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The University of Tampa
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A Study of Artistic Representations of the African Diaspora in Salvador, Brazil

Fulbright Curriculum Project

1. Rationale

I previously have taught a course at the senior seminar level on narratives of slave resistance, for which my syllabus concentrated on the history and literature coming out of the Caribbean and the U.S. (see below). A curriculum reform within my department (English & Writing) has now created a permanent course devoted to "Revolution," and I am slated to teach this course next semester, Spring 2023. I am very gratified that my study in this Fulbright program has allowed me to create for this course a unit that will highlight the history of slave resistance in Brazil, thereby internationalizing the curriculum further. My ultimate goal is to restructure this course as one that treats the literature of the Americas, and the inclusion of Brazil in this unit is an important first step to reaching beyond North American narratives. I am imagining that this unit would work best toward the end of the course, when students have already learned much about other histories of slave revolt throughout the hemisphere, so that they can effectively compare and contrast the role of resistance in obstructing slavery in Brazil and reflect upon the visibility of important figures of slave resistance in contemporary Brazilian culture, as opposed to the relative obscurity of parallel figures (like Nat Turner, Gabriel Prosser, or the leaders of the Stono Rebellion) in U.S. society.

2. Curriculum Objectives

This course provides students with important historical context for the literary texts that they study, so that they can interpret the role of slave resistance both to the period prior to abolition and analyze the significance of narratives reflecting this history in the twentieth century. Students come away from the course with a broader understanding of the various forms that slave resistance took, and a sense of some of the major slave uprisings in the hemisphere (such as the Haitian Revolution, slave revolts in Jamaica and Cuba) and an understanding of how representations of this important history have been used in latter day texts to depict the need for continued resistance to social inequities.

The proposed unit will begin by providing students with an overview of slave resistance in Brazil, the largest slave colony in the Americas, with an especial emphasis placed upon the quilombos (communities founded by runaway slaves) and the leader Zumbi dos Palmares, and a few other signal revolts, such as the Revolt of the Malês (1835), and the Revolt of the Buzios (1798).

Then, different from what I have ever done in the course before, students will be asked to choose a female slave resistance heroine to research for a special independent project. I will provide them a list of about eight women that Jarid Arraes profiles in her untranslated book _____, and summarize her

characterization of these women in her cordels, which are short pamphlets written in verse and sold cheaply to the public; I will explain the history of the form and its use by Arraes here. We will have extensive discussion of the mythologized icons of slave resistance Anastásia and Dandara, delving into recent controversy around whether or not they should be canonized as heroines of resistance if we cannot prove they ever lived. We will read about what we do know of these women and uptake as icons of present-day resistance for women in Brazil, as in the use of their image in art works, commemorative festivals, and protest posters. In addition, we will study historical figure Chica da Silva (1732-96) and discuss empowerment, exploitation and coercion, and debate to what degree sexuality should be considered a tool of the resisting slave.

From there, students will make their own choice of a female slave resistance heroine for a special research presentation they will make to their peers. They may extend beyond Brazil to include women like Harriet Tubman, Sojourner Truth, Harriet Jacobs, Carlota of Cuba, Nanny of the Maroons, Sarah Sally Bassett of Bermuda, or another figure from either history (like Sanité Belair or any of the other women who played a role in the Haitian Revolution or even a figure like Sally Hemmings, who might merit more investigation as a resisting figure.) Likewise, students might choose a figure from fiction, such as characters in William Wells Brown's novel _____, or from Toni Morrison's _____, or other well-known material. Finally, students might opt to stick with the topic of Brazilian heroines, as by choosing someone else from Arraes's book.

3. Guiding questions

*What did the plight of the enslaved look like in Brazil as opposed to those in the US or other colonies we have studied in the western hemisphere?

*What are some similarities and differences between U.S. slavery and Brazilian slavery?

*What strategies of resistance were employed by enslaved persons in Brazil and where do these parallel those we have studied in other countries?

*Where do we see differences between the ways that women resisted slavery in Brazil as opposed to in the U.S.?

*How do we know what we know about slave revolt? What kind of historical record is left and how does this impact our ability to connect with these leaders?

*What historical or fictional woman did you choose to analyze for

If you are highlighting representational artefacts, research their production and find out about the historical context that led to their creation.

Address in your assignment:

- (A.) the historical context of the person if real; the historical context of the setting if you choose a fictional character
- (B.) the form of the identifiable artefacts: films; monuments; poems; autobiographies; political speeches; artworks, etc. and
- (C.) the content of your text: is the form

Week two:

3. Student projects and presentations. Students will be given a detailed prompt with a rubric and a set of questions that they must answer in response to the assignment. (See Guiding Questions, above.) Students will identify a female icon of slave resistance (either fictional, mythological, or historic). They will research the history of the chosen figure or the cultural context of the myth/text's creation. I will provide them with a list of possible subjects, and we will have a special dedicated time when they can use references in the library such as Junius Rodriguez's three volume series, the _____ Students will be given the option to choose from among the figures we have previously discussed in class, or to find another to study, so long as I pre-approve the topic. Students will be given class time to conference, to research, and to share their projects with their peers.

5. Assessment

_____ will measure the students' successful understanding of the historical texts on slavery in Brazil and of my lecture on the female heroines of slave resistance at the end of the first week of this unit.

Students will produce _____ on their chosen figure, which will be graded on the criteria of how well their ideas are expressed and how satisfactorily they have answered the questions above. In addition, they will receive a grade for a short presentation they will make to share their observations with the class, based on how effectively they have transmitted their ideas to the class. They will be asked to use visuals or a powerpoint.

6. Bibliography

when I teach it in Spring 2023. (See a previous version of the course syllabus below the

Araujo, Ana Lucia (2012). "Zumbi anC7(o, A)-6h2012). "Zumbi anC7(o, A)-6h2012). "Zumbi anreW* n62(an)4

: The Iconographic History of a
African Diaspora 2 (2009) 25-51,
DOI: 10.1163/187254609X430768

Quilombo. (dir. Carlos Diegues) 1984.

Reis, Joao. *Slave Rebellion in Brazil, the Malê Uprising of 1835*. Johns Hopkins University Press. 1993.

Rodriguez, Junius P. *Encyclopedia of Slave Rebellion and Resistance, three volumes*.

Schwartz, Stuart. *Slaves, Peasants, and Rebels: Reconsidering Brazilian Slavery*. University of Illinois Press (Chicago) 1992.

Wood, Marcus. *Black Milk: Imagining Slavery in the Visual Cultures of Brazil and America*. Oxford UP, 2013.

Xica (Diegues, 1976).

Previous Syllabus:

In my most recent iteration of this course, students were provided with access to Junius P. *Encyclopedia of Slave Rebellion and Resistance*, and they were each tasked with choosing an aspect of slave resistance to work on for their major topics. I demonstrated what such an approach might look like in the form of a PowerPoint on Brazilian commemorations of Zumbi and the monuments regarding the *Revolta dos Alcaides* aka Revolt of Buzios, that are found in Salvador); I also presented one of the graphic novels produced by Maurico Pestana, published by Olodum, also on the Revolt of the Tailors; finally, we had a lesson and discussion of *Thrall'd*, a videogame, for its representation of runaway slaves in Brazil.)

*Unfortunately, we were not able to see *Xica* limited availability and the fact that, because of the Covid pandemic, the course was offered as dual instruction, with students accessing the course both remotely and in-person. I hope to integrate that film effectively next time.

Fall 2020

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Lit 425 is an advanced level course geared to English majors and minors, but not exclusive to them. Prerequisites are required and familiarity with the basics of literary study is expected. A high level of engagement with the texts is expected but the practicum of the class will emphasize real world skills like critical thinking, communication with peers, group work and the like a skill set that everyone will need in the working world. This class will be a model for what graduate-level study entails, and may in part help students decide if they want to pursue an advanced degree, but it will also hone skills like leadership and collaboration that everyone is likely to use in their careers.

LIT 425 students will produce a conference paper at the end of term, which they will deliver to the class. (We will have a few short assignments that prepare for that, including producing a project proposal, abstract, and bibliography.) Research will be conducted independently, though I am here to help and an appointment with me can always be made outside of class. In class, we will focus on the skills of group participation, discussion leading, and oral presentations in several assignments, including the conference paper presentation, which for some students may lead to presentation at an undergraduate conference.

Finally, LIT 425 is a seminar course, which means that it emphasizes student-led participatory learning with discussion rather than lecture. You should expect to do all the reading and be level as

all of the other students, an equal 7(xpe)7(c)-13(t)7(e)7(d. A)-6()TJETQq000917 Tm0 g0hn0-20(i0.00000912 (

FORMAL WRITING ASSIGNMENTS

Writing in this course is limited to three very **short assignments** (a **proposal of 250 words**, an **abstract of 200 words**, and a **Works Cited of 1-2 pages**); the major assignment will be a **8-10 page** (double

As noted in the percentages above, 25% of your final grade is based on your participation, which I will determine at the end of the semester by evaluating your contributions as a speaker, writer, performance in the discussions, so see me early if you are not sure of how to improve your grade in this department. Note that this potentially represents a full grade swing for your final average. In other words, if you are not in class, you cannot participate in the fundamental work of our course, and that will precipitate a failing grade quite rapidly.

, as these things count! See the comportment rubric at the end of this document for further guidance.

Assignments will be lowered by one full letter grade for each day that they are late; there will be no make-ups for missed presentations unless in the most extreme of circumstances, and given prior approval.

I will expect your full attention when you are in class: That means that you must turn off cell phones, close laptops, and stay awake for our discussions. These are courtesies to your classmates, but they also reinforce our goal of engagement in this course. When you

M Sep 28

(illustrated)

W Sep 30 Historical document 2: Ch. 1 in Carter Jackson, Force and Freedom

F Oct 2 discussion: Tula: The Revolt

M Oct 5 *Kindred*: Prologue; The River; The Fire

W Oct 7: Historical document 3: Muriel Rukeyser, The Amistad Mutiny (scan on BB).

F Oct 9 discussion: Amistad

M Oct 12 *Kindred*: The Fall; **WORKS CITED DUE**

W Oct 14 Historical document 4: Ch. 2 in Carter Jackson, Force and Freedom

F Oct 16 discussion: Django Unchained

M Oct 19 *Kindred*: The Fight

W Oct 21 Historical document 5: Ch. 4 in Carter Jackson, Force and Freedom

F Oct 23 discussion: Birth of A Nation

M Oct 26 *Kindred*: The Storm

W Oct 28 *Kindred*: The Rope and Epilogue

F Oct 30 discussion: Harriet

M Nov 2 *The Good Lord Bird*: Prologue-N*gger Bob

W Nov 4 *The Good Lord Bird*: Prisoner Again- end Part I.

F Nov 6 *The Good Lord Bird*: Part II-Squeezed

M Nov 9 *The Good Lord Bird*: Busting Out-Rousing the Hive

W Nov 11 *The Good Lord Bird*: The Plan- The Rail Man

F Nov 13 sample presentation: Thralled videogame: Slave Resistance in Brazil

M Nov 16 *The Good Lord Bird*: Annie--Attack

W Nov 18 *The Good Lord Bird*: A Bowl of Confusion- end

F Nov 20 **ABSTRACTS DUE**; Presentations Begin

M Nov 23 Presentations

W Nov 25 Thanksgiving

F Nov 27 Thanksgiving

Final Exam Period: Mon Nov 30 10 AM-11:20 Last Presentations, via ZOOM