color, religion, sex, national origin, disability, age, citizenship status, Vietnam era or special disabled veteran status in recruitment, employment, promotion, compensation, benefits, or training. It is also UT policy to maintain a work environment free from discrimination on the basis of sexual orientation. Project organizers will ensure that personnel in Brazil are selected in alignment with both the law and university policy.

### **3. Budget and Cost Effectiveness**

The Line Item Budget and Budget Narrative provide an item-by-item explanation of our requests in various categories. Here we wish to call attention to certain general features of the budget.

The per capita cost of the proposed program in Brazil (\$9,554/person; \$5,280/person for travel expenses) should be weighed against the impact that it will achieve through national distribution of the curriculum units and the professional development activities of the

participants. Additionally, the scope of the project will expand as LLILAS and TPA continue to work on education materials both for *ArtesAméricas* and for the integration of Latin American content across the curriculum. The model for curriculum development and dissemination has been tested over the past five years, and data shows significant interest in and use of new, standards-aligned, high-interest materials. Continued national dissemination is assured through the networks of LLILAS and TPA.

Realizing that a project of this magnitude and complexity is necessarily expensive, UT is prepared to provide 33% of the total project cost. Additional funds for U.S.-based expenses, including the pre-departure orientation and the costs of unit reproduction and dissemination, will be acquired through participant fees (\$1200 each) and contributions from LLILAS and TPA operating budgets. The request for Federal Support (67% of total project cost) adheres to the guidelines (for per diem costs, etc.) established under the Fulbright-Hays program.

The project is highly labor intensive, involving extensive planning, individual instruction, evaluation, and administrative and editorial coordination. The program will require the full-time services of the two project directors to oversee the overall program—from planning stages through the final distribution of curriculum—and an academic coordinator, whose duties are divided according to their professional expertise, in addition to lecturers and other personnel in Brazil. The expenses of one of the project directors and the academic coordinator will be covered by non-Federal resources that support LLILAS and TPA programs.

#### **4. Plan of Evaluation**

Assessment instruments will gather both quantitative and qualitative information so as to provide a holistic examination of the program and its impact. The evaluation process will be conducted over the course of two years, in order to gather and assess information on all aspects

of the program. We have consulted UT's Division of Instructional Innovation and Assessment to ensure efficient information collection and analysis.

#### Evaluation of Learning Activities (Pre-Departure and In-Country)

At the end of the orientation, participants will complete an evaluation of the various pre-departure activities: readings and early preparation, language introduction, and the pre-departure orientation as a whole. Participants also will be asked to submit a brief statement about what they expect to learn in Brazil. Feedback will be reviewed by project leaders before departure, so as to assess the degree to which activities were successful, adjust in-country activities if necessary, and address participant expectations when possible.

Initial evaluation of the seminar will take place in Brazil, with participants submitting mid-program and final evaluations of their experiences based upon the following:

- Quality and amount of information and materials acquired;
- Efficiency and adequacy of program planning, including language, content, and site visits;
- Extent to which the orientation session prepared participants for the seminar;
- Extent to which participants' expectations were realized;
- Overall quality of the program.

Feedback from the mid-project evaluation will be used to make changes and additions, if necessary, to the second half of the program.

At the conclusion of the in-country program, a language evaluation will assess both continued interest and achieved proficiency in the Portuguese language. Participants will be asked about plans to continue Portuguese. Ms. Flanzer will assess language proficiency achieved by participants in order to gauge our success in providing training in Portuguese. (See Appendix D: Evaluation of Learning Activities.)

## Evaluation of Curriculum

Curriculum evaluation will be drawn from a variety of perspectives and will involve both internal and external processes. Participants will be provided with a self-evaluation that addresses unit design as it relates to teaching goals; the assessment will help participants identify areas for improvement in their overall design. Upon completion, Ms. Arsenault will assess units for overall consistency and clarity in addressing teaching standards. All lessons will be reviewed to ensure adequate treatment of the following components: established goals; desired results; assessment evidence; and learning experiences and instruction. Mr. Randel, Dr. Garfield, and Ms. Flanzer will review the units for accuracy of content.

After the initial assessment, each unit will be evaluated by two peer reviewers: one participant, assigned by Ms. Arsenault, and one non-participant, drawn from our network of teachers in each discipline (fine arts, language arts, and social studies). Each reviewer will be provided with a rubric to evaluate curriculum and will provide feedback on both strengths and areas for improvement. The rubric has been designed to provide a measure of each unit's clarity, usefulness, and appropriateness in the classroom; depth of understanding; and overall effectiveness in addressing key understandings.

Finally, field testing by participants will be structured to evaluate classroom use, with feedback coming from teachers and students. Questionnaires for teachers will extract information on number of classes and students involved in the field test, ease of use, student engagement, quality of support material, and student performance on assessment tasks. Student questionnaires will focus on interest generated in the subject matter and the value of what was learned. Revisions will be made based on comments gathered from all sources.

Once the feedback from all reviewers has been incorporated, and curriculum units are

posted on LANIC, curriculum downloads will be tracked. The online feedback form will be drawn from the same questions asked on the field test evaluation—covering clarity, usefulness, and appropriateness, in addition to number of students taught and suggestions for improvement. (See Appendix D: Evaluation of Curriculum.)

### Evaluation of Professional Development Presentations

Participants will be required to present curriculum in their school districts or at regional/state conferences. Evaluation of these presentations will consist of quantitative information from presenters and qualitative feedback from attendees. Participants will be asked to report all professional development sessions conducted, including event, location, audience, and attendance numbers. When possible, attendees will be asked to complete brief evaluations on the quality of the session, its relevance to their courses, the value of the curriculum materials, and their current teaching load. Ms. Arsenault will also track statistics and attendee feedback during her ongoing series of presentations. (See Appendix D: Evaluation of Professional Development Presentations.)

### Follow-Up Surveys

The entire program will be assessed through four surveys of the participants. The surveys will be brief and will be disseminated using online tools (e.g., Survey Monkey) so as to make completion as easy as possible. The first survey, in December 2010, will ask participants to assess the seminar and curriculum process, and its short-term impact on their teaching. Participants will also report on their outreach activities (i.e., the school and community presentations they are required to make). In June 2011 and December 2011, participants will report on the field testing of their unit and update their outreach activities. Finally, the June 2012 survey will focus on the long-term impact of the project on participants' curriculum, evaluation

of the project against other educational experiences, and the degree to which each participant is sharing his or her knowledge with other teachers. At this time, project organizers will evaluate the program in terms of their own expectations of the seminar, the performance of the teachers, and the usefulness of the curriculum. (See Appendix D: Follow-Up Surveys.)

## **5. Adequacy of Resources**

### Teresa Lozano Long Institute of Latin American Studies (LLILAS)

Founded in 1940, the Teresa Lozano Long Institute of Latin American Studies figures among the world's oldest and most distinguished centers of its kind. LLILAS is a designated National Resource Center under Title VI of the Higher Education Act, integrating more than 30 academic departments at UT and offering programs that lead to the B.A., M.A., and Ph.D. degrees. As its mission, LLILAS seeks to improve knowledge and understanding of Latin America through education, research, and exchange. Affiliated with LLILAS are 138 faculty members who devote research and teaching time to Latin America, as well as a series of visiting professors from Latin America who enrich LLILAS programs.

The Brazil Center of LLILAS, begun in 1994, is home of one of the most comprehensive Brazilian studies program in the United States. Approximately one-third of LLILAS-affiliated faculty dedicate all or part of their research and/or instruction to Brazil-related content in diverse disciplines. In 2000, UT and the Brazilian Ministry of Education entered into a cooperative agreement through which we support collaborative research projects and faculty exchanges between Brazilian universities and UT. Through this program, the considerable contacts between UT and Brazilian universities have continued to grow and strengthen.

LLILAS Outreach actively supports Latin America-focused educational programming in many sectors outside of the university, with a primary focus on education. Using university

resources, LLILAS Outreach offers extensive training programs for pre-service and in-service educators statewide and nationally that include curriculum development, professional development presentations, and conference participation. Through these proactive programs, LLILAS Outreach has built an extensive network of teachers who are interested in learning more about Latin America.

Finally, LLILAS houses the Latin American Network Information Center (LANIC). LANIC (<http://lanic.utexas.edu>) is the premier Internet directory/portal specialized in delivering filtered, organized, content-rich information about Latin America. Initiated in 1992, LANIC's mission is to facilitate access to Internet-based information to, from, or on Latin America. The ever-expanding directory contains 12,000 unique URLs, each of which has been evaluated and catalogued by LANIC's editorial staff. LANIC users have a choice of an English, Spanish, or Portuguese interface to these directory services. LANIC, which receives 4 million hits a month, was selected by the National Endowment for the Humanities as one of twenty best sites on the Internet for education in the humanities. LANIC is widely used by educators at all levels, and currently hosts curriculum developed by participants on six Fulbright-Hays programs. LANIC will play a key role in research for, as well as dissemination of, the curriculum projects.

#### Texas Performing Arts (TPA)

The College of Fine Arts is a leading institution in advancing the arts through research and the creation of new work, preserving the past while striving to define the future of artistic traditions. It is committed to exploring the interrelationships among the arts and among the arts and other disciplines. There are about 200 faculty in three academic units: Art and Art History, Butler School of Music, and Theatre and Dance. Texas Performing Arts, which operates under

the auspices of the College, works with students and faculty to present a comprehensive season of exhibitions and performances.

Since opening in 1981, TPA has become one of the leading university arts presenters in the United States. Comprised of six state-of-the-art theatres, TPA presents, produces and commissions stellar global culture experiences otherwise unavailable locally in Central Texas. Driven by a commitment to educate, enlighten and entertain, TPA has helped establish UT as a venue for international culture and performing arts. TPA seeks not just to be a presenter of the world's greatest performing arts, but also to be a leading arts educator.

Furthering its commitment to excellence, innovation, and education, TPA launched *ArtesAméricas* in 2001. Founded in partnership with LLILAS, *ArtesAméricas* seeks to share UT's knowledge of Latin America by serving as a resource for the performing arts throughout the Americas. In addition to presenting the best performing artists from throughout the hemisphere, *ArtesAméricas* supports events and programs that serve as catalysts to broaden the understanding, appreciation, and support for the performing arts, by: sponsoring lectures, workshops, master classes, and other events to create opportunities for audiences and artists to interact; creating comprehensive materials on artists and their countries to contextualize the experience of the art forms presented; planning, facilitating, and executing educational and professional exchanges throughout the hemisphere; and encouraging the presentation of Latin American and Latino artists throughout the United States.

With TPA and LLILAS in the lead, *ArtesAméricas* has a network of presenting partners throughout the United States. This network provides opportunities for work to be seen, understood, and appreciated by audiences throughout the country. Materials developed in

conjunction with *ArtesAméricas* are circulated to all partners, thereby increasing TPA's educational outreach from a regional to a national audience.

International exchanges allow *ArtesAméricas* to act as a resource, bringing together knowledge and experience in collaboration between UT, presenters from around the country, artist management resources, and colleagues in Latin America. Through *ArtesAméricas*, UT has co-sponsored the International Society for the Performing Arts conferences in Mexico City and São Paulo; conducted lighting seminars in Mexico City and scenic painting workshops in Costa Rica; and brought the leaders of Didá Educational and Cultural Association to UT for an interdisciplinary residency. *ArtesAméricas*, through its outreach and exchange components, has provided the experience and resources necessary for TPA to organize the proposed program.

As one of the top public research universities in the country, the physical facilities, library materials, and human resources at UT are of the highest caliber. Project leaders will ensure that this standard is met throughout the program in Austin and in Brazil. In Austin, we will hold our pre-departure orientation at LLILAS, in an integrated technology room. Participants will have access to copy and printing services; the Internet, through our computers as well as Wi-Fi connections; and the Benson Latin American Collection, one of the largest Latin American libraries in the United States with nearly 1,000,000 volumes. Our arts organization partners in Brazil all have classroom and training facilities in which we will hold lectures and discussions with students and administrators. Additional lectures will be held in rented facilities, with PowerPoint and other technology support, in hotels and academic institutions in each city. Hotels in Brazil will be selected for inclusion of or easy access to a variety of services needed by the group: phone, Internet, business services, and laundry.

Local expertise will be provided through the arts organizations that have agreed to participate in the program, as well as through Dr. Garfield's, LLILAS's, and TPA's extensive network of contacts. With a large network of Brazilian alumni and visiting scholars, and active exchange programs with universities throughout Brazil, UT is excellently situated to draw on local knowledge to meet the needs of the program. (See Appendix C: Letters of support from Antônio Alves de Souza and Víviam de Jesus Queirós, Didá Educational and Cultural Association; Míriam Pederneiras, Corpo Cidadão; Guti Fraga, Nós do Morro; Paulo Zuben, Projeto Guri; Carla Almeida Carvalho, Fábricas de Cultura; and Maria Estela Correa, Consulate General of the U.S. in São Paulo).

Participants will be provided with all of the necessary tools to enhance their learning and build their curriculum projects: the digital and physical materials offered by LANIC and the Benson Latin American Collection; access to leading experts at UT and in Brazil; video clips, edited and assembled by UT, of lectures, conversations, and performances in Brazil; and artifacts, books, and other teaching materials purchased in Brazil. Through this project, the enormous resources at UT for the study of Latin America will be made accessible to participants and, by extension, to educators throughout the country. (See Appendix C: Letters of support from Ann Griffiths, R.L. Osborne High School; John Fernandez, Fort Worth Independent School District; Lawren Taqui, Sachse High School; and Thomas Waggoner, Texas Education Agency.)

## **6. Impact**

Learning about Latin America should begin in the public schools, but there is a dearth of engaging, readily usable, standards-based curricula about Latin America that K–12 teachers can incorporate into a broad variety of classes. Moreover, teacher certification requirements often neglect region-specific background training that provides teachers with in-depth knowledge of,

enthusiasm for, and comfort with area studies topics. To that end, LLILAS works on the development and implementation of Latin America-focused training and curriculum that expands teacher knowledge and enlivens instruction. Digitized materials—including photos, video clips, and primary sources—help to extend resources to a national audience through online dissemination. In this case, performing arts programs will serve as the foundation for the development of multi-disciplinary curriculum on Brazil: participating Spanish teachers will use music and dance as an entry point into the language and culture of Brazil; dance and music teachers will work with Brazilian rhythms and movement and discuss the arts and social responsibility; social studies teachers will integrate the arts to introduce key themes related to Brazil’s historic, economic, and political development. It is this set of learning resources we would like to put in the hands of educators for a dynamic and meaningful approach to learning about Brazil within the secondary school framework.

#### Demonstrated Interest in Foreign Language and Area Studies Materials

From our experience we can note that there is not a great number of interdisciplinary, standards-based curriculum units available on Latin America. Easily accessible, online resources are often outdated. For example, the 65 lesson plans on Resources for Teaching about the Americas (<http://ladb.unm.edu/retanet/>), created in 1995, are dated and do not address standards and assessment. The more recent Outreach World (<http://www.outreachworld.org/>), designed as a “comprehensive one-stop resource for teaching international and area studies and foreign languages in the precollegiate classroom,” relies on contributions from university outreach programs and other curriculum developers; as a result, not all lesson plans are recent, and many are not aligned to state and national teaching standards.

Teachers are eager to work with new, interesting materials. In 2004, Hemispheres, the

international outreach consortium at UT, initiated a curriculum development program that reaches teachers through professional development presentations. Curriculum is developed in response to teaching mandates and incorporates primary source documents, area studies content, and classroom activities for middle and high school students. Curriculum units include all of the tools (background information, primary source readings, detailed maps, worksheets, activities) to make them ready to use in the classroom with little preparation. It is this curriculum model that we have used in six previous Fulbright-Hays programs with which we have worked. As a result, the Outreach pages on the LLILAS Web site (which include LLILAS curriculum and links to all of the Fulbright units) are the most popular pages on the site, with over 300,000 visits in 2008–09. Downloads of Fulbright curricula, which include language and area studies materials, total 18,000 for the same period (with nearly 100,000 page visits). UT has a proven track record of dissemination and an audience ready for new resources.

#### Impact on the Teaching of Brazilian Culture and Language

In Texas, the content of K–12 instructional programs is defined by the Texas Essential Knowledge and Skills (TEKS), which outline the knowledge and skills required of every student by the statewide assessment system. Teachers are excited by teaching materials available on Latin America, but always underscore that materials need to be aligned with the standards. By building curriculum units based on state and national standards, we seek to enhance and expand materials currently available for teachers to incorporate into their classes.

In addition to curriculum alignment with fine arts and social studies standards, the proposed program will allow Spanish language teachers to develop exploratory Portuguese language units for the classroom. Brazil is only briefly covered in traditional Spanish language and culture classes, and few Spanish teachers have experience in Brazil. One of the key goals of

foreign language acquisition in Texas is to “develop an understanding of the nature of language, including grammar, and culture and use this knowledge to compare languages and cultures.”<sup>3</sup> Comparisons between Portuguese and Spanish can be used to reinforce grammar points and vocabulary, while introducing students to Brazilian culture.

A further benefit of this program is its focus on the performing arts. The arts provide opportunities to gain a broad understanding of world culture and one’s place within it. The arts are valued in academic disciplines outside of the fine arts for several reasons, as cited in *Creating Meaning through Literature and the Arts*:

1. The arts are key to understanding all cultures and historical periods;
2. The arts have always been and always will be the *primary* source of human communication;
3. The arts foster brain development and provide opportunities for the application of multiple intelligences;
4. Research has demonstrated a strong positive relationship between participation in the arts and academic achievement;
5. The arts serve as achievement venues for at-risk students;
6. The arts develop important life and workplace skills and values, including cooperation, perseverance, self-regulation, discipline, and an appreciation for hard work;
7. The arts naturally emphasize alternative forms of assessment and evaluations; and
8. National and state standards call for arts-based education for all children.<sup>4</sup>

The integration of the arts in an efficient, practical, and meaningful way into courses such as English, Spanish, history, and geography allows educators to engage their students.

---

<sup>3</sup> Texas Essential Knowledge and Skills for Languages Other than English, Subchapter C, High School, <http://ritter.tea.state.tx.us/rules/tac/chapter114/ch114c.html#114.23>.

<sup>4</sup> C.E. Cornett. 2003. *Creating Meaning through Literature and the Arts: An Integration Resource for Classroom Teachers*, 2<sup>nd</sup> ed. Upper Saddle River, NJ: Merrill Prentice Hall. 7–11.

*ArtesAméricas* has created an avenue for arts integration in its educational materials, and a previous Fulbright-Hays GPA on the performing arts in Mexico set the course for the proposed program. This project and resulting curriculum is the next logical step, since it will provide an examination of the history and culture of Brazil through an exploration of its performing arts.

#### Long-Term Benefits

The seminar will have an impact on the knowledge and understanding of Brazil at four levels: participants' classrooms; participants' schools and communities; participants' districts, regions, and states; and nationwide as information is shared through LLILAS and TPA networks. The information to be shared includes the participants' curriculum units as well as their personal experiences as they convey them to their colleagues, students, and neighbors.

Global classrooms start with personal international experiences. Study abroad is a strong tool for professional development as well as for classroom engagement. In our experience, educators who participate in study abroad programs, especially those that include a curriculum development component, significantly improve their teaching of the topics covered in their study abroad program. Both their knowledge of and their enthusiasm for the country increases exponentially. Their classes, and generations of their students, are the immediate beneficiaries of their study abroad experience. If participants include their experiences in Brazil and the resulting curriculum in their classes for at least three years, over 4,000 students will benefit from the experience (estimating a teaching load of 100 students per year).

Even though this is laudable result, LLILAS and TPA seek to extend resources beyond a small group of participants to the larger regional and national community. The multiplier affect of the project results from follow-up activities that are carried out in the years following the program. As explained in the Plan of Operation, the follow-up activities for this project have

been carefully planned and tested with previous Fulbright-Hays projects. Project leaders will ensure that the curriculum created through the project is evaluated for both accuracy and effectiveness as described in the Plan of Evaluation. Once complete, and assessed for usefulness, the curriculum development component has the potential for national impact.

Required presentations to participants' colleagues in their schools, districts, and beyond will advance the knowledge gained from the program to a diverse audience. If each participant presents his/her curriculum to 50 people, 700 educators will benefit from the project. Combining participants' local presentations with those conducted by LLILAS reveals the potential to reach thousands of students. For example, between 2004–2008, LLILAS presented curriculum to 1,694 teachers: if ten percent of those educators were to teach a unit at least once, LLILAS curriculum will have reached 17,000 students. The potential impact of this method of curriculum creation and distribution is impressive.

## **7. Relevance to Institutional Development**

By creating curriculum resources for grades K–12, LLILAS increases student awareness of and interest in Latin America, thereby feeding university programs in Latin American languages and area studies. It is our experience that early exposure to area studies increases student interest in languages and area studies at the post-secondary level. It is LLILAS's mission to increase knowledge and understanding of Latin America at all levels and then to provide the best training and resources to undergraduate and graduate students who choose to focus on Latin American Studies.

LLILAS works with UT's education programs to better prepare pre-service teachers for teaching international studies curriculum. We also have a long history of coordinating workshops specifically designed for K–12 teachers that try to improve the quality of world studies in the

classroom. In the past three years, LLILAS has organized workshops on “21<sup>st</sup> Century Challenges in the Developing World” (2006); “Mariachi across the Curriculum,” (2006); “Restoring Women to World Studies,” (2007); “Recognizing Rights and Responsibilities,” (2008), and “Sense of Place: Intersecting Geography, History, and Culture” (2009). LLILAS has also organized two Fulbright-Hays Groups Projects Abroad, and the pre-departure orientation for five Fulbright-Hays Seminars Abroad programs.

For the past five years, teacher training has included a series of curriculum development projects and regional workshops throughout Texas. Curriculum development responds to teacher needs as they relate to topics addressed in the Texas Essential Knowledge and Skills; curriculum units are aligned to both state and national standards, in an effort to reach the widest possible audience. LLILAS has co-authored five curriculum units, which have been presented to hundreds of teachers in Texas and nationally. By offering to travel to districts throughout Texas to present these curricular resources, free of charge, we have greatly increased our K–12 audience.

The proposed program expands Outreach’s curriculum development and teacher training program. The creation of Portuguese-language materials provides a new avenue for LLILAS to reach foreign language educators. While we have provided services to foreign language teachers in the past, the proposed project will allow us to pursue more proactive outreach to Spanish and Portuguese teachers through the promotion of Portuguese in the secondary classroom. We plan to present project results at foreign language conferences and training events. Existing curriculum developed by Spanish teachers who participated in past programs, in addition to new curriculum developed as result of the seminar in Brazil, will be presented at venues that have not been included in our professional development program to date.

TPA's Lifelong Learning program has always included programming for K–12 students and teachers, with educational materials disseminated and youth performances scheduled throughout the season. Over the last few years more than 25,000 people have attended events sponsored by Lifelong Learning. Learning activities continue to offer students and teachers opportunities to interact with artists as they learn about art forms, cultural differences, and how to embrace change as part of living in a global society.

Through *ArtesAméricas*, TPA and LLILAS have collaborated on a series of educational contextualization materials distributed to presenting partners nationwide. Central to these materials are teachers' resource guides that explore the histories and cultures of Latin American countries. The educational materials, with classroom activities, have been well received by educators who are constantly looking for new resources to bring into their classrooms. The Fulbright-Hays program in Mexico provided a template for *ArtesAméricas* curriculum development, which continues in 2008–09 with an educational project on the music and culture of Northeast Brazil to accompany a residency by renowned musician Gereba. The proposed project supplements the materials developed through *ArtesAméricas* and will become part of the arts education materials disseminated nationwide.

TPA wants to serve as a resource for the performing arts throughout the Americas by working with artists in the region. Under *ArtesAméricas*, working relationships have been formed and international exchanges are underway. This project is the next step in a multi-faceted program to address the need for resources on the arts of Latin America. In addition to enhancing pre-collegiate education, the seminar in Brazil will strengthen UT's ties with organizations, artists, and educational institutions in Brazil.

## 8. Need for Overseas Experience

A 2002 issue of *Educational Leadership*, published by the Association for Supervision and Curriculum Development, focused on “The World in the Classroom.” Articles addressed ways to improve students’ limited understanding of the world, which is due, according to researchers, to teachers’ reliance on traditional instructional materials.<sup>5</sup> “Textbooks and traditional curriculum tend to reinforce stereotypes rather than tackle current events and challenge perspectives.”<sup>6</sup> Over the past 25 years, numerous educators have addressed the need for international education and for teachers to experience a nation or culture in order to improve their teaching of it.<sup>7</sup> Such experiences allow teachers to transcend the recitation of factual textbook material and provide the base for improving education about other nations and peoples.

In 2002, the not-for-profit American Forum for Global Education published a self-assessment tool for schools. The American Forum considers international travel programs for faculty and students at the school level, and opportunities to study abroad and communication with international institutions/organizations on the state agency level, as integral questions in the globalization of our classrooms and schools.<sup>8</sup> The American Forum has found that “if the study of global issues and challenges, culture, and the United States’ global connections are ignored by our schools, our students will be inadequately prepared to function in an increasingly interdependent and conflict-prone world...If the U.S. electorate is to be equipped with the

---

<sup>5</sup> John H. Holloway. “Research Link: What Do Students Know?” *Educational Leadership*, 60 (2), 85–86.

<sup>6</sup> Nancy A. Bacon and Gerrit A. Kischner. “Shaping Global Classrooms.” *Educational Leadership*, 60 (2), 50.

<sup>7</sup> See, for example: Lee Anderson. 1979. *Schooling Citizenship in a Global Age: An Exploration of the Meaning and Significance of Global Education*. Bloomington, IN: Social Studies Development Center. Angene H. Wilson, “Teachers and Travel,” *Global Perspectives: Education for a World in Change*. May/June 1980, 11–12.

<sup>8</sup> Fred Czarra. 2002. *Global Education Checklist for Teachers, School Systems, and State Education Agencies*. New York: American Forum for Global Education.

necessary knowledge, skills and, most important, willingness, to better understand international matters, K–12 schools carry the major responsibility for assuring that all of our citizens are sufficiently informed to act responsibly when these matters are discussed and voted upon.”<sup>9</sup>

While the UT project directors and academic coordinator will organize and oversee the program, resources from Brazil will be indispensable in carrying out both the seminar and the curriculum development project. Key figures, institutions, and arts organizations will assist in the planning and the implementation of the seminar. Access to several expert lecturers would be limited, if not impossible, in the United States. In terms of the arts organizations on the itinerary, there is no access available to them or their students in the United States. At best, we have written materials, not all of which are in English, on their projects. The arts organizations will allow us open access to their projects: discussion with leaders, open rehearsals, interviews with students. This kind of access is remarkable, because it is not granted to many outside groups and is impossible to provide outside of Brazil. Participants in the proposed project will have on-the-ground, practical experience with these arts organizations. By traveling in Brazil and seeing these arts programs in their home environments, participants will experience the art and the culture that produced it.

The first-hand experience gained from spending four weeks in Brazil will provide participants with insights, knowledge, and a perspective that could be gained in no other way. While the University of Texas has an excellent program in Latin American Studies, the experience of listening to a lecture in a classroom cannot be compared with experiencing a country and its culture. Also, performances and interviews—experienced live and brought back

---

<sup>9</sup> H. Thomas Collins, Frederick R. Czarra, Andrew F. Smith. 1998. *Guidelines for Global and International Studies Education: Challenges, Culture, Connections*. New York: American Forum for Global Education.

to the United States through video clips—will inspire participants to create lesson plans that could only come from direct intercultural encounters. We believe that the proposed seminar, which integrates intensive study, a variety of arts education and performance experiences, and curriculum development, will provide a unique learning experience for teachers that will significantly enhance the quality of instruction in the fine arts, language arts, and social studies.

### **9./10.Program Priorities**

This application meets the Fulbright-Hays Group Projects Abroad Program published competitive priorities regarding both its focus on a Less Commonly Taught Language, as defined by the U.S. Department of Education, and its characterization as a short-term seminar that develops and improves foreign language and area studies at the secondary level.

#### Competitive Preference Priority I

Over the course of the program, participants will receive 30 hours of Portuguese language training. For consistency, Vivian Flanzer, who has extensive experience teaching Portuguese at the university and to community groups, will lead all of the Portuguese classes in Brazil; one of Ms. Flanzer's instructors will begin the training in Austin. Participants will have ample opportunity to practice their Portuguese with participants in the arts programs that we visit, since most of the students will not speak English. Participants will work together to develop questions for arts students that we meet, and will team up to ask questions and summarize responses (project leaders will also provide language assistance to facilitate interactions). The overall goal of the language classes is not a high level of fluency in Portuguese, but rather the stimulation of interest in the Portuguese language. Spanish teachers will be required to create exploratory language units that incorporate Portuguese into their classes; it is our goal to have Spanish teachers represent one-third of the group on this project. It is our hope that they, and other

teachers, will want to continue their study of the language. To facilitate Portuguese language instruction at the secondary level, we will provide participants with a model unit, *Vamos ao Brasil!*, published by LLILAS in 1994, to the Spanish teachers who will design their own language units using materials from the seminar.

### Competitive Preference Priority II

The immediate beneficiaries of the project will be teachers in middle and high school who are interested in current and dynamic teaching about Portuguese language and Brazilian culture. The entire project is geared to the improvement of language and area studies in K–12 education: secondary teachers will be our participants and curriculum developers, secondary educators will review and evaluate the curriculum, and curriculum will be disseminated to secondary educators nationwide. All periods of the project—pre-travel, in-country, and post-travel—will focus on providing quality resources for secondary teachers. The curriculum review process, as described in the Plan of Operation, will incorporate all educator feedback so as to ensure quality results. We hope to benefit area studies by providing a model for putting quality resources into the hands of K–12 educators to produce meaningful, usable, and accessible teaching materials to excite students about the world around them.