

# TEACHING SOCIOLOGY FROM “ROOTS OF BRAZIL”: A DIALOGUE BETWEEN A CLASSIC BOOK AND A HISTORICAL DRAMA FILM

## *ENSINANDO A SOCIOLOGIA DAS “RAÍZES DO BRASIL”: UM DIÁLOGO ENTRE UM LIVRO CLÁSSICO E UM FILME HISTÓRICO*

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### ABSTRACT

This article discusses the combined use of the film ‘*Mauá - O Imperador e O Rei*’ and the book “Roots of Brazil” to deepen discussions on certain cultural traits arising from the history and their implications for organizations, as a teaching strategy. By choosing this method, we proposed to help the pupils appreciate the contribution made by sociology to the understanding of the formation of the country. The experience has shown that when using the film as a case where students could examine the concepts presented in the book, their grasp of the content and its transposition to the present day were more complete. This process of reflection shows that Management, despite being a practical field of knowledge, can be based on theoretical knowledge. However, for this relationship to be fully developed this ability needs to be stimulated throughout the training period of future managers by applying various activities that foster reflection, identification and the application of concepts in practice.

**Keywords:** films; didactic resources; business teaching

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## RESUMO

Este artigo discute o uso integrado do filme “Mauá - O Imperador e O Rei” e do livro “Raízes do Brasil” como estratégia de ensino, como proposta para aprofundar as discussões sobre certos traços culturais decorrentes da história e suas implicações para as organizações. Ao escolher este método, temos como proposta auxiliar os alunos a apreciarem a contribuição da sociologia para a compreensão da formação do país. A experiência mostrou que, ao usar o filme como um caso em que os alunos pudessem examinar os conceitos apresentados no livro, sua compreensão do conteúdo e sua transposição para os dias de hoje foi mais completa. Este processo de reflexão mostra que a Administração, apesar de ser um campo de prática do conhecimento, pode ser baseada em conhecimento teórico. No entanto, para que esta relação seja totalmente desenvolvida, é necessário que esta capacidade seja estimulada durante todo o período de formação dos futuros gestores, aplicando várias atividades que promovam a reflexão, a identificação e a aplicação de conceitos na prática.

**Palavras-chave:** filmes; recursos didáticos; ensino de administração;

## 1 INTRODUCTION

In Brazil, the Ministry of Education defines the national curriculum guidelines for all undergraduate courses offered by higher education institutions in the country. In general, these guidelines seek to stimulate, for each profession, the capacities: learning to learn, learning to do, learning to be and learning to live in society, as recommended by the report of the International Commission on Education for the 21<sup>st</sup> century, known as the Dellor’s report (Dellors, 1998).

In this context, the guidelines for the undergraduate degree in Business Administration define that the future administrator must have the “skills and ability necessary to understand the scientific, technical, social and economic production and the managerial issues found at different levels of the decision-making process, as well as to develop qualitative and appropriate managerial techniques, by demonstrating the assimilation of new information and presenting intellectual flexibility and contextualized adaptability in dealing with different situations, present or emerging, in the various segments of management.” (MEC, 2005, p.2). To achieve this, the curriculum should focus on content that “reveal inter-relations with the national and international reality, according to an historical and contextualized perspective of their applicability within organizations and the environment through the use of innovative technologies” (MEC, 2005, p.2), and the content is structured into three categories: basic, professional and quantitative studies and their technologies.

At the basic level, the Bachelor Degree in Management includes the fields of anthropology, politics, sociology, philosophy, psychology, ethics, human behavior, economics, accounting, communications and information technologies and legal sciences. At the professional level, the course is based on content such as theories of management and organization, human resource management, marketing, materials production and logistics, finance and budgeting, information systems, strategic planning and services. Quantitative studies and their technologies encompass knowledge in the areas of operations research, game theory, mathematical and statistical models and the application of technologies that contribute to the definition and use of management strategies.

Due to the amount of reading and conceptual depth required, the discipline of sociology, a compulsory part of the basic level management course, is often considered difficult to understand by students and of little application in the context of the management. In Brazil, the sociology syllabus addresses the ideas of classical Western sociologists such as Marx, Weber and Durkheim, to discuss issues such as control, power, culture and work. These issues are often further examined with the use of other foreign authors (Talcot Parsons, Geert Hofstede and Edgar Schein, among others). One of the central challenges of the authors of this article, who are fac-

ulty members that have taught Sociology for more than five years, has been to find stimulating methods that consider the social and cultural reality of Brazil and which would allow students to appropriate the central concepts and use that knowledge in their daily work.

In this article, we describe a strategy for appropriating the concepts of Brazilian sociology which, in the same way as sociology produced in the European context, was devoted to understanding how the transition from tradition to modernity has come about in Brazil. Thus, the book "*Raízes do Brasil*" ("Roots of Brazil<sup>3</sup>") by Sérgio Buarque de Holanda was chosen as one of the basic texts in the discipline since it deals with cultural traits in the historical formation of the country, with emphasis on the characteristics of the type of Portuguese colonists who settled in the country.

First published in 1936, the language is, by modern standards a little overly elaborate, which makes it more difficult for students to understand, and they often complain about the style used by the author. Therefore, the film "Maua – The Emperor and the King," a Brazilian production from 1999, directed by Sergio Rezende, which shows the childhood, rise to great wealth and eventual bankruptcy of Irineu Evangelista de Sousa (1813-1889), the 'Baron of Maua', as he came to be called, who is considered the first great Brazilian entrepreneur, being responsible for a series of undertakings that modernized the national economy during the nineteenth century, was used as a secondary resource to discuss aspects of the historical formation of Brazil that still mark the organizational routine.

Films are an important teaching resource that can be used to examine themes discussed in the classroom at greater depth, particularly in relation to cultural aspects (Champoux, 1999). In the international literature, there are several studies that make use of this resource as a means of supporting debate and facilitating understanding of the concepts presented in the classroom (Billsberry; Gilbert, 2008; Bumpus, 2005, Mallinger; Rossy, 2003; Champoux, 1999). In Brazil, Leite e Leite (2010) e Leite (2012) highlights the use of this strategy as an educational resource,. In Management education, there are few studies reporting such experiences (Mendonça ; Guimarães, 2008; Suarez; Tomei, 2007; Araujo; Tomei, 2011) and when they do, they often use foreign films.

In this context, this paper aims to present and discuss how the film as "Mau: o Imperador e o Rei" was used, in conjunction with the book "Roots of Brazil" by Sérgio Buarque de Holanda, to stimulate a deeper discussion on the certain cultural traits in the historical formation of Brazil and their implications for organizations today. By choosing this method, we proposed to help the pupils appreciate the contribution made by sociology to the understanding of the formation of the country, in order to transform a discipline which often seems distant and unconnected with reality into "active sociology" (Guerreiro Ramos, 1996).

This text is divided into four parts: the first describes the rich contribution of films as a teaching tool and how to use them when preparing lessons. The second part consists of a brief account of the film. The third presents the core concepts of the book "Roots of Brazil" and, in the final part, some extracts from the analyses made by the students as a task after debating the book and the film are discussed.

## 2 FILMS AS A TEACHING RESOURCE

Films are a rich resource that can be used to exemplify, demonstrate and deepen management related themes because they illustrate topics and concepts and show the application of the theory, so providing a more stimulating and motivating source of teaching material than conventional methods. According Champoux (1999) films can be used as case studies, experiential exercises, management metaphors, exploring symbolic aspects and are also very useful in historiographical approaches.

<sup>3</sup> The book Roots of Brazil analyses the multiple cultural influences (Portuguese, Spanish, Native Americans, and Africans) that forged the Brazil.

For Huczynski and Buchanan (2004), the use of films as a pedagogical resource has grown due to its illustrative and allegorical capacity. The use of different media enables the presentation of an alternative symbolic universe, based on visual the experience that evokes a different cognitive process, which, in turn, facilitates the learning process. While watching the film, students, assuming the position of viewer have an active role in the teaching-learning process, since viewers are not just passive observers of images on a screen, they can have many different responses, which become an essential part of the viewing experience and understanding of the film (Champoux, 1999).

For Rossly and Mallinger (2003), films constitute a rich means of studying culture because they allow multiple levels of communication. The film tells the story of characters, their hopes, challenges and obstacles, showing how relationships develop with others and which attitudes are socially recognized and accepted and which are viewed negatively and should be punished. Although all films represent cultural universes, some show some specific aspects in greater detail, which facilitates their use as a teaching resource by limiting the number of possible concepts to be explored. Hassard and Holliday (1998) point out that films offer more dramatic appeal, more intense representations and a more dynamic organization than texts.

In this article we follow Huczynski's (2004) recommendation to explore film as a reflection of reality, using it to analyze aspects of the Brazilian cultural background that affect organizations until today. The idea was to bring students closer to the core topics the course, showing them in all their scenic complexity, because this is the way they will encounter them in organizations. Thus, students are induced to think in a way that goes beyond the fragmented, overly simplified or overly complex models that often appear in books.

Wagner and Hollembeck (2002) point out that learning by observation differs from the process of learning by rote, because observers learn sequences of complex actions, linked to behavior and the context in which the characters are inserted. Films are representations of reality or cultural artifacts, which can shape and build an understanding of social and organizational life. Films tell a story and the viewer follows the trajectory and actions of the characters based on their own experience and values (Huczynski; Buchanan, 2004).

Leite et al (2012) did a research looking for academic contribution on conferences, panels, journals and books published, in Brazil, that connects film and teaching . He concludes that academics are using films in different ways such as developing new educational approach, research, and learning. The authors highlight the need of new learning projects of intervention and development of techniques, and the dissemination of these projects in the academic community.

With this resource, one can go beyond the universe of information traditionally circumscribed by the "blackboard" and show students how to observe and experience a new world of representations, where the possibilities are much richer. However, the use of film cannot be separated from the objectives of the classroom. It is fundamentally a teaching experience, and as such there is a need to analyze how students are responding to the experience.

Accordingly, Barbosa and Teixeira (2007) propose a roadmap of how movies should be used in teaching:

- **Programming:** clearly define the goal you want to achieve with the use of film. When opting to screen a film, teachers should: a) think whether the film aims to inform or teach, b) define the work process, c) establish the relationship of the film with the course objectives and the concepts that will be examined d) establish the format of the discussion.

- **Before presenting the film:** in the classroom the teacher should contextualize the film that will be watched by trying to encourage an atmosphere of reflection that facilitates the ap-

proach to the issue that will be dealt with in the story. Thus, the students can identify what relationship should be established between the film and the content that will be addressed and can prepare for the interaction that will be take place after watching the film. The film synopsis or some text that analyzes the film could be used for this purpose.

- **During the film:** Students should take notes on the issues that will be important for subsequent activity. The teacher should direct the students' attention to the established objective. In some cases it may be necessary to point out some scene or pause at some point to give greater emphasis to the concepts and techniques that are the focus of the lesson.

- **After the film:** check the students have understood the film and its relationship with the content by encouraging reflection and debate.

- **Feedback:** The aim here is to close the cycle and refer to the questions proposed in the first stage. It is important that it be linked to some kind of written activity so the students can systematize what was requested.

To facilitate a broader understanding of the results of the reported teaching experience, the following sections present a summary of the film 'Maua – The Emperor and the King' and the concepts contained in the book 'Roots of Brazil'.

As this teaching/learning experience is based on Guerreiro Ramos's (1996) idea of sociological reduction, this activity was scheduled to take place at the beginning of the course so as to reinforce the concepts dealt with throughout the course, even though such concepts may be based on the work of non-Brazilian authors, so that the same learning experience can be applied. Thus, it is hoped that from early on, the student will become interested in seeking to establishments relationships between the concepts dealt with in the classroom and everyday life, so developing a reflective attitude and incorporate the theoretical ideas from the course into their practice.

### 3 THE FILM : MAUA, THE EMPEROR AND THE KING

The film is set between the years 1823 and 1889, the period in which Brazil was a monarchy ruled by the Emperor Dom Pedro II. The film shows the social and political context of the period, which was marked by the centralization of power in the emperor, the characteristics of the economic model based on agriculture, the profile of the imperial elite, the absence of a developed and structured financial market, the restrictions existing on the development of free enterprise and the resistance to industrialization. The economic model of the imperial period is apparent by the country's participation in the European and Western economy as a colony exporting a small number of agricultural products (Bertero; Iwai, 2005). According to the historical period, exports were centered on one or two items, leading to the formation of economic cycles, Brazil wood from 1500 to 1530, sugar cane from 1532 to 1710, minerals from 1709 to 1789, coffee from 1800 to 1910 and rubber from 1879 to 1912. This contributed to the formation of a rural elite that dominated the political sphere and limited industrial development in the country.

The leading character in the film is Irineu Evangelista de Sousa, who became known as the Baron of Mauá, whose life story constitutes the plot of the film. His two main antagonists are the Emperor Dom Pedro II and the minister Viscount Feitosa, while his ally is the Scottish entrepreneur Richard Carruthers. Mauá was born in a small town in Rio Grande do Sul, the starting point of the film. Early in his life the boy lost his father and with his mother's second marriage, he was sent to Rio de Janeiro, then the capital of the empire and seat of the Court, to live with his uncle.

He arrived in Rio de Janeiro in 1823 – just one year after Brazil proclaimed independence from Portugal – and was admitted, while still a child, as a clerk in the store of a Portuguese merchant, Pereira de Almeida. He soon displayed some business skills, market vision, sense of opportunity and a capacity for conducting trade. Encouraged to study by Pereira de Almeida, he soon became his trusted employee. When negotiating a debt his employer had with a banking house, he met the Scottish owner, Richard Carruthers, who was very impressed with Irineu's firm negotiating attitude and the fact he honored the terms of the agreement. Later, Carruthers invited him to work in his financial institution and offered to educate him along the lines of economic liberalism, which was increasingly influential in Britain, and teach him to speak English.

Irineu Evangelista lived at the time of slavery, a practice he opposed even prior to being influenced by English liberal thought. In his career, he confronted the centralized and clientelistic state in which the agricultural exporting elite benefitted from their close ties with the Emperor. This link between economic and political aspects meant that the sons of the elite tended to occupy key positions in the imperial bureaucracy.

Understanding the period of slavery is essential to understand the social formation of Brazil. At independence, of a population of approximately 4.2 million, it is estimated that about 3 million were black slaves. Slavery marked both life on the coffee and cotton plantations and farms and the formation of cities and the beginning of urban life (Gomes, 2007).

The values of the Brazilian elite at the time were largely inherited from the colonial period, since they were the remnants of the Portuguese Court that had ruled in Rio de Janeiro from 1808 to 1821 and even after Brazil's declaration of independence from Portugal, remained in power. The political and economic elite had two, often interlinked, bases of support: land ownership and the State, either by holding positions in public administration or by clientelism, by which the power and resources of the State were used for the benefit of private interests (Bertero; Iwai, 2005). This elite group had no work ethic, and consisted of individuals who had no great accomplishments and lived at the government's expense (Gomes, 2007). Its origins were predominantly rural, connected to landed estates, upon which the economy was almost exclusively based, and also on the dominance of the upper ranks of the state administration. The imperial government was a legacy the Portuguese colonial administration, whose public positions were sinecures or rewards for political support. The Portuguese monarch centralized his power, becoming a feudal noble among the nobility at court, by granting favors and perks in the state bureaucracy (Bertero; Iwai, 2005).

In the Brazilian Empire, industrial activity was restricted, both for cultural reasons and due to the political scenario, because of the role of the elites and the fact the economy was based on agricultural exports produced by slave labor, which being unpaid, had no purchasing capacity and was largely unskilled, further hindering any industrial development.

His second employer, Richard Carruthers, returned home to Scotland and left his property in the care of Irineu. Having visited Britain and experienced its model of industrial development in action, he decided to change the course of the Scotsman's business and invest in the industry, which was rapidly developing in England and bringing about changes to the economic and social order. Convinced that industry would be key to Brazil's development and that iron was the basis of this new production system, Irineu decided to establish a foundry and a shipyard in Rio de Janeiro. Despite resistance from the dominant agricultural-based political elite, his business progressed quickly and soon new companies were created. Particularly outstanding among them were the Transport Company, the Amazon Steam Navigation Company, the Gas Lighting Company of Rio de Janeiro, Railroads and the first tramway in Rio de Janeiro. Irineu understood that, in addition to opening factories, it was necessary to create a transport and communication infrastructure that

would enable the integration of Brazil. Moreover, Irineu worked in the financial sector, recreating the Bank of Brazil, and opening branches in Britain, the USA, France, Argentina and Uruguay.

Despite all the growth achieved, the industrial modernization undertaken by the Baron of Mauá did not last long because it was boycotted by the Emperor and the imperial elite. The liberal ideas and innovative attitude of Irineu, who strongly opposed slavery, entered into conflict with the elite in the city of Rio de Janeiro, formed predominantly of Portuguese men with close ties to the Emperor who defended the maintenance of the economic order based on agriculture. Being opposed to the idea of industrial paid labor, the imperial elite undermined Irineu's activities and created sufficient bureaucratic obstacles so as to eventually drive him to bankruptcy.

Today, the contribution made by the Baron of Maua to the economic development of Brazil is widely recognized. Despite considerable adversity, he is seen as having studied and fought for what he believed in. Even when faced with a highly unfavorable context, he achieved many of his goals and contributed to the progress and modernization of Brazil.

Among the most important aspects in relation to the content to be discussed in the of the discipline is the context of Imperial Brazil, which already bore the mark of the social inequalities that characterize the country to the present and the tension between ideas related to the Portuguese legacy such as *personalismo* and patrimonialism (the confusion between public and private property) and emerging concepts like the value of work, meritocracy and free enterprise.

## 4 THE BOOK: ROOTS OF BRAZIL

The book 'Roots of Brazil', published in 1936, offers an analysis of the Brazilian economic and social situation in which the main analytical axis is the contribution of the Portuguese legacy in the historical and cultural formation of the country.

For Holanda (1995), the root of our society lies in its Iberian heritage and the inclusion of the Portuguese institutions that were installed in Brazil as from 1808, when the Portuguese royal family moved to the country during the blockade of Europe imposed by Napoleon Bonaparte. Against the background of the European disputes, Rio de Janeiro became the seat of the Portuguese empire, with the establishment of the Imperial Court and government institutions. Those institutions were the result of the historical development of Portugal, and did not reflect what would be expected of a young nation like Brazil and thus limited the country's ability to modernize and develop democratically.

Sérgio Buarque de Holanda (1902-1982) was a contemporary of Max Weber (1864-1920) and his work uses the same theoretical and methodological framework, i.e., the attempt to construct ideal types. The author characterizes the 'adventurer' type in opposition to that of the 'worker'. The adventurer clearly refers to the Portuguese colonizers and their values, while the 'worker' is related to the Anglo-Saxon type that values repetitive work, which is strongly related to the values of the emerging industrial society.

The first aspect used by the author to analyze Brazilian society is *personalismo*, a cultural trait that values the individual alone and his family ties, leaving institutional links in second place. It is argued that, as the Iberian peoples lie at the edge of Europe, each man had to depend on himself.

One can say, really, that due to the particular importance they attach to the value of the human being, to the autonomy of each individual in relation to their fellows in time and space, the Portuguese and Spaniards owe much of their national originality. For them, the value of a man is based, above all, on the extent to which he has no need to depend on others, it is enough not to need anyone. Each one is his own son, fruit of his own effort, of his virtues ... (Holanda, 1995, p. 32).

This trait is linked to another aspect of the Iberian legacy, an aversion to work, which prevailed since there was the desire to achieve the status of 'master', without making any effort. According to the author, "it is understood that the lack of this work ethic is well suited to a reduced capacity for social organization. In effect, humble, selfless and anonymous effort is a powerful agent of common interests and, as such, encourages the rational organization of men and maintains cohesion between them" (Holanda, 1995, p. 32). Manual labor was despised in Brazil and therefore craftsmen and tradesmen did not become established there, because the inhabitants were only engaged in businesses that provided profits in the short term. Thus, the knowledge achieved by repetition and the rational method, which is essential to an industrial society, was not valued in the emerging Brazilian culture.

In order to understand the book, one also needs to consider the characteristic of **the adventurer** which, according to the author, explains the willingness to search for the new which culminated in the discovery of Brazil. For the author, the figure of the adventurer (with a wider outlook) is in contrast with that of the worker (with a narrower outlook), which form a pair of antagonistic concepts for the analysis of society according to the Weberian method.

This sense of adventure allowed the Portuguese to undertake, not only great voyages, but also penetrate the hinterland of Brazil in search of wealth. This trait enhances characteristics such as adaptability instead of the stability and planning that characterize the worker. For Holanda:

There is a work ethic, as there is an ethic of adventure. Thus, the individual worker will only attribute moral value to those actions that he feels like practicing and, inversely, will deem immoral and detestable those qualities inherent to the adventurer – audacity, imprudence, irresponsibility, instability, vagrancy – everything, in short, as it relates to spacious concept of the world, which is characteristic of this type. (...) energy and effort directed towards immediate reward is extolled by adventurers; while energy and effort aimed at achieving peace, stability, personal safety and efforts made without the prospect of rapid material advantage are seen by them as vices and despicable (Holanda, 1995. p. 44).

In a comparison of the Spanish and Portuguese, Holanda (1995) sees the Spanish as bricklayers, with a planned process of colonization in order to rationalize the space that builds their cities. When thinking of a planned public space, they identify, for example, the best place to establish a central square, according to the availability of, for example, access to water. The Portuguese, by contrast, are seen as merely sowing haphazardly, with no plans, they do not interfere in the construction of the public space where people settle, thus cities were formed as if by someone who casts seeds in the wind, where the seed takes roots, a city was born, without any planning or development strategy.

As a result of these traits, the aversion to work, lack of planning, a small population, the element that is to mark Portuguese colonization emerges, slavery. The colonial slave economy was the means by which the Portuguese fulfilled their need for labor, since they could not use the natives as slaves due to their resistance and constant tendency to flee. As the Portuguese came to the colony in search of easy riches without having to do much work, and retaining the taste of adventure, slave labor came to be fundamental in sustaining the country's economy.

The third aspect dealt with by Holanda is **the rural heritage**, from where originates another strong trait of Brazilian culture, patriarchy. The Lords of the sugar mills were the basis of colonial society and remained as such during the Empire. The patriarch dominated the rest of society and as the rural societies were isolated and closed, the lord made the laws and maintained unrestricted domain over his subordinates in the vicinity of his property. Thus, each plantation sought to develop a small subsistence economy, so delaying the process of developing cities.

With the arrival of the Portuguese Court in Rio de Janeiro, the agrarian elite migrated to the cities and the rural privileges were substituted by urban privileges. Thus, the feelings of superiority in relation to others and the aversion to manual labor reached the urban centers.

The fourth trait considered by Holanda in the formation of Brazil is that of the **"the cordial man"**. For the author, family relationships (the patriarchal, rural and colonial family), did not contribute to the formation of responsible citizens, since they remained linked to old family ties and were strongly emotional in character rather than to associations that would favor the adoption of actions taken by equals for the public good. "The cordial man" is generous and polite, although, in order to trust someone he needs to know him first. Importantly, the concept of "the cordial man" is related to emotion, to "things of the heart," the emotional character that marks Brazilian culture. The intimacy that "the cordial man" establishes with others is too close and as a result formal aspects such as professionalism and merit are weakened. In such relationships, there is no distinction between public and private: they are friends in all situations. Emotion prevails instead of reason (Holanda, 1995).

Thus, a society is formed in which the State is appropriated by the family, public men are formed in a rural domestic circle and sentimental and family ties are transported into the environment of the State (Holanda, 1995). Cordiality is established by the kindness of individuals, it is a distinguishing feature that "the cordial man" is guided by emotions rather than rationality. Such emotionality can lead to both good and bad actions. It is based on hierarchical relationships, sustained by concepts of loyalty at any price.

Thus, these traits underlying the formation of Brazil show that the country is strongly linked to a conservatism born of feelings of personal relations – "*personalismo*" which limits the country's capacity to modernize and develop into a democratic state where all are equal before the law. For Holanda (1995), a transformation, based on political reform and the encouragement of meritocracy is needed, in order to bring impersonality into public life and provide the basis for a long-term plan that would allow the country's modernization.

This view was the cause of many conflicts, and also marked the story of Mauá in his attempt to modernize the country. Political reform would be the starting point for the building of the economic and social structure necessary for the development of industry and commerce in Brazil.

## 5 METHODOLOGICAL FRAMEWORK

This research was developed with students of Sociology for Business at Federal Fluminense University. The course is part of the set of basic contents, located in the second half of the course. The study was conducted in two groups of 40 students. The detailed procedures of the activity are described below.

In the case of this study, the film served as an important resource for an historical analysis, showing aspects of the formation of the Brazilian economic system, of interest groups within the elite of the period as well as for further analysis of the theoretical concepts presented, since the visual and auditory effects of film can convey messages better than spoken or written words.

The table below contains a synthesis of what was done at each of the steps.

Step	Action
<b>Programming</b>	The film 'Maua - the Emperor and the King' was chosen because it represents the period when Brazil was still in formation, with a predominantly agrarian elite linked to the Portuguese empire and an emerging national industrial base. The film also highlights several cultural traits that are presented in the book 'Roots of Brazil'. The activity was divided into two lesson periods.
<b>Before presenting the film</b>	In the lesson before the presentation of the film, the students were asked to read the book 'Roots of Brazil', which was discussed with emphasis on aspects of Brazil's cultural heritage, such as the Iberian legacy, <i>personalismo</i> <sup>1</sup> in social relations, the devaluation of manual labor, obedience as the foundation of discipline, the strong rural influence, traces of intellectual life, cordiality in relations, slavery and the exploitative spirit of the colonizers. In the following lesson, before the screening of the film, the students were asked to pay particular attention to the scenes in the film related to the concepts presented in the book and compare the situations shown and the content of the book.
<b>During the film</b>	The light in the classroom was adjusted so it was dark enough to recreate the experience of watching a film at the cinema, but bright enough for the students to take notes. In the case of our film, there was no interval, but as it is over two hours long the students felt some discomfort and shifted in their seats during the last 30 minutes. Therefore, a 15 minute break is recommended after the first 90 minutes in order that the students' attention is not impaired towards the end.
<b>After the film</b>	After the film, a discussion was held in which the class members noted and debated the concepts observed in the film. This step served as brainstorming session so that any student who had not noticed some significant point could take notes and expand their reflection on the film and the book. It was also an opportunity to clarify conceptual questions that arose with the visualization of the topics that had been presented in written form in the book.
<b>Feedback</b>	After the discussion, the students were divided into pairs and asked to prepare a written summary containing their thoughts on how the concepts discussed in the book were presented in the film for the next class.

**Table 1: Summary of steps included in the activity**

The findings of student's work were organized through the construction of analytical categories from the main points of learning. These outcomes are presented and discussed in the next section

## 6 LINKS BETWEEN THE FILM 'MAUÁ – THE EMPEROR AND THE KING' AND THE BOOK 'ROOTS OF BRAZIL': THE STUDENTS' ANALYSES

After discussing the chapters from the book screening the film, the students were asked to form pairs and write a paper analyzing the two works. When reading the papers a few points stood out: the difference between the 'worker' and 'adventurer' traits in the characters, the low value attributed to manual labor by the members of the Court, the "*personalismo*" manifested in the figure of the cordial man and how these traits have marked the historical formation of the country and are still part of Brazilian culture today. In the discussion of the results below, we have emphasized the analysis made in six papers that stand out and serve as examples of the results achieved, in this case, by means of this teaching method.

The first aspect examined is the difference between the 'worker' and 'adventurer' ideal types in the characters in the film. While some were easily identified stereotypes, the central character appears to be too complex to be attributed a single 'classification' and the students attempt to base their arguments on different scenes, as we can see in the excerpts from the students' papers.

The 'worker' characteristics become clear early in the working life of Mauá. He saw that he would have to overcome poverty. He studied and by taking every opportunity to read, he reached his goal of becoming a diplomat and earning money. At that time, his prospects were more limited and as they expanded he became more adventurous. The intense desire to engage in business enterprises without careful planning highlights Mauá's 'adventurer' type characteristics. In the film, his desire for prosperity and his failure to consider any negative consequences are made clear. Mauá implemented a European-style management with features inspired by what he had learned from his first partner, the Scottish banker Richard Carruthers, and managed to develop it quickly through great feats and pharaonic works. (Paper 1)

In a certain scene in the film, the Viscount of Feitosa refers to Mauá as an adventurer: "An adventurer, an evil that must be nipped in the bud". In another scene, the Viscount Mauá refuses this label and exclaims: "I am not an adventurer!" What can be said is that Mauá has characteristics of both the 'worker' and the 'adventurer'. He possessed the boldness of the 'adventurer' combined with the effort of the 'worker'. (Paper 2)

Mauá aimed to bring about changes and intended to develop the country. Besides being able to be characterized as the 'adventurer' of Buarque de Holanda, he also had another feature cited by that author in his book, with regard to planning. When the author mentions the difference between the Spanish and Portuguese colonization, he states that the latter sowed these cities without planning amid the varied landscapes, while the former were more rational and planned the cities they would colonize. The Baron of Mauá shows, once again, the characteristic of the Portuguese colonizers when trying to implement changes without proper planning or an analysis of the possible long-term consequences. This characteristic can still be seen today in many situations, it is the legacy of the Portuguese adventurer that remains with us. This reflects positively in people who are willing to undertake objectives and act to achieve their ideals. However, all this effort and haste to obtain results may produce unpleasant consequences if there is no proper planning (Paper 3)

The analysis of the film's characters based on the types proposed by Holanda (1995), firstly allows a deeper understanding of the Weberian method ideal types, which is difficult for students to understand, since it is an abstract manifestation constructed before the analysis. By applying this theoretical and methodological basis to aspects of national culture, it is possible to obtain a closer approximation and a presentation of how this can be applied in the analysis of individuals (in the case of the film that was screened).

Understanding the types ('worker' and 'adventurer') constructed by Holanda (1995) is an important element in the training of future administrators because they show the limitations of each type and how they affect the development of enterprises. In this respect, the figure of Mauá is extremely rich for analysis, since it shows the spirit of adventure, which contrasts with the predominant thinking in Brazil at the time, while showing the character as someone who values work as a means of growth and development of the country. However, this longing for growth is eventually hampered by lack of planning and the failure to consider the strength of his opponents, aspects that are still present in Brazilian organizations.

The second aspect noted by the students' was the devaluation of manual labor, which is highlighted in the sections below:

The cultural attitude of devaluing manual labor in the countryside that was transferred to the cities, a legacy of the Portuguese, is as intense today as it was at the time of Mauá. This is something that has hindered the development process in Brazil. Before, the slaves were obliged to do all the manual work, which produced a comfortable environment for the masters. Today this is seen in the refusal of young people to do manual work, such as attendants and bricklayers, which are for people who have no other options. (...) This aspect [slavery] interacts with the devaluation of manual labor, shaping the historical context of the slave society and influencing attitudes today, where leisure is valued to the detriment of business. (Paper 1)

In 'Mauá, the Emperor and King,' reference is made to idleness in several scenes, one of which contains the following joke: "The Portuguese man boasted: nobody has worked in my family for three generations". While the Spaniard retorts: "In mine, nobody has worked for two centuries". This devaluation of work mentioned by Sérgio Buarque de Holanda is made more apparent in the film by the figure of Viscount Feitosa, who explains this attitude in the following statement: "Work can be excused. Ideas are important." Moreover, in the same scene, the same Viscount exalts slavery and challenges the young Irineu when he expresses his opposition to that regime (Paper 2)

The Viscount Feitosa suggests that Mauá should make himself comfortable with the money he has and get some slaves, so demonstrating the prevalent attitude of the Brazilian elite, in which idleness is seen as being better than hard work. This attitude is common among large landowners in Brazil today, where they only have to settle down and maintain the structure of the country as it is, to defend their own interests. (Paper 4)

As can be seen, the film and book contribute to consolidating the relationship between the aversion to manual labor and the development of slavery in the country. These two traits have limited the development of Brazil, since those who perform manual work receive little social recognition and financial reward, while the status of a particular position (or job) is valued, often without considering the performance. By encouraging students to think about these issues, especially when they see the character of Mauá who was averse to this attitude, one can reinforce an idea and show the challenge the students will face as future managers. Thus, one hopes that they will consider the job title (director, president, manager) not merely a mark of status, but a job that requires hard work, a willingness to act and often the need to challenge those who are guided by a culture of idleness. The ability to take the initiative is also present in the work of Holanda (1995) and was identified by the students:

A curious incident occurred in the course of Mauá's work that shows many aspects of Brazilian society at that time, but that we can still see today, Irineu's boss finds him reading a book and criticizes the attitude, but does not forbid him from reading. At this point, there are two points to be taken into consideration, firstly, the Portuguese man is a little prejudiced about his employee reading a book, this is due to low value attributed to both manual and intellectual work, an interesting point is that the press and the university as institutions were established very late in Brazil and only members of the elite had access (to reading). Secondly, the employer took into account the autonomy of the being, which according to the 'Roots of Brazil' is an attitude typical of Spanish and Portuguese culture where 'every man is the fruit of his own effort, of his virtues ...'. This attitude is very important in Brazilian culture because whenever someone is economically successful, we only value the person and not the group around him/her, the culture, the State. (Paper 4)

The film shows that while there are obstacles and cultural limitations such as the tendency to disdain manual work and the disregard intellectual effort, there is also respect for the individual and the opportunity for him to grow according to his own beliefs. This point is important because it shows that cultural traits are not determinant and decisive, but characteristics that bring both advantages and disadvantages and that should have their positive aspects encouraged while seeking to neutralize the negative aspects. The social process and its changes are shown to be continuous, although slow, and there is a dispute between inherited values and the emerging new values - yesterday and today.

The third aspect considered in the papers is that of the pre-eminence of personal relations, by which particular situations and aspects of the personal life are transferred to the professional sphere, often compromising performance at work. Below are the thoughts expressed by the students:

The importance of cordiality was made evident in many scenes of the film. The Baron of Mauá, after becoming a freemason, obtained countless favors for that group. His requests were promptly attended to by government officials whose decisions were guided by private interests. This aspect worked to his favor on many occasions, but was decisive in his financial downfall, since, when his relations were no longer friendly his requests began to be refused. Viscount Mauá isolated himself, or was isolated, and without contacts, it would not be possible to succeed in this country. (Paper 2)

In one scene, where Mauá goes to collect the debt that Sr. Queiroz owes Sr. Pereira (his boss), we can perceive cultural characteristics of the imperial period that persist until today. We can perceive complacency and immediacy on the part of both Sr. Queiroz and Sr. Pereira, as both contracted and granted loans without making any plan and, even when presented with the final demand to pay one of them tried to delay the payment as long as possible, showing that financial issues were often treated amicably. When Sr. Queiroz commits suicide because he was pressured by Mauá, Sr. Pereira does not accept the things that his 'friend' left in lieu of payment and returns them to the wife of the deceased, showing that the financial interests are secondary in this case. (Paper 4)

As can be seen, the pre-eminence of personal relations was emphasized in several parts of the film. The story of the relationship between Sr. Queiroz and Sr. Pereira is one of the most notable because it shows that *personalismo* in the work sphere can reach an extreme in which it may compromise business results. This analysis, though based on a situation from a period film, allows students to recognize a common trait in the everyday life of Brazilian organizations and which is often a limiting factor for the development of business and professional careers. *Personalismo* often interferes in the processes of selecting and promoting staff, which may often lead to good professionals to being overlooked in favor of those who have closer relationships with people in authority within the company.

An understanding of the limitations imposed by excessive pre-eminence of personal relations in the workplace is essential in the training of future managers, because it encourages the adoption of a more professional attitudes and a break with a cultural trait that can slow the growth of organizations. Moreover, it allows students to prepare to identify this trait in the everyday life of organizations, and assess whether its interference could be compromising the growth of the business.

The importance of considering the national cultural traits as possible limiting factors when exercising the management profession is also demonstrated by analyzing the failure of the leading character in the film:

Mauá's eventual failure is attributed to his disregard of cultural characteristics when attempting to transfer to Brazil what was seen in Europe. Given the distinct people, customs and environment in Brazil, today there is unanimous agreement, arising from many failed attempts, that replication of foreign models is not a feasible practice. It is essential to take peculiarities into account, some of which are raised by Sérgio Buarque de Holanda, when transferring an idea to whatever context. The relationship of the book 'Roots of Brazil' with the film 'Mauá: The Emperor and the King', demonstrates the importance of the social, political, cultural and economic aspects in the decision-making process. The legacy remains and even though the context has changed, the essence and what has been learnt cannot be denied. A change in some of these points will significantly alter the potential outcome, while failure to take such aspects into account lead to irreversible consequences, as in the case of Mauá. (Paper 1)

The thoughts expressed above reiterate the purpose of the activity, allowing an understanding of the relationships between cultural aspects and how these affect organizations both internally and externally. By referring to Mauá's mistake in trying to implement European ideas while ignoring the traits that mark Brazil, students are led to consider a fairly common problem

in the area of Administration today: the importation and deployment of European, American and Asian models without giving due consideration to the national context.

Finally, we highlight those analyses that consider how traits mentioned in *Roots of Brazil* and seen in the film can still be perceived in the present day:

Another point of conversation is about the empire, where both agree that subordination to the emperor, exemplifying the extreme exaltation of *personalismo*, is a valid principle, since, because of the obedience of the people, the Emperor can mediate all relationships and so adopt absolutist rule. Nowadays, this is almost inconceivable, but it is not impossible to associate the idea, because names remain highly valued. Anyone who has an 'important name' is entitled to give orders and such people usually act within our bureaucracy and receive high salaries and positions where there is no great responsibility. (Paper 4)

Mauá used Negro labor, and they received wages to pay their manumission. The issue of slavery recurs throughout the history of Brazil, but this pool of labor remained available even after the abolition of slavery. There was no program to include the black population into society, thus they continued to have little chance of changing their situation, because they were the target of prejudice and were not sufficiently qualified to occupy good jobs. This situation has not yet disappeared, for the most part, black people remain the targets of prejudice and occupy positions that require unskilled labor and, coincidentally or not, for the most part, black women continue to do the same kind of work, serving in the house, previously as slaves and today as maids (Paper 4).

Through the story of Mauá, we can see the traits that define the Brazilian people and that directly affect us as managers. We have the cordiality and adventurous spirit required of entrepreneurs, nevertheless this impulse, together with the difficulty in seeing value and honor in work, which is common to most Brazilians, hinders long-term planning because we have this immediacy which is typical of the Portuguese (Paper 6)

The legacy of slavery still strongly marks social relations in Brazil (Hasenbalg, 2005). In the organizational environment, labor relations are still marked by authoritarianism and paternalism, traits that come from the era of slavery. Many managers give employees benefits and advantages due to the pre-eminence of personal relations, thus reinforcing paternalistic relationships. However, they are often centralizers and reduce the opportunity for employee participation to a minimum, while repressing all forms of opposition originating from their subordinates. The great distance between the different organizational levels and the absence of worker participation common in the contemporary situation are clearly demonstrated in the studies conducted by Prates and Barros (2007).

Furthermore, the transition from slave to wage labor was not planned, the black population was freed, but the conditions for their full development were non-existent. Thus, a form of semi-slavery arose, doing menial jobs requiring little qualification, for low wages, a historical mark that contributed to the formation of a surplus of poor unskilled labor that greatly contributed to the worsening social inequality in the country. Until today, it is still the black population that lives in the most precarious conditions, has the lowest levels of education and receives the lowest wages.

Another trait that directly affects management today is the spirit of the 'adventurer', which, on one hand contributes to the formation of new ventures and encourages the creativity to seek out new opportunities and flexibility to adapt to new contexts, but on the other, undermines the competitiveness of organizations due to lack of planning.

These are some of the thoughts expressed by the students based on the experience of examining the relationship between the film 'Mauá, the Emperor and the King' and the book 'Roots of Brazil'. The experience has shown that when using the film as a case where students could reflect on the concepts presented by Sergio Buarque de Holanda, their grasp of the content as well as its their ability to apply the lessons to the present day were enhanced.

## 7 FINAL REMARKS

The previous section introduced and discussed some of the key ideas identified by the students when considering the film in relation to the book. The reported experience confirmed the points highlighted by Huczynski and Buchanan (2004) and Champoux (1999). By using the film as an additional resource to discuss the 'Roots of Brazil' it was possible to illustrate the author's analytical context and the concepts presented in the book.

By developing the activity using two resources (text and image), it proved possible to mobilize a differential cognitive process, which favored the learning process, making it more fun and interesting. As observers and analysts of the characters, the students took an active role in the teaching-learning process, bringing richer and deeper insights than those which would normally be achieved by simply reading and discussing the text in the classroom.

Furthermore, with the film it was possible to demonstrate that sociology is an important science for the formation of a critical sense in the manager. The use of a period film centered on a character with an entrepreneurial vision provided the stimulus for the need to analyze the social, economic and political context in order to carry out new projects and face the challenges that will be present in the future of the profession.

There is, however, the need to underline the importance of carrying out a planned activity, as proposed by Barbosa and Teixeira (2007), with emphasis on preparing the students by explaining how the process will occur, and, especially, the importance of feedback. The post-film task was essential in making the students also think about the book as a teaching resource, carefully analyzing the characters and situations according to the previous reading. Completing the writing activity in pairs facilitated the exchange of perceptions, since not everyone is able to see all the details present in the film in a single screening.

It is also worth pointing out the convergence between the proposal of the film and the precepts of sociology in action as adopted in this discipline. In the film, the main character, Mauá, sought to develop a national industrial base, which would give rise to a Brazilian Managerial class. To achieve this, he studied abroad, came to understand the conceptual bases of the economy of the time and used them to develop his business ventures. In this endeavor he did not seek the simple transposition of models, but the establishment of an industrial base linked to the features and capabilities of the country. His downfall came because he underestimated the influence of personal relations and of the dominant interest groups (predominantly rural) in Brazil at that time in defining the industrial policy.

This process of reflection brought the students closer to the discipline and to a thought process involving the articulation of concepts and practice, showing that Management, despite being a practical field of knowledge, can be based on theoretical knowledge. However, for this relationship to be fully developed this ability needs to be stimulated throughout the training period of future managers by applying various activities that foster reflection, identification and the application of concepts in practice.

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