HISTORY OF MODERN BRAZIL

In a radiant land lives a sad people.
Paulo Prado, Retrato do Brasil (1928)

Logistics

In the remainder of our course, we will make significant changes to the way we engage with our topics and, sadly, with each other. On the plus side, this means less reading and writing for you all, as well as a tighter thematic focus. Less positively, on-line work means fewer—and only mediated—face-to-face discussions. Still, we move on. The revised syllabus below provides a substantive and valuable approach to Brazilian history in twentieth- and twenty-first centuries.

Here are the major changes: You will no longer have to write either the second 5-page paper or the longer final project. Instead, you will participate in discussions on Glow discussion boards and write response papers each week. Reacting to (or just starting from) prompts/questions I will post on Sundays, you should contribute one comment and react at least once to a colleague’s comment by Wednesday (midnight, EST—Williamstown time) of each week. I have broken you into three subgroups to keep these discussions more manageable. I will jump in to each one from time to time each week, to see how you are doing, answer questions, and nudge you along if needed. You will also write a response paper—of 1-2 pages in length—on the week’s texts, due on Fridays (midnight, EST—Williamstown time). For the responses, you may build on comments from the discussion boards (your own or others’) and should address the week’s overarching topic. Each response should make an argument also—not just communicate your reactions, as your responses did in the first half of the course.

We will also have check-in sessions each Thursday (precise time to be announced each week), in a Google Hangout. These will allow us to clarify matters of content and structure. I will convene additional sessions if there is demand for them.
To be very concrete: In order to pass the course, you need to complete the tasks outlined above and receive at least a “check” grade. You also need to have completed the first paper with at least a C- grade.

We will also have opportunities to interact via Zoom, Google Meet, Face Time, Skype, or some other medium; my preference is Zoom. All you need to do is email me and arrange a time.

**Materials**

Keep an eye out for mini-lectures, to provide context or points of clarification. I’ll be the weird pink blob in the videos early every week on Glow (and available in the Course Media Gallery). The format means these lectures will be short—no longer than 8-10 minutes.

I have tried to keep as many readings as possible from our prior syllabus, but a few substitutions (and a lot of cuts) were necessary. One special note: The readings by me (Draft Readings 1, 2, and 3) are from the draft manuscript I wrote on my last leave. I still may publish it; therefore, I ask you not to circulate the readings beyond our class.

In addition, I will post PowerPoint displays for each period on Glow—check for the folder in the “Files” tab.

**Special note**

This is a difficult moment for all of us, with changes raining down. The single most important thing you need to do is to take care of yourself. We are all in new physical and social contexts, with a new variety of obligations and limitations on our work. Please let me know of anything that will affect your ability to complete any task.

**Let’s-hope-it-doesn’t-come-to-this note**

If I become ill and can no longer teach, you will be contacted by one of my colleagues. They will then take over the administration of the course.

**Schedule**

I. Week of Monday. April 6. A central state, a national culture.

Readings:
- Roger Kittleson. “Draft Reading 1,” “Draft Reading 2.” (On Glow)
- Paulina Alberto. *Terms of Inclusion: Black Intellectuals in Twentieth-Century Brazil*. 
Readings:
Kittelson. “Draft Reading 3.” (On Glow)

III. Week of Monday. April 20. Dictatorship at work, then out.
Readings (in course packet and on Glow):

Video:
The Year My Parents Went on Vacation (O ano em que meus pais saíram de férias).
Directed by Cao Hamburger. Brazil, 2006. 104 min. (on Glow—Course Media Gallery)

IV. Week of Monday. April 27. Into the New Republic with the old problems.
Readings:
Jeff Garmany and Flávia Bessa Maia. “Considering Space, Politics, and Social Movements: An Interview with João Pedro Stedile, a Leader within Brazil’s O

V. Week of Monday. May 4. Fighting inequalities, falling into problems: the PT in power. Readings (on Glow and in packet):

VI. Week of Monday. May 11. A constitutional coup d’état. Video:
*Democracia em vertinagem* (The Edge of Democracy). Directed by Petra Costa. Brazil, 2019. 121 min. (on Netflix—if you do not have access, just read/listen to other texts below)
Readings:
“‘He woke up this ghost that we didn’t even know was there.’ Director Petra Costa on *The Edge of Democracy.*” Brasil Wire, accessed 3 Feb. 2020 at [http://www.brasilwire.com/petra-costambs/](http://www.brasilwire.com/petra-costambs/) (at link)