

## Term Information

Effective Term Summer 2024  
*Previous Value* Autumn 2022

## Course Change Information

### What change is being proposed? (If more than one, what changes are being proposed?)

Adding Music 3360 as a GE Theme course offering under Traditions Cultures Transformation

### What is the rationale for the proposed change(s)?

The School of Music would like broad representation in the Themes.

This course is one of two study abroad courses in the School. Adding this course to the Themes will be attractive to students.

The course already has an emphasis on culture, so this theme category is a natural connection.

The diversity of musical practices in Brazil offer students at Ohio State a sonic palate from which they can develop new understandings related to teaching and pedagogy

### What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## General Information

Course Bulletin Listing/Subject Area	Music
Fiscal Unit/Academic Org	School Of Music - D0262
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3360
Course Title	The Brazilian Experience: Surveying Brazilian Culture through Music and Education
Transcript Abbreviation	Brazilian Culture
Course Description	This course offers an in-depth experience into the complex musical culture that exists in the country of Brazil. Beginning with an introduction to Brazilian history, we, focus specifically on the evolution of the musical artform the country has experienced in its 500-year history.
<i>Previous Value</i>	<i>This course offers an overview of the complex musical culture of Brazil. Beginning with an introduction to Brazilian history, this course shall focus specifically on the musical evolution the country has experienced in its 500-year history, as well as how the European, Native American, and African influences have blended to create a distinctive musical identity.</i>
Semester Credit Hours/Units	Fixed: 4
<i>Previous Value</i>	<i>Fixed: 3</i>

## Offering Information

Length Of Course 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No

**COURSE CHANGE REQUEST**  
3360 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
01/25/2024

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Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture, Field Experience
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Sometimes
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

### Prerequisites/Corequisites

*Previous Value* *Prereq: Permission of instructor.*

### Exclusions

Electronically Enforced No

## Cross-Listings

### Cross-Listings

## Subject/CIP Code

Subject/CIP Code	50.0901
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

### General Education course:

Visual and Performing Arts; Traditions, Cultures, and Transformations

### *Previous Value*

### *General Education course:*

*Visual and Performing Arts; Literary, Visual and Performing Arts*

## Course Details

### Course goals or learning objectives/outcomes

- Demonstrate an understanding of Brazilian history and the connections to the nation's musical development.
- Identify various musical genres of Brazilian, Latin, and Afro-Brazilian music.
- Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
- Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.
- Students analyze and interpret major forms of human thought, culture, and expression, and evaluate how ideas influence the character of human beliefs, the perception of reality and the norms which guide human behavior.

**Previous Value**

- *Students recognize and describe similarities, differences, and interconnections between their host country/countries and the U.S.*
- *Students function effectively within their host country/countries;*
- *Students articulate how their time abroad has enriched their academic experience.*
- *Students analyze, appreciate, and interpret significant works of art.*
- *Students engage in informed observation and/or participation in a discipline within the visual, spatial, and performing arts.*
- *Students analyze and interpret major forms of human thought, culture, and expression, and evaluate how ideas influence the character of human beliefs, the perception of reality and the norms which guide human behavior.*

**Content Topic List**

- Similarities and differences in Brazilian and US History and their respective educational systems
- Identify the elements of traditional Brazilian music
- Identify the types of European influence (19th century) and American influence (post 1950) on Brazilian popular music

**Previous Value**

- *Similarities and differences in Brazilian and US History and their respective educational systems*
- *Identify the elements of traditional Brazilian music*
- *Identify the types of European influence (19th century) and American influence (post 1950) on Brazilian popular music*

**Sought Concurrence**

No

**Previous Value**

**Attachments**

- 11.23.Traditions Cultures Transformations Theme Proposal MUS3360 The Brazilian Experience revised 11 23 22.docx: proposal  
*(Other Supporting Documentation. Owner: Banks,Eva-Marie)*
- 3360.Hedgecoth.ed-away-inventory 9 20 22 (4) 11 23 22.pdf: education away inventory  
*(Other Supporting Documentation. Owner: Banks,Eva-Marie)*
- 3360.Calendario Ohio MUSIC SCHOOL MAY 2024 (1) revised 1 22 24.doc: revised calendar  
*(Other Supporting Documentation. Owner: Banks,Eva-Marie)*
- Mus3360 course calendar.2024.11.25.23 revised 1 22 24.docx: calendar #2  
*(Other Supporting Documentation. Owner: Banks,Eva-Marie)*
- TBE.Syllabus.2024.1.3.23 revised 1 22 24.docx: revised proposed syllabus  
*(Syllabus. Owner: Banks,Eva-Marie)*

**Comments**

- Please see contingency feedback email sent 01/23/2023. *(by Hilty,Michael on 01/23/2023 03:05 PM)*
- Panel feedback sent by M Hilty on 10-26-22 has not been addressed *(by Vankeerbergen,Bernadette Chantal on 11/08/2022 02:23 PM)*

**COURSE CHANGE REQUEST**  
3360 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
01/25/2024

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	07/07/2022 09:09 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	07/07/2022 10:12 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	07/20/2022 01:08 PM	College Approval
Submitted	Banks, Eva-Marie	09/20/2022 03:53 PM	Submitted for Approval
Approved	Hedgecoth, David McKinley	09/21/2022 09:58 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	10/26/2022 01:18 PM	College Approval
Submitted	Banks, Eva-Marie	11/04/2022 08:02 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	11/04/2022 08:30 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	11/08/2022 02:23 PM	College Approval
Submitted	Banks, Eva-Marie	11/23/2022 03:40 PM	Submitted for Approval
Approved	Hedgecoth, David McKinley	11/27/2022 06:53 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	12/06/2022 09:50 AM	College Approval
Revision Requested	Hilty, Michael	01/23/2023 03:05 PM	ASCCAO Approval
Submitted	Banks, Eva-Marie	01/22/2024 10:59 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	01/25/2024 11:52 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/25/2024 11:54 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	01/25/2024 11:54 AM	ASCCAO Approval

THE OHIO STATE UNIVERSITY  
SCHOOL OF MUSIC

**MUS3360**

**The Brazilian Experience:  
Surveying Brazilian Culture Through Music and Education**

M-F 10:30-12:00PM WG108 SU24

Dr. David Hedgecoth  
Associate Professor  
School of Music  
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**SYLLABUS**

**Course Description**

This course offers an in-depth experience of the complex musical culture that exists in the country of Brazil. Beginning with an introduction to Brazilian history, we shall focus *specifically* on the musical evolution the country has experienced in its 500-year history, as well as how the European, Indigenous, and African influences have blended to create a distinctive musical landscape. Further, we will explore musical and culture genres including samba, bossa nova, Condomblé, Nationalism, and trends in the 21<sup>st</sup> century in addition to examining how these musical topics are present in the curriculum of public/private and collegiate education in Brazil. Through musical performance, guest lectures, special projects, cultural activities, and music survey listening assignments, the course will prepare students to interact with the people of the Bahia and Rio de Janeiro regions of Brazil during the in-country portion of the course.

**Enrollment Eligibility and Course Cap:**

This global education course is open to undergraduate students, regardless of major. Course enrollment limited to 20 students. Preference is given to students who have no prior experience in a Global Education Program. Music majors and minors are encouraged, but this is not a requirement for enrollment. This course fulfills the traditions Culture and Transformations GE as a 4-credit high impact practice offering.

**Class Meeting Times and Expectations:**

The course will meet for 1.5 hours a day for 6 days. (campus component)  
NOTE: The 16-day study abroad component is a course requirement and will take place at the end of the six-day campus component.

Instructional time requirements for MUS3360 will be completed in the following ways:

	WK 1	WK 2	WK3	WK4	total
Formalized Instruction + Intercultural Competency Modules	9	13	13	2	37 (3 credit hrs)
Structured/Guided Education Exp.	2	16	10	4	32(1.5 credit hrs)
<b>Note:</b> Formalized and Guided components are highlighted in the calendar sections. There are two calendars with this info, one on-campus and calendário (in country). The time is highlighted/differentiated as follows: 1 hr, 1.5 hrs					

**Course Objectives:**

By completing the campus course and related experiences, a student will:

- 1) **Demonstrate** an understanding of Brazilian history and the connections to the nation’s musical development.
- 2) **Identify** various musical genres of Brazilian, Latin, and Afro-Brazilian music.
- 3) **Compare** and contrast public education in Brazil and the United States.
- 4) **Perform** and **analyze** selected works of Brazilian music in assorted forms.
- 5) **Acquire** a respect and appreciation for Brazilian culture, traditions, and society.
- 6) **Explore** and discuss current trends in Brazilian music.
- 7) **Develop** cultural competencies, understandings, and empathy.

**GE Traditions Cultures and Transformations GOALS**

1. Successful students will **analyze** “Traditions, Cultures, and Transformations” at a more advanced and in-depth level than in the Foundations component.
2. Successful students will **integrate** approaches to understanding traditions, cultures, and transformations by **making connections** to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

3. Successful students will **engage** in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
4. Successful students will **engage** in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.

### **Expected Learning Outcomes**

Successful students are able to:

- 1.1 **Engage** in critical and logical thinking about the topic of traditions, cultures, and transformations.
- 1.2 **Engage** in an advanced, in-depth, scholarly exploration of the topic traditions, cultures, and transformations.
- 2.1 **Identify, describe, and synthesize** approaches or experiences as they apply to traditions, cultures, and transformations.
- 2.2 **Demonstrate** a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts.
- 3.1 **Describe** the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.
- 3.2 **Analyze** the impact of a "big" idea or technological advancement in creating a major and long-lasting change in a specific culture.
- 3.3 **Examine** the interactions among dominant and sub-cultures.

3.4 **Explore** changes and continuities over time within a culture or society.

4.1 **Recognize** and explain differences, similarities, and disparities among institutions, organizations, culture

4.2 **Explain** ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.

Course assignments/experiences will satisfy these expected learning outcomes and successful completion of course objectives in the following ways:

Through course readings and class discussions, students will be able to engage in informed discussions on these topics:

- Similarities and differences in Brazilian and US History and their respective educational systems
- Identify the elements of traditional Brazilian music
- Identify the types of European influence (19<sup>th</sup> century) and American influence (post 1950) on Brazilian popular music.
- The political influences on Brazilian music in the 19<sup>th</sup> and 20<sup>th</sup> centuries.
- The stylistic elements unique to Brazilian Music

Students will also have the opportunity to explore Brazilian authors and musicians of their choice through self-guided individual and group presentations.

The field component of the course will allow students to participate in numerous artistic endeavors:

- Percussion masterclasses with Brazilian artists
- Capoeira dancing
- Site visits to Brazil schools (public and private)
- Cultural time in Rio and Salvador
- Master classes with music programs in Salvador and Rio
- Jazz Improvisation Masterclass with Umphilezz
- Samba School
- Portuguese language lessons
- Shared concert with music students from Barrio de Paz

### **Course Texts**

The following texts are required. They are available online for purchase (check amazon.com or something similar):



Smith, J. (2002). *A History of Brazil*. London, England: Longman Books (\$15.00)

We will cover history through the Vargas Administration post WWII.

Murphy, J. (2006). *Music in Brazil*. New York, NY: Oxford University Press. (\$7.00)

### **Course Requirements, Assignments, and Grading Procedures**

<b>Pre test</b>	<b>5%</b>
<b>Participation</b>	<b>10%<sup>1</sup></b>
<b>Personal Exploration Presentation:</b>	<b>10%<sup>2</sup></b>
<b>Dyad Presentation:</b>	<b>5%<sup>3</sup></b>
<b>Personal Exploration</b>	<b>5%<sup>4</sup></b>
<b>Listening Checks</b>	<b>10%<sup>5</sup></b>
<b>Concert Review</b>	<b>5%<sup>6</sup></b>
<b>Final Exam</b>	<b>10%<sup>7</sup></b>
<b>Reflection Assignments</b>	<b>10%<sup>8</sup></b>
<b>Cultural Competency Paper</b>	<b>15%<sup>9</sup></b>
<b>Balé Review</b>	<b>5%<sup>10</sup></b>
<b>Global Up Modules</b>	<b>10%<sup>11</sup></b>

**100% (100 points)**

#### **How do I earn full credit?**

1. Students are expected to contribute to and engage in group discussions/respond to prompts from the instructor.
2. Class participants will have the opportunity to explore a topic of their choice as it relates to Brazilian Music. Instructor approval required (5 minute presentations- reference sources).
3. Group presentations will focus on major elements in Brazilian history and how these influences have shaped current Brazilian culture (10 minute presentation).
4. Students will investigate a current event in Brazil culture (5 pages maximum).
5. Two music listening quizzes will be completed. Students will be provided a list of music from which the quiz will be selected (two twenty items quizzes).
6. Students are required to attend one concert (of any music variety) in Brazil and write a critical analysis (2 page maximum).
7. The final exam is cumulative. A review session will be available for students to prepare for the test (25 question test with a listening component).

8. The Reflection Journal is a critical part of the abroad experience. It will provide students with a formal opportunity to process their day-to-day experiences in Brazil. The Journal will be collected at the end of the abroad portion of the course. This journal will also aid students in being active participants in the in-country de-brief sessions.
9. The cultural competency paper is also an essential part of this course and will be completed upon return to Columbus. We will discuss the parameters of the paper in class, but this is considered a research paper. You will be required to reference course materials, your experience and reference materials related to cultural competency modules.
10. The Balé reflection should include what you observed from the three themes of the folk presentation.
11. Global Up Cultural Inventory and related modules are embedded within on-campus and in-country aspects of the course

**NOTE: The in-country component is a course requirement.**

**GRADING POLICY:**

1. Policy regarding missed quizzes and presentations: Students who are unable to take quizzes/examinations or present on the scheduled date must inform the instructor before the quizzes/exams or presentation is due. If a student fails to give prior notice, s/he will not be allowed to take a make up the missed test/assignment (excluding emergency situations).
  2. All assignments must be successfully passed (60 or above) in order to receive an overall passing grade in the course.
  3. Each student is expected to contribute to the class through active participation, discussion, completion of reading assignments, and presentation of the course material. You must be present to participate. As with a teaching job, attendance and punctuality are required and expected.
- Grading Scale:

- A 93-100
- A- 90-92
- B+ 87-89
- B 83-86
- B- 80-82
- C+ 77-79
- C 73-76
- C- 70-72
- D+ 67-69
- D 63-66
- E 62 and below

**Course Format**

Course content will be presented via lectures, guest speakers, individual presentations, group presentations, and field experiences.

**Absence Policy**

Students are allowed two absences during the term. Course participants are advised to attend every class. Excessive absences (more than two) will result in the loss of a letter grade for the course. The content of each class meeting is unique. Due to condensed nature of the four-week term, attendance is essential to gain an in-depth understanding of topics presented.

**Technology Policy**

Students are permitted to use laptops and tablets in class for note taking and group work. Cell phones are not to be used during class time.

**Email Policy**

The instructor requests that students allow 24-48 hours to return emails. Emails sent on Saturday and Sunday will be responded to on the next Monday.

**DISABILITY POLICY:**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

**ACADEMIC INTEGRITY (ACADEMIC MISCONDUCT):**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

## **Religious Accommodations**

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

## **Hearing Wellness**

Protection and preservation of your hearing is an important responsibility as a mature musician. All students are encouraged to schedule annual hearing examinations to monitor subtle changes in hearing over time. Additionally, the acquisition and regular use of custom-fitted "musician's ear plugs" will help ensure preservation of hearing. Audiology examinations and custom-fitted hearing protection can be attained through the Ohio State Department

of Speech and Hearing Science on west campus. More information is available at: <https://sphs.osu.edu/clinic/audiology-services>.

**See attached docs for course calendar - on campus/in country.**



**Mus3360 course calendar – on campus component (10:30-12:00PM)**

**May 5** intro to course: on campus and in country

- History of Brazil (chapters 1-3)
- 1.5 hrs Language lesson #1
- Listening session #1 (classical, 19<sup>th</sup> century, and indigenous)
- IDI pre-test (cultural modules)

**May 6** History of Brazil (text, cont'd)

- Language lesson #2
- 1.5 hrs Listening session #2 (20<sup>th</sup> century)
- Dyad presentation assigned
- Facilitated discussion (culture modules)

**May 7** Language lesson #3

- Listening session #3 (samba, bossa nova)
- 1.5 hrs Current event assigned
- Office of Global Education Presentation

**May 8** History of Brazil (chapter 4)

- Language lesson #4
- Listening session #4 (Music of Brazil, chapters 1-4)
- 1.5 hrs Personal exploration project assigned
- Facilitated discussion (culture modules)

**May 9** Music quiz #1

- Music of Brazil (chapter 5)
- History of Brazil (chapter 5)
- 1.5 hrs Dyad presentations
- Language Review
- Listening session #5
- 1 hr. Music Rehearsal
- 1 hr. **LUNCH at Rodizio!**

**May 10** Language Review

- Current Event Presentation
- Listening Session #6
- Contemporary issues in Brazil
- 1.5 hrs Safety
- Education scene in Brazil
- Facilitated discussion (culture modules)
- Listening session #7
- Music quiz #2
- Personal Exploration Project Presentation
- Final Presentations, music rehearsal, student activity preparation

**Module Component:**

Learning Styles  
Who Am I  
Self-awareness

Leaving your comfort Zone  
Self-awareness  
Observe your context

**Module Component:**

Stereotypes  
Empathy  
Awareness of others  
Emotional Intelligence

**Module Component:**

Cultural value  
Dealing with Conflict

Culturally Responsive Pedagogy

**NOTE: The information below is a draft as OIA is still determining travel days for 2024. For the *most updated* information regarding dates and instructional time, please review the Calendário (separate attachment).**

**~Dave**

**May 11 TRAVEL DAY**  
(in country, please refer to draft itinerary for detailed content)

- |        |  |
|--------|--|
| May 13 | Historical tour<br>Afro-Brazilian dance masterclass<br>History tour; BBQ dinner            |
| May 14 | Language class,<br>Percussion masterclass<br>Neojiba – Liberdade; capoeira                 |
| May 15 | Language Class; UFBA rehearsal<br>Calabar School visit - concert<br>Debrief lesson/session |
| May 16 | Visit Aremebepe<br>Berimbau Arte exchange<br>Mar Aberto meal/lecture                       |
| May 17 | language class<br>Viega school exchange – concert<br>Biko Institute; Folk Balé             |
| May 18 | Percussion Class<br>Historic tour<br>Football!   |
| May 19 | Lencois city visit<br>Concert in town square<br>Pai Ignacio hike                           |

**Module  
Component:**

Communication  
Styles

Understanding  
Inequality

Polarized  
Societies

Power and  
Privilege

May 20 Lapa doce  
Capoeira class; town square meal

May 21 Travel day  
Waterfall – debrief

May 22 travel day  
Visit and perform at Feira de Santana

May 23 language class  
Jazz workshop  
Improv workshop; culture debrief

May 24 graffiti lecture  
SENAC lunch with moms, final concert

May 25 Pack for rio  
Travel day – Center City Tour

May 26 Caroica lecture, Hippie Fair, Ipanema

May 27 Christ the Redeemer  
UFBA Masterclass; group steakhouse meal

May 28 Visit Favela Brass program  
LAPA – depart

May 29 Arrive CMH

**Module  
Component:**

Communication  
Styles

Understanding  
Inequality

Polarized  
Societies

Power and  
Privilege

May 30-31 Final narrative submission  
IDI post Assessment

**Module  
Component:**

Taking Action

21<sup>st</sup> Century  
Skills



**NOTE: I list the modules above in a very general way to provide flexibility due to the unpredictable nature of international travel.**

**NOTE: the calendar above is a general format of the in-country portion of the course. It will not be finalized until May with small adjustments occurring each year.**

**OSU School of Music - The Brazilian Experience: Surveying Brazilian Culture through Music and Education - May 2024**

May 11 – Depart Columbus

May 12 – Arrive in Salvador-Check in at Wish 5:30-7:45pm Orientation, money exchange with Clara Ramos, Prof. David at Wish hotel; 8pm Welcome dinner with faculty

Monday 13	Tuesday 14	Wednesday 15	Thursday 16	Friday 17	Saturday 18	Sunday 19
<p><b>Morning:</b> 8:30am breakfast 9:30-11:30am Workshop on Samba &amp; swing baiano Prof. Corado at Wish hotel <b>Afternoon: 12pm</b> Welcome lunch with host moms and faculty; 1pm check out and go home 2-6:30pm Panoramic tour with Simone Leave at 2pm <b>Evening: 7pm</b> Dinner at Boi Preto (Brazilian steakhouse) <b>2 hrs. 4.5 hrs</b></p>	<p><b>Morning: 8:50-9:50am</b> Survival Port. Class with Larissa/Willys ICR BRASIL 10:15-12:15pm Workshop with Mario Pam (Bê Ayej) at Garcia's studio <b>Leave at 10am</b> <b>Afternoon: 2-4pm</b> Visit Neojibá's Project in Liberdade Leave at 1:45pm 4:40-5:30pm Visit Mercado Modelo <b>Evening: 7:15-8pm</b> Workshop on Capoeira w/Mestre Sapoti Escola Manoel Noves Canela <b>2hrs. 2 hrs</b></p>	<p><b>Morning: 10-12pm</b> Survival Port. Class ICR BRASIL <b>Afternoon: 2:30-4pm</b> Performance at Escola Aberta do Calabar Leave at 2pm 4:30-5pm Visit UFBA's School of Music vice-director; Attend Rehearsal's classes 6:30-7:30pm Debrief session with Clara Ramos and Prof. DH ICR BRASIL. <b>2hrs. 2hrs</b></p>	<p>Field trip to Arembepe Leave at 8:30am 10-11:00 Performance at Escola Municipal de Pajuca/visit Berimbau Art project and interact with students 1:30pm Lunch at Mar Aberto restaurant in Arembepe  Free time to enjoy the beach and relax  Return to Salvador at 6pm <b>1 hr. 1 hr</b></p>	<p><b>Morning: 8:50-9:50am</b> Survival Port. Class ICR BRASIL 10:30am-12pm Performance at Escola Evaristo da Veiga and Interact with the kids Leave at 10am <b>Afternoon: 3:30-4:30pm</b> Visit Steve Biko Institute NGO – talk about education and affirmative action in Brazil Leave at 2pm <b>Evening: 7-8pm</b> Folkloria Ballet in Pelourinho Go straight from the workshop. <b>1 hrs. 1.5 hrs</b></p>	<p><b>Morning: 9:30-11:30am</b> Workshop with Giba Conceição at Garcia's studio Leave at 9am <b>Afternoon: 2-6pm</b> 2pm Historic tour in Pelourinho and visit Casa do Carnaval Museum with Simone Go to see a soccer match (TBC) <b>2 hrs. 4 hrs</b></p>	<p>Field trip to LENÇÓIS in Chapada Diamantina Leave at 7am visits and lectures about historical 18th period, mining cycle of diamonds  3:00-4pm Visit Pai Inácio 4:30pm check in at hotel de Lençóis 7:30pm Performance at Lençóis' theater 9pm Dinner at Aquarela <b>2 hrs. 1 hr</b></p>
Monday 20	Tuesday 21	Wednesday 22	Thursday 23	Friday 24	Saturday 25	Sunday 26
<p>LENÇÓIS 10:30am Visit the incredible Lapa Doce Cave 1pm Lunch at Lapa Doce  3:30-5pm Mucugezinho (well) 7pm Capoeira workshop at Academia de Mestre Cascudo, interact with the kids 9pm Pizza at El Jamiro <b>1 hr. 2hrs</b></p>	<p>LENÇÓIS 9-12pm Visit the amazing "Mosquito waterfall"  12pm Lunch at the farm  Afternoon: free  6:30-7:30pm Debrief session with Clara Ramos and Prof. DH 7:45pm Dinner at Aquarela <b>1 hr. 2 hrs</b></p>	<p>LENÇÓIS Return to Salvador at 10:30am Lunch in Itaberaba 3-7pm Visit Neojibá's Project in Feira de Santana  Return to Salvador at 7pm <b>2 hrs. 2 hrs</b></p>	<p><b>Morning: 10-12pm</b> Survival Port. Class ICR BRASIL <b>Afternoon: 2-4pm Jazz workshop (4 students)</b> Free time for the other students 4:30-6:30pm Workshop with Edu Fagundes in Pelourinho Leave at 4pm  6:30-7:30pm Debrief session with Clara Ramos and Prof. DH ICR BRASIL <b>5 hrs.</b></p>	<p><b>Morning: 9-12pm</b> Lecture and tour on Graffiti in Castelo Branco with Eder Muniz Leave at 9am  <b>Afternoon: 12:30pm</b> Special Lunch with host moms at SENAC (Culinary school) Leave at 12pm Free afternoon and prepare for the final performance <b>Evening: 7-8:30pm</b> Special Performance at CASA ROSA. <b>3 hrs. 1.5</b></p>	<p><b>Morning:</b> Transfer out at _____ Flight _____  <b>Afternoon:</b> Arrive in Rio at _____ City tour: Panoramic and historic Check in at Hotel Atlantis Copacabana  <b>Evening:</b> Group dinner <b>2.5 hrs</b></p>	<p><b>Morning: 10-11:30am</b> Lecture on Carioca culture  <b>Afternoon:</b> Lunch on your own and Free time to visit Copacabana and Ipanema (no bus) <b>Evening:</b> Group dinner <b>1 hr</b></p>

**Monday 27**                      **Tuesday 28**                      **Wednesday 29**                      **Thursday, 30**

<p><i>Rio de Janeiro</i>  <b>Morning:</b> Visit to the Christ Redeemer  <b>Afternoon:</b> Lunch on your own                  2-4pm Masterclass and concert with UFRJ music faculty (bus)                  5pm SAMBA DO TRABALHADOR  <b>Evening:</b> Group dinner                  2hrs 2hrs</p>	<p><i>Rio de Janeiro</i>  <b>Morning:</b> 9-11 free  <b>Checkout at 12</b>  <b>Afternoon: lunch</b>  <b>3pm Leave the hotel</b>                  4-6pm Visit and Perform at FAVELA BASS (suggestion)                  6:30pm Transfer out to the airport                    2hrs</p>	<p><i>Arrive to USA</i></p>	
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**Traditions Cultures Transformations**  
**GE THEME COURSE SUBMISSION DOCUMENTS**

David M. Hedgecoth  
School of Music  
Hedgecoth.1

**MUS3360 The Brazilian Experience Education Abroad Course (summer term)**

Goals and ELOs shared by *all* Themes

**Goal 1:** Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

**Goal 2:** Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

<p><b>ELO 1.1 Engage in critical and logical thinking.</b></p>	<p>In this course, students develop skills in critical and logical thinking regarding culture, music, and education, through: Daily written and oral reflections and group discussion on contemporary topics in Brazilian society. Critical listening exercises with indigenous, Afro-Brazilian, classical, and modern musics (Brazilian and American) Dyad presentations on specific cultural topics relevant in current Brazil society. Faculty-approved self-guided topic presentations allowed students to demonstrate their ability to understand evaluate, interpret, and assess a facet of Brazilian culture and society of their choosing. An essential element of this project was the student being able to articulate transfers between their topic to arts, music, and education.</p>
<p><b>ELO1.2. Engage in an advance, in-depth, scholarly exploration of the topic or idea of the theme.</b></p>	<p>The heart of this course is teaching and learning. Afro brazilin music provides students with a sonic palette and academic content from which to learn new methods of pedagogy, theory and approaches to music making. Joint performances will refine students understanding of this content (music). It is important to note that music rehearsal (learning) takes place in country and on campus. The cultural content of when music is composed will not be overlooked and provides an important launch point for the introduction to the class(history text, chapters 1-4)</p>

<p><b>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</b></p>	<ul style="list-style-type: none"> <li>• Reflection journals</li> <li>• Class discussions (in class course topics)</li> <li>• Post activity discussion (in country activities)</li> </ul> <p>The above activities capture student perspectives/descriptions on how class topics and course activities impact their thinking, knowledge, and their ability to understand contextualize and synthesize understanding of Brazilian culture and art. Reflection journals were a daily requirement. Although the journals and discussions are open ended, I challenge the students to step beyond likes and dislikes, but to develop talking points that capture their developing understanding of the interrelation of music and life through course experiences (these are available on Carmen).</p> <p>Immediately following in-country cultural activities in Salvador and Rio, we convene open discussions to allow students the opportunity to share/describe what they gain from the cultural experience. Participation in class exchanges/discourse is a required component in order for students to receive a passing grade for the participation portion of the course.</p>
<p><b>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</b></p>	<p>Through interactive masterclasses (in country): Jazz, Dance, Percussion, students analyze and interpret the teaching of master pedagogues and <i>demonstrate</i> their learning through creative performance of jazz improvisation, samba dance, and afro-Brazilian percussion. The assessment of these assignments was comprised of monitoring student participation (participation is required), and reviewing student reflective journal responses.</p>

**Goals and ELOs of “Traditions, Cultures, and Transformations”**

**GOAL 1:** Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

<p><b>ELO 1.1</b></p>	<p>Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.</p> <p>In the on-campus portion of the course, we utilize the text to understand how the ‘discovery’ of Brazil in 1500 has created</p>
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	systematic inequality in Brazil and, at the same time, created a vibrant culture resulting from the intersection of indigenous, Portuguese, and African cultures.
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<b>ELO 1.2</b>	<p>Explore changes and continuities over time within a culture or society.</p> <p>Through shared musical preparation and performances, students are able to experience different aspects (changes) of musical identity and music makers in real time in variety of contexts and time periods. Musical genres include: samba, afro Brazilian, pop, bossa nova, and children songs.</p> <p>In preparation for these events, we utilized the text: <i>Music of Brazil</i> during the on-campus portion of the class.</p>
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**GOAL 2:** Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

<b>ELO 2.1</b>	<p>Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.</p> <p>Guest lectures from professors at the University of Rio de Janeiro, capoeira class, in country language and culture lessons, in addition to their Dyad presentation highlight the broad spectrum of Brazilian society found in schools, musics, work, and cultural values. We also utilize the text a History of Brazil for these topics (see syllabus)</p> <p>In each of our student concerts (9 total) we also have the opportunity to engage with students and their parents. These dialogues, in authentic contexts prove to be powerful moments of learning for Osu students.</p> <p>Spanning the entire experience – both in country and on campus - students complete 14 modules. Each module addresses a unique aspect of intercultural competence, empathy, and cross-cultural understanding. This component of the course sets the stage for broad discussions into race and differences within Brazil, within the US, and even within the class.</p>
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# Education Abroad & Away Course Inventory

## **Overview**

The GE allows students to take a single, 4+ credit course to satisfy a particular GE Theme requirement if that course includes key practices that are recognized as integrative and high impact. Courses seeking one of these designations need to provide a completed Integrative Practices Inventory at the time of course submission. This will be evaluated with the rest of the course materials (syllabus, Theme Course submission document, etc). Approved Integrative Practices courses will need to participate in assessment both for their Theme category and for their integrative practice.

Please enter text in the boxes below to describe how your class will meet the expectations of Education Abroad & Away Courses. Expectations for workload and credit-hours for Education Abroad & Away courses are outlined by the Office of International Affairs and described in the Arts and Sciences Curriculum and Operations Manual. It also may be helpful to consult the Description & Expectations document for this pedagogical practice or to consult your Director of Undergraduate Studies or appropriate support staff person as you complete this Inventory and submit your course.

Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

## **Accessibility**

If you have a disability and have trouble accessing this document or need to receive it in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## **Pedagogical Practices for Education Abroad & Away**

Course subject & number

**Performance expectations set at appropriately high levels, engaging in both academic and experiential exploration of the setting in which they study.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Education Abroad & Away Course Inventory

**Significant investment of effort by students over an extended period of time (e.g., Program length meets high academic standards and allows students to build meaningful connections with local community members and to develop a deep understanding of local cultural context).**

Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Interactions with faculty and peers about substantive matters including cultural self-awareness, intercultural empathy, and academic content.**

Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)



## Education Abroad & Away Course Inventory

**Students will get frequent, timely, and constructive feedback on their work, from all appropriate sources, on their intercultural interactions and academic learning.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Periodic, structured opportunities to reflect and integrate learning, especially on their cultural self-awareness and their experience with difficult differences.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

## Education Abroad & Away Course Inventory

**Opportunities to discover relevance of learning through real-world applications and the integration of course content to contemporary global issues and contexts.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Public Demonstration of competence both in academic settings and, if possible, in the study away site.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

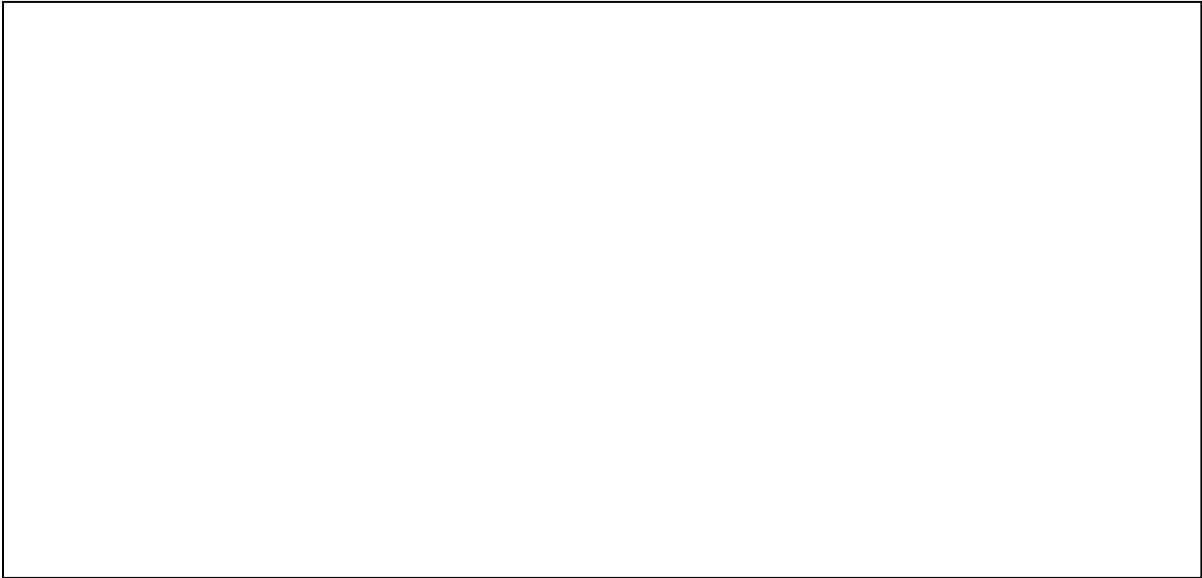
## Education Abroad & Away Course Inventory

**Experiences with diversity wherein students demonstrate intercultural competence and empathy with people and worldview frameworks that may differ from their own.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Explicit and intentional efforts to promote inclusivity and a sense of belonging and safety for students, e.g. universal design principles, culturally responsive pedagogy, structured development of cultural self-awareness.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Education Abroad & Away Course Inventory

**Clear plans to promote this course to a diverse student body and increase enrollment of typically underserved populations of students.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

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