

**History 366 History of Latin America  
Through Film and Literature  
M 6:30- 9::15 p.m.  
Location: LA-5 Rm. 154**

**Professor Lise Sedrez  
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Office Hours: T 12-1:30, W 9:30-11:30 (by appointment only), Th 10:11:30 5-6  
See <http://www.sedrez.com/html/officehours.html>

### **History of Brazil Through Film and Literature**

The course surveys the history of Brazil from 1500 to the present. Using movies and literature students are invited to investigate the borders between memory and history, between fiction and historical narratives. How have Indians, slaves, immigrants and the country itself been depicted in Brazilian movies? How have cultural artifacts such as literature, music and movies helped to build Brazilian identities?

Our goals for this class are twofold: First, students will be introduced to key moments of Brazilian History, not only as they were studied by historians, but also by filmmakers, writers and artists. Second, we will discuss in more theoretical terms how cultural artifacts shape culture and identity.

The course will cover the colonial period, the unequal relations between Indians, Africans and Europeans. We will study the transformations that take place after 1808 when the Portuguese royal family established Rio de Janeiro as the capital of the Portuguese empire. This course will analyze the move for independence in 1822, nineteenth-century slavery, and the abolition movement. We will explore the causes of the formation the Republic in 1889, the rise of urbanization in the twentieth century, and the dilemmas posed by populism, economic development, and authoritarianism in the era following the "Revolution of 1930." Finally, we will examine the effects of the military dictatorship on Brazilian society, the movement for democracy in the late 1970s and early 1980s, and its legacy today.

### **STUDENT LEARNING OBJECTIVES**

After successful completion of the course of study, the student will be able to demonstrate the following skills and knowledge:

- 1) evaluate the social, intellectual, political, and economic history of Brazil
  - Assessment: essay exams, class discussions of readings, short papers, book review
- 2) understand how cultural artifacts shape culture and identity
  - Assessment: essay exams, class discussions of readings, short papers, book review
- 3) think broadly, placing Brazil in world context
  - Assessment: essay exams, class discussions of readings, short papers, debates
- 4) understand history as a discipline
  - Assessment: essay exams, class discussions of readings, short papers, debates
- 5) understand conceptual methods, i.e., periodization, interpretation
  - Assessment: essay exams, class discussions of readings, short papers, book review
- 6) evaluate the difference between secondary and primary sources
  - Assessment: essay exams, class discussions of readings, short papers, book review

- 7) develop writing, analytical organizational, oral, mechanical, computer, and library skills
  - Assessment: essay exams, class discussions of readings, short papers, book review
- 8) understand the role of history professionals
  - Assessment: essay exams, class discussions of readings, short papers, book review

## REQUIRED READINGS

BF = Fausto, Boris. *A Concise History of Brazil*. Cambridge, UK ; New York, NY, USA: Cambridge University Press, 1999.

AA = Azevedo, Aluísio. *The Slum*. Oxford; New York: Oxford University Press, 2000

BR = Levine, Robert M. and Crocitti, John J. *Brazil Reader*. Durham, NC, Duke University Press, 1999.

HV = Vianna, Hermano. *The mystery of samba: popular music & national identity in Brazil*. Chapel Hill: University of North Carolina Press, 1999

G = Amado, Jorge. *Gabriela, clove and cinnamon*. New York, Knopf, 1962 (or other edition)

Required texts should be available for purchase in the bookstore. However you can also get copies at the library through Link + or buy them online, sometimes at considerable savings. I suggest that you look at the following websites for used copies: [www.bookfinder.com](http://www.bookfinder.com), [www.abebooks.com](http://www.abebooks.com), [www.amazon.com](http://www.amazon.com), [www.powells.com](http://www.powells.com). If you do order books online remember that you have to receive them in time to read them for class.

I have also uploaded several articles and chapters to the class website, at BeachBoard (**BB**). They are also required reading.

The History Department has a *Grammar and Style Manual* available at the department office. You are encouraged to use the manual when writing your papers. In addition you can consult *The Chicago Manual of Style* for guidance on citation (footnote and bibliographic) styles. See Part II, Section 17 for footnotes, Part II, Section 16 for bibliographies. Visit also the **Writer's Resource Lab**, at <http://www.csulb.edu/~wrl/home.htm>.

## COURSE ASSESSMENT:

- 15% Paper #1 on Colonial Brazil
- 20% Mid Term Exam
- 15% Paper #2 on Brazil's Empire and Early Republic
- 10% Attendance, participation in class and debates
- 15% Paper #3 on The Mystery of Samba
- 25% Final Exam

*Graduate students should contact me to discuss grading alternatives.*

## ASSIGNMENTS

### Paper #1 on Colonial Brazil, due on October 2, at Turnitin

Using the class discussions, the movies and readings about colonial Brazil as a springboard, write a four-page essay (original title, double-spaced, 12 pt. font, stapled) about one aspect of the Brazilian Colonial history and memory. You may analyze the institution of Brazilian slavery and its impact on the society, discuss the inclusion or exclusion of indigenous populations, the role of women in the colonial society, the concept of race and culture discussed in the movies, etc..

**Mid-Term Exam on October 9:** The mid-term exam will include a map quiz. Bring a blue book.

**Paper #2 on Brazil's Empire and Early Republic, due on October 30, at Turnitin**

Azevedo's 1890 novel *The Slum*, which was written in Naturalist style, and Amado's 1958 *Gabriela*, are two different love stories set among the burning issues of race, immigration, miscegenation and class divides. One is set in the capital of the late Brazilian Empire, and the other in the wealthy and violent cocoa producing countryside. Write a four-page essay using the novels as a springboard to address one topic of your choice and contrast/compare the Imperial Brazil to the Early Republican period.

**Paper #3 on *The Mistery of Samba*, due on December 4, at Turnitin**

Based on *The Mistery of Samba*, the class readings and your research, develop a five-page essay about Brazilian culture in the twentieth century. You may choose your own approach to this paper. This is not a primary-research paper or a book review.

**Final Exam on December 18, at 7:15.**

**Note:** Papers will be evaluated based on the strength of their argument, the grace of the writing, the correctness of the grammar and punctuation, and the ability of linking their analysis to the historical processes we are examining in class.

Graduate students taking this course are expected to write longer and more in-depth essays.

**All late papers, that is, those not turned in at the beginning of the class on the date due, will automatically drop one third of a grade, and another third of a grade everyday afterwards.**

**GUIDELINES**

Each student should come to see me during my OFFICE HOURS at least once in the semester. As the final weeks tend to be crammed, plan accordingly.

All course ASSIGNMENTS must be fulfilled in order to receive a passing grade. Factors such as attendance in class, participation in discussions, honoring due dates for assignments, and consistent quality of work may also be taken into account in assigning the final grade. Late papers will be penalized, so plan ahead.

All assignments should be turned in in DIGITAL (at Beachboard) and HARDCOPY format. Make sure your file is correct and that it is Microsoft Word compatible. If I cannot open the file, you have not fulfilled the assignment.

DISCUSSIONS will be based on the readings/movies for that week. Come prepared. See handout at BB on what is considered good participation in discussions.

CHEATING and PLAGIARISM are serious offenses and will not be tolerated. They are violations of university regulations. Students in this class will be held to a high standard of academic integrity, which is defined as "the pursuit of scholarly activity free from fraud and deception." Academic dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating of information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Such actions will be subject to disciplinary action. If I suspect any of the above, I may ask to see notes and draft. If you have any questions about academic integrity, please talk with me. A single instance of cheating and plagiarism will result, at the very least, in a failing grade for that assignment. Depending on the

severity of the case, other consequences may include a failing grade for the class, regardless of performance on other assignments, and further disciplinary actions, including suspension and expulsion, based on University policy as summarized in the Schedule of Classes. (Graduate students will be held to an even higher standard. A single act of cheating or plagiarism will result in a failing grade in the course, regardless of other graded course assignments.) While all written work must be exclusively your work, you are encouraged to work together when appropriate.

ATTENDANCE is required. We meet only once a week. Missing one class is the equivalent to miss all week.

We have an E-Reserve page. The password is AMAZON.

#### **DEPARTMENTAL PORTFOLIO INFORMATION for HISTORY MAJORS**

The History Department now requires major to move through a sequence of courses that begins with History 301, is followed by History 302, and culminates in a senior seminar (History 499) that matches one of the areas of concentration they have chosen for the major. History 499 must be taken in the student's last semester of work or after 18 units of upper-division work in the major. Those 18 units must include at least 6 units, that is, two courses, in the concentration of the History 499 being taken. Students in History 499 are required to assemble a portfolio that contains their work in their upper-division history courses. This portfolio is designed to enable students to show development in the major and mastery of key analytical, mechanical, and presentation skills. As part of this process, history majors (or prospective history majors) should save all work from upper-division history courses for eventual inclusion in this portfolio.

For portfolio guidelines, see [www.csulb.edu/history](http://www.csulb.edu/history). For questions and/or advising about the portfolio, contact Dr. Sharlene Sayegh ([ssayeghc@csulb.edu](mailto:ssayeghc@csulb.edu) ).

## SCHEDULE

<b>Week #1</b>	<b>Introduction and Portuguese Colonization: Settlements, Indians, and Economic Structures (Sept 4)</b>
Readings:	BB: Stevens, "Never Read History Again?"
<b>Week #2</b>	<b>MOVIE and Debate: "How Tasty was my Little Frenchman" (Sept 11)</b>
Readings:	BF p. 1-46; BR: Hemming, "Noble Savages" and Dean, "The First Wave" BB: Young, "You are what you eat: Tropicalismo and How tasty was my little Frenchman."
<b>Week #3</b>	<b>Colonial Economy: Slavery, Settlers and Jesuits (Sept 18)</b>
Readings:	BF p. 46-72; BR: Anonymous, "Minas Uprising of 1720" and Gardner, "Smuggling in the Diamond District; BB: Schwartz, "Sugar Plantation Labor and the Slave Life." Watch the movie "Quilombo", on reserve, before the September 25.
<b>Week #4</b>	<b>MOVIE and Debate: "Quilombo County" (Sept 25)</b>
Readings	BR: Anonymous, "The War against Palmares" BB: Reid, "1800" (in Afro-Latin America); Schwartz, "Rethinking Palmares: Slave Resistance in Colonial Brazil."
<b>Week #5</b>	<b>Independence and Brazilian Empire (Oct 2)</b>
Readings	BF 76-126, BR: Nabuco, "Slavery and Society"; BB: Rieber, "Imperial Brazil," Machado de Assis, "Father against Mother." <b>Paper #1 on Colonial Brazil, due on October 2, at Turnitin</b>
<b>Week # 6</b>	<b>Modernization, Urbanization and the end of the Empire (Oct. 9)</b>
Readings	BF 126-147, BR: Borges, "A mirror of Progress" and Stein, "A Paraíba Plantation;" BB: Lowe, "The city in Brazilian Literature". <b>MID TERM EXAM on COLONIAL BRAZIL – October 9</b>
<b>Week #7</b>	<b>First Republic (Oct 16)</b>
Readings:	BF 148-198;
Debate	BR: Pinto, "City of Mist" and Greenfield, "Drought and the Image of the Northeast" <i>The Slum</i> – Oct 12
<b>Week 8</b>	<b>Migration, Immigration and Brazilian Identity (Oct. 23)</b>
Readings	BB: Lesser, "Creating Ethnicity"
Debate	<i>Gabriela, Clove and Cinnamon</i>

<b>Week 9</b>	<b>Vargas Era (Oct 30)</b>
Readings	BF 198-233; BR: Oliveira "Why the Estado Novo" and Vargas's Suicide Letter, 1954; BB: Freire-Medeiros, "The Rio that Hollywood Made"
Movie:	"Banana is my business"
	<b>Paper #2 due on October 30, at Turnitin</b>
<b>Week 10</b>	<b>Populism and “racial democracy” (Nov 6)</b>
Reading:	BF 237-253. BR: Rout Jr. "Brazil: Study in Black, Brown and Beige"
Debate	<i>The Mystery of Samba</i> (Nov 16)
<b>Week 11</b>	<b>Dictatorship and the Brazilian Miracle (Nov 13)</b>
Reading:	BF 280-321, BR: Dunn, "Tropicalism and Brazilian Music under Military Rule"; Ginway, "Literature under the Dictatorship"
<b>Week 12</b>	<b>MOVIE and Debate: “When my parents left on Vacations” (Nov 20)</b>
Reading:	BR: Lever and Bom Meihy, "Two essays on sports"
<b>Week 13</b>	<b>Thansksgiving – no class (Nov 27)</b>
<b>Week 14</b>	<b>Brazil after 1980s – the New Republic- (Dec 04)</b>
Reading:	BF 321-337, BB: Luna and Klein, "Inequality: Class, Residence and Race" <b>Paper #3 due on December 4, at Turnitin</b>
<b>Week 15</b>	<b>Brazil in the 21<sup>st</sup> century (Dec 11)</b> Catch-up class, review for final exam.

**Final Exam on December 18, at 7:15.**