

**History of Brazil:  
“Cartographies of Change”  
LAH 4600, Spring 2019**

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**Course Description:**

Brazil has long loomed large on the globe for its size and for its cultural production. Brazil is the world’s fifth largest country in landmass and in population (211 million) and has the eighth largest economy. The nation’s size brings variety in its ways of life, spoken accents, and cultural production. Brazil serves as an inexhaustible fount of cultural traditions. Music serves as a solid example. Boasting a strong recording industry and an endless number of live performances, the nation has provided a soundtrack for the world with its Bossa Nova, Samba, Funko-Afro, and Tropicalia/MPB music, while providing its own citizens an even broader selection, featuring genres such as forró, funk, samba-reggae, sertaneja, and many others.

Today, Brazil is on the international radar for another reason: the nation’s current political crisis. With the two last presidents imprisoned (Lula) and impeached (Dilma), and a third that is controversial as ever (Jair Bolsonaro), the international audience awaits the outcome of an increasingly polarized climate. How will Brazil change in the coming years, and what brought the nation into this situation?

LAH 4600 “History of Brazil: Cartographies of Change” is an upper-level history course designed to provide an engaging survey of Brazilian history, one that is as relevant and valuable for history majors as it is for students interested in Brazilian culture, language, music, and urban development. The course will cover colonial foundations all the way through today’s current political crises. Special attention will be paid to how historic actors have engaged with *space* in order to change their society and nation. Some of these were elite writers, politicians, and architects. But many more were everyday citizens who were content with Brazil as it was, endeavored to change their communities, regions, and state.

Thinking about the relationship between society and space will hopefully transform the way you think about (and critically engage) the spaces around you, whether it be the classroom, the city of Miami, or even the digital spaces that you inhabit as a consumer and citizen. This growing awareness of space will be important for your final project: we will break into teams and then pair with a real college classroom in the state of São Paulo, Brazil. Together you will work together to map an element of Brazilian social and political life today, and you all will bring your new-found historic awareness to the table in order to increase the legibility of these maps. You will even have the chance to serve as historic consultants, making recommendation on what forms of social activism you recommend to your colleagues in Brazil.

Welcome to class.

## Course Objectives:

This is an upper-level history topics course. As such, the course demands that you read, write, and discuss historic events and processes with careful language and a preference for complexity over facile generalizations. We will call this a “**scholarly discourse**” and it should be considered the required register for all discussions, whether in-class, during office hours, or via email. Of course, I will be generous and gracious in training those students who do not navigate such discourse with ease (thus making “scholarly discourse” the preliminary learning objective for the course). With this established, there are three remaining objectives in the class.

1. First are heightened **reading skills**. Students will read primary sources, social science scholarship, and cultural production, and learn to understand these statements in relation to how they attest to individual agency, contribute to the construction of collective identities, and forge a national identity.
2. Second, students will become comfortable engaging **foundational debates** in Brazilian culture, history, and politics.
3. Third, and most pointedly, students will come to understand concepts including #agency, #citizenship, #intersectionalidentity, #patriarchy, #artaseducation, and #spatializedhierarchies. Since we will spend ample time discussing these in class, students are expected to first be able to *define* these concepts, second *anchor* them in historic and contemporary examples, and third *scale* these discussions on the level of the individual, the city, and the nation.

## Learning Outcomes

Given these objectives, at the end of the course each student should be able to:

### Reading Skills:

- Analyze a primary source with regard to what it says about the author either as an historical actor or as an historian.
- Provide an interpretation of a cultural product (eg: a short story) that explores the text as an act of agency or a lack thereof.
- Abstract from primary sources and digital data information that allows for a better understanding of historic spaces. Then use this information to make claims about how such spaces intersect with such sociopolitical issues as agency, citizenship, and hierarchy.

### Foundational Debates:

- Write reading response essays that compare and evaluate different perspectives on key issues in Brazilian history.
- Present, verbally, an argument that explains the extent to which those enslaved in Brazil held and exercised agency. Then explain which institutions contributed to or undermined that agency.

- Account for the significant struggle between democracy and authoritarianism in twentieth-century Brazil, explaining historic factors that have contributed to the ongoing nature of these issues.

**Concepts:**

- Identify key course concepts in the readings, especially when they discussed implicitly but not mentioned by name.
- Regularly anchor concepts to concrete examples in Brazilian history and contemporary society. Students will practice discipline here, anchoring these concepts to the specific time and place under discussion during any given week.
- Explain verbally and in reading response papers how a historical term changes in meaning as we move in scale from the individual to the city, to the nation.

**“Global Learning” Learning Objectives:**

LAH 4600, *History of Brazil*, is a Discipline-specific Global Learning course that counts toward your graduation requirement. As a result, many of our course assignments (and especially the final project) are designed to help you think, see, and act with an awareness that goes beyond your own basic cultural and nation-based perspective. With that in mind, by the end of the semester, you should be able to:

- demonstrate an understanding of diverse lived experiences of Brazilians over time, including contextualizing systems of inequality and privilege that historically undergird structures of power. (**global awareness**)
- conduct a multi-perspective analysis of problems in Brazilian history set forth in our assigned readings and in primary-source map data (**global perspective**)
- demonstrate a willingness to conceptualize problems from multiple angles, including the question of how to write about historic social and political problems in your own time and context (**global engagement**).

**Prerequisites:**

There are no prerequisites required for this course. All are welcome.

**Textbook (purchase is optional)**

All readings will be available on Canvas as PDFs.

That said, many of the course readings come from the two books listed below. If you are the kind of person that enjoys having a hard copy of a book in your hands, you are welcome to purchase them online or at the FIU bookstore. Any edition can be purchased. I recommend getting whatever is most affordable.

Peter Beattie, editor. *The Human Tradition in Modern Brazil*. (Wilmington, Delaware: Scholarly Resources, 2004).

João Biehl. *Vita: Life in a Zone of Social Abandonment*. (Los Angeles: University of California Press, 2005).

### Respectful Engagement

1. **Respect your peers by giving them your attention.** If you need to make a phone call, step out of class. Laptop computers can be used for taking notes but should not become a distraction.
2. **Eat before class, not during.** Drinks are welcome. If you bring Cuban coffee for the class, everyone will thank you.
3. **Respect my time.** All writing assignments are due on Canvas by the date and time indicated.

**My respect for those of you facing ‘tough’ circumstances.** Some of you this semester will face tough personal circumstances by ‘tough’ referring to:

- Eviction or homelessness
- Multiple nights spent at the hospital
- Anxiety, depression, or suicidal thoughts prevent you from coming to class.

In these cases, completing an assignment on time is not always feasible.

If these end up happening to you, reach out to me *as soon as possible* by email or in office hours. You do not need to tell me what is going on; you just need to let me know you are facing a ‘tough’ situation. At that point I will work with you to find a strategy to help you complete the course assignments and pass the class.

### Academic Honesty:

In addition to the fact that FIU has strict rules and policies regarding academic misconduct (<http://undergrad.fiu.edu/academic-integrity/misconducts.html>), I believe that History as a discipline is best when considered an ethical pursuit. We work with the past to learn how to live well in the present. As such, I will hold our classroom to a high standard of academic honesty. For me as your professor, this means I must teach you about citation, quotations, and how historians recognize other scholars for their ideas. On your part, this means doing your own thinking and crediting those that helped you along the way.

If you choose to break this policy (eg paying someone to write an essay, or copying paragraphs from the internet) and I find out about it, I will make an official report. Depending on the nature of the situation, this means you could be kicked out of my class or potentially even receive a permanent “dishonesty” mark left on your college transcript.

*Warning regarding “Whatsapp” chat groups.* At some point at the beginning of the semester, you will receive an invitation on Canvas or on paper to join a class “Whatsapp”

group. Be careful if you decide to join the group, and then be careful what you say on such a platform. Group chats have the tendency to degenerate into places for copying and pasting answers for worksheets and essays. I treat such sharing as academic dishonesty. If I find similar answers on reading responses, I may charge you with academic dishonesty.

### **Accessibility and Accommodation:**

The Disability Resource Center collaborates with students, faculty, staff, and community members to create diverse learning environments that are usable, equitable, inclusive and sustainable.

If you have a diagnosed disability and plan to utilize academic accommodations, please contact the Center at 305-348-3532 or visit them at the Graham Center GC 19. You can also visit Blackboard's Commitment Accessibility webpage for more information. For additional assistance please contact FIU's Disability Resource Center.

Two additional notes based on my experience:

1. Even if you have spoken with the DRC in past semesters, it is important to contact them anew each semester to assure they know which courses you are taking and to make sure they have contacted me as the professor.
2. The DRC tells me what general accommodations you need (extra time on an assignment, flexible deadlines, a quiet space for an exam) and they respect your privacy and do not give me additional details. So if you feel you need something additional from me that the DRC may not be able to provide themselves (eg: closed captioning for a video or a transcription of lyrics from a song I assign) then email me (or visit with me!) and tell me what you need. I will be happy to help.

### **Writing Resources: Tutoring**

FIU's history department has an incredible tutoring program just for students taking history courses. Tutoring appointments are with graduate students or graduates of the history program. You take a draft of your paper to an appointment, and spend 50 minutes working with a tutor to improve your writing. Working with a tutor usually results in a grade improvement of at least 10%. I encourage you to take your work for this (or any other history class) to the tutors to get a second pair of eyes on your work. In addition, you are always welcome to stop by my office hours with a copy of a work in your hand to get my encouragement and criticism.

To make an appointment, visit <https://history.fiu.edu/tutoring>. This website also contains valuable instructions for organizing an historical essay and editing your writing. I wrote those instructions, so they are absolutely valid and pertinent for our class.

### **Assignments & Assessments:**

*Participation (25%):*

This is an upper-level history course, which means you are not taking the course as a part of your mandatory/obligatory liberal arts curriculum. So I will treat you as co-scholars, and I hope you will each be as committed as is possible in your given case. Attendance will make up 10% of your grade, and then participation in discussion will be the other 15%. By participation, I mean that you actively engage your colleagues and the material. Speak like a scholar, and be daring in your ideas! Our class is small enough that I hope you will not be too timid to share your ideas with the group, and I will work hard to foster a positive, encouraging environment.

If I feel that not enough of the group is participating, I will institute weekly reading quizzes, at which point your grades on the quizzes will compose the 15% participation grade. I will keep track of your points every week, so that you can come for my feedback on your participation at any point during the semester during my office hours.

*Reading Response Essays (50%):*

Weeks 1 and 2 are an introduction to the course: you just show up and take notes. Weeks 3-15 feature important discussions every Thursday. Starting in week 3, I will split the class into two “teams.” Team 1 will be called “Mangueira,” team 2 called “Portela.” I will label each week as a Mangueira or Portela week. If it is your group’s week, you are responsible to submit a critical reading response (12 pt font, Times New Roman, Double-Spaced, 800-1,000 words, meaning it is at least 3 full pages, and maxes out at 4 pages). By the end of Week 15, each group will have had six essays. I will drop the lowest essay grade. If needed, you can take advantage of this policy and choose to simply skip an essay on a week where you have a family emergency or heavy stress. Or you can submit all six and let me toss the lowest grade, boosting your final grade in the course.

All of these assignments will be submitted through the Turnitin link on Canvas, in the corresponding week’s folder. They must be submitted **before midnight the day before class** (eg Wednesday evening). This is because I want you to rest well before class. Sleeping after having written allows your brain to further process the information.

I will grade heavily on engagement with concepts and engagement with texts. That said, I will expect college writing mechanics (proper spelling, grammar, and syntax), and will deduct 15% if you have repeated or glaring errors. So proofread.

To receive an “A” grade, essays must include an introductory paragraph providing context (eg, what is the topic of the week and what texts did you read?) and some sort of general argument. Since these are reading response essays, you do not need a groundbreaking thesis for each essay. But I would like a clear statement of the general point or topic you will set forth in the essay.

This will be followed that demonstrate scholarly engagement with the text: topic sentences, insightful points, evaluations, short quotes that capture key phrases, and citations. You can cite the texts in Chicago Style, like this.<sup>1</sup> Or you can use MLA format, like this (Biehl, 78). But use something! The essays are designed to allow you to

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<sup>1</sup> João Biehl, *Vita: Life in a Zone of Social Abandonment* (Los Angeles: University of California Press, 2005), 87.

demonstrate your critical engagement with the assigned primary and secondary sources. They will also prepare you for the in-class discussion. Essay prompts will be available on Canvas.

In sum: Six essays, I drop the lowest, leaving you with 5 essays worth 10% each.

*Final Project (25%):*

In the last month of class, you will have a rare opportunity to put your historic knowledge into practice, and to do so in a way that really matters: you will be teaming up with a classroom of scholars in Brazil to work on a social activism project involving digital mapping.

Here is how it works. We are teaming up with master's students working under the direction of Dr. Luciano Gallegos Marin at São Paulo's Faculdade de Tecnologia. I met up with the professor last semester and we spoke about the main course themes and interests that we had in common (or that his students and I had in common). Based on that, we chose three different themes, and brainstormed ways that these themes could be mapped digitally. Each of the themes relates directly to the course themes. We will be speaking about all semester together.

In April, the students in São Paulo will provide you access to the digital maps that they are working on all semester. At that point, your job is to bring your historical knowledge to the table. Working in teams, you will provide historic context (from the course readings and discussions!) to increase the legibility of the maps and to help interpret the digital data (for FATEC students as well as for general audiences).

Together, you and the FATEC students will end the project by creating a proposal that uses the map data to inform a strategic urban intervention to improve the quality of life for residents in the area. The proposal will include 3-5 questions for reflection that demonstrate awareness of how similar themes or interventions have been received historically in Brazil.

Here is the grading scale for the course:

LETTER	RANGE (%)	LETTER	RANGE (%)	LETTER	RANGE (%)
	92 or above	B	82 - 87	C	70 - 77
A-	90 - 91	B-	80 - 81	D	60 - 69
B+	88 - 89	C+	78 - 79	F	59 or less

**Weekly Schedule:**

We meet on Tuesdays and Thursdays. In most cases (all but two, I believe), I will give a lecture on Tuesdays. Thursdays will be reserved for group discussion. Weekly papers are due, submitted electronically, on Turnitin (link via week's folder in Canvas) the night before the given discussion (which is usually Wednesday before midnight).

**Note:** I am always looking for engaging readings and fascinating primary sources. As a result, this section of the syllabus may be slightly altered on occasion to best fit our needs. Any such changes will be made at least one whole week in advance. Stay tuned on Canvas for each week's digitalized PDFs.

### **Week 1: Introductions**

Tuesday, Jan 6: Syllabus, Names, Expectations, Course Themes

Thursday, Jan 8: Lecture: "Contemporary Brazil"

*Reading:*

- Bartholomae: "Ways of Reading"
- Levine "How Brazil Works"
- DaMatta "Is Brazil Hopelessly Corrupt?"

### **Week 2: Key Concepts**

Tuesday: Lecture: "Contemporary Brazil Part 2"

Thursday: Discussion of Course Concepts

*Reading:* Ashcroft "Key Concepts"

### **Week 3: Conquest and Early Colonialism**

Tuesday, Sept 5: Lecture: "Early Colonial Brazil" and "Reading Art"

Thursday: Sept 7. Brazilian Independence Day. *No Class.*

### **Week 4: Colonial Economics and Slavery**

Tuesday, Sept 12: Mini-Lecture, "Fascinating Economics" and Discussion:

*Reading:*

- Baker "Resounding City"
- Metcalf "In-Betweens" in Beatties, ed, *Human Tradition*

Thursday, Sept 14: Mini-Lecture "Slavery" and Discussion:

*Reading:* *Human tradition*, "Zumbí."

*Viewing:* *Historias Mestiças*, "Slave Routes"

*Listening:*

- Clara Nunes, "Canto das Tres Raças"

- Edson Gomes, “Zumbi dos Palmares”
- Beth Carvalho, “Cem Anos de Liberdade”
- Natiruts, “Palmares”

### **Week 5: Colonial Politics, from Baroque to Broke**

Tuesday, Sept 19: Lecture, “Capitalism and Reform” & “Baroque Expression”

Thursday, Sept 21: Discussion and Potential Guest Lecturer

*Reading:* Nazzari, “José Antonio da Silva” from *Human Tradition*  
Excerpt from *Xica da Silva* monograph

### **Week 6: Monarchy: Cultural Missions and Insurrections.**

Tuesday, Sept 26: Lecture “The Court of Dom João VI”

Thursday, Sept 28: Discussion on Social Movements and Social Control

*Reading:*

- Kraay, “Daniel Gomes de Freitas” in *Human Tradition*
- João Jose Reis, *Dividing Slavery*
- Stein, “Paraíba Plantation”

### **Week 7: Nineteenth Century: Patronage to Abolition**

Tuesday, Oct 3: Patronage and Abolition Movements

Thursday, Oct 5: Discussion “House and Street”

*Reading:*

- Roberto DaMatta, “Casa and Rua”
- Lauderdale Graham, *House and Street*

*Viewing:*

- Patricia Gouvêa work at maepreta.com

### **Week 8: Citizenship in the City and in the Country**

Tuesday, Oct 10: Urban Reforms

Thursday, Oct 12: Discussion on Citizenship

*Reading:*

- Chris Dunn, “Intro on Citizenship”
- Meade “Vaccine Revolt”
- Diacon, “Rondón” in *Human Tradition*

### **Week 9: National Psychology**

Tuesday, Oct 17: Lecture: "National Psychology"

Thursday, Oct 19: Discussion

*Reading:*

- Graça Aranha, *Canaã*, excerpts
- Da Cunha, *Os Sertões*, excerpts
- Dain Borges, "Mirror of Progress" (On DaCunha)

### Week 10: Vargas Era

Tuesday, Oct 24: Lecture: "Vargas: Social Democrat or Authoritarian?"

Thursday, Oct 26: Discussion: Nation-Building in the Estado Novo

*Reading:*

- Levine, *Brazil Reader* "Vargas" and "Factory Rules"
- McCann, "Geraldo Pereira," in *Humane Tradition*
- Dávila, "Norma Fraga," in *Humane Tradition*

### Week 11: Utopias and Dystopias: Architecture and Race Relations

Tuesday, Oct 31: Lecture, "Building Brasília"

Thursday, Nov 2: Discussion: "Architecture, Music and Race"

*Reading:*

- Wisnik, "Doomed to Modernity"
- Holston, "The Spirit of Brasília"
- Abdias do Nascimento excerpt
- Levine, *Reader*: "What Color are you" with Varejão, "Tinta Polvo"

*Listening:*

- Vinicius and Baden Powell, *Afro-sambas*

### Week 12: Military Regime and the Economic "Miracle"

Tuesday, Nov 7: Lecture: "Military Dictatorship" and "Bending Beyond Art"

Thursday, Nov 9: Discussion "Protest Music"

*Listening:*

- Elis Regina & Joao Bosco (Bebado e Equilibrista and Como Nossos Pais)
- Chico Buarque, *Construção*
- Tropicalia, *Panis et Circenses*
- Beth Carvalho, *Pra Seu Governo*

*Reading:*

- Chris Dunn, "Tropicalia"

**Week 13: Return to Democracy**

Tuesday, Nov 14: “Student Movements and Return to Democracy”

Thursday, Nov 16: Discussion: Spaces of Democracy?

Reading:

- Caldeira, *City of Walls*, intro and ch 7.

Viewing:

- Visit: <https://www.11bienaldearquitectura.org.br/>

**Week 14: Social Issues in Neoliberal Brazil:**

Tuesday, Nov 21: Discussion of Biehl, *Vita*, Intro and Part 1 (1-66).

Thursday, Nov 23: Thanksgiving Holiday. No Class.

**Week 15: Social Issues, Continued**

Tuesday, Nov 28: Finish up conversation on Biehl, *Vita*:  
102-107; 179-186; 192-198; 274-277; 297-309.

Thursday, Nov 30: Course Review, Prep for Exam

**Week 16: Final Exam.**

Do not copy