

GSGS/AMST 3020: US-Brazil Relations: From the Early Twentieth Century to the Era of Trump and Bolsonaro

Instructor – Rami Stucky

Date – July 19 – August 12 (Summer Session III, 2021)

Meeting – Monday-Friday, 10:30 AM-12:45 PM

Email – rami.stucky@gmail.com

Office Hours – an hour before our meetings and an hour after; also, by appointment.

Number – 316-708-9404

Course Overview

Brazil, under Jair Bolsonaro, and the United States, under Donald Trump, both preside(d) over the worst COVID-19 numbers in the world; both presidents ascribed to neo-fascist tendencies that attacked people of color, LGBTQ communities, and immigrants; and both presidents adopted free-market approaches to tackling climate change while dismissing the seriousness of Amazon deforestation, the proliferation of wildfires, and the magnitude of hurricanes and earthquakes. Ever since Trump assumed office in 2016 and Bolsonaro followed in 2019, the two have frequently and publicly supported each other's policies. This course asks the question: "How did we get here? How did Brazil and the United States, by the 2010s, seem to converge onto such similar paths?"

This course answers the question posed above. However, instead of exclusively charting the history of fascism and authoritarianism in Brazil and the United States, this course sheds light on the contemporary moment by looking at the frequent cultural, economic, and political relations that Brazilians and Americans established for the last hundred years. This course begins covering topics that emerged roughly at the turn of the twentieth century and continues into the present. Students will learn about Ford Motor Company's exploration of Amazonian rubber in the early twentieth century, the role the American government played in overthrowing (or attempting to overthrow) Brazilian presidents in 1945 and 1964, and how recent Brazilian exports of açaí – purchased *en masse* by Americans – undermines Brazilian's ability to consume their own produce. We will also discuss how the exchange of popular culture between Brazil and the United States during the inter-war years influenced how each country understood race and nationality and how the ethos of the Monroe Doctrine and Good Neighbor Policy sent Brazilian musicians like Carmen Miranda to the United States and American musicians like Charlie Byrd to Brazil. The course looks at the political, economic, social, and cultural history of Brazilian-American relations to respond to the question "how did Brazil and the United States seem to converge onto such similar paths?" This course proposes that because the United States has always been influenced by the socio-economic climate of Brazil and Brazil has always been influenced by the socio-economic climate of the United States.

Course Goals

1. Serve as a place where students can start preparing for internships, jobs, and careers by completing relevant "mock" assignments.

2. Introduce students to several UVA faculty members, notably Anne Garland Mahler, Eli Carter, Camila Fojas, and Penny von Eschen.
3. Take advantage of the longer school days during the Summer Sessions to listen to a lot of music and watch films together.
4. Encourage students to think about the porousness of national borders and how Brazil and the United States each helped contribute to American and Brazilian cultural production, respectively.

(What This Course Doesn't Do)

1. Doesn't revolve around lectures.
2. Doesn't adhere to one specific methodology. (I.e., there will be a little bit of discussion on political science, a little bit of discussion about environmental science, some discussion of music theory, some discussion of anthropology, etc.)
3. Doesn't progress (entirely) chronologically. (Although we will try to address this issue as a class during our last week.)

Assignments

1. Response to *Vox* (**Due Wednesday, July 28**)
 - In 1,000 words, respond to Donna Bowater's article for *Vox* about the positive role of açai consumption. You are required to cite and reference the arguments of Grandin, Sassoon, and Magrath/Sanz. Additionally, you are required to find *one additional source of your choosing*. You can find more, especially if you agree with Bowater's take. But whatever you do, keep your response to 1,000 words.
 - *Extra Credit:* Submit your response to Bowater directly to *Vox*. They usually do not receive outsider articles, so finding a submission box is difficult. But you can submit a "tip" [here](#). Extra credit will be given not on the publishing of your response, but instead on just the attempt. Feel free to use a pen name/anonymous submission if you choose.
2. UVA Arts Board Proposal (**Due Wednesday, August 2**)
 - Imagine you're a member of the UVA Arts Board. Write a 500-word proposal explaining why you want to bring a certain musician, artist, painter, poet, actor from abroad (ideally Brazil or somewhere else in Latin America) to UVA. Even if you do not write about an artist from Brazil, contextualize your reasons for bringing them by nevertheless referencing and citing at least three of the following: the Dumon/Fléchet, Clark, Borge, McCann, and Goldschmitt.
3. State Department Internship Application (**Due Wednesday, August 11**)
 - Every year the United States State Department posts unpaid (!) internships for students who can choose to work in any number of fields. I am not expecting you to apply, nor am I encouraging you to. Rather, I would like to simply use the application as an opportunity to write your "final paper." The State Department application often asks why you would like to intern for them and what knowledge you can bring to the role; reinterpret this question as me asking you topics you

enjoyed in this class and what captivated you. Your writing should be no longer than 1,000 words. Feel free to intersperse aspects about your own life and how this material pertains to your career goals and broader interests. Refer to the arguments of at least four of the authors we have studied over the course of the semester. Additionally, you will have to, on your own over the course of the semester, read one of two books written by UVA faculty and include the argument of the either one of them in your mock “application”/final paper. The books are below and are both available via VIRGO:

- Fojas, Camilla. *Islands of Empire: Pop Culture and U.S. Power*. Austin, TX: University of Texas Press, 2014. This book discusses how American popular media (shows and films mostly) depict Guam, the Philippines, Hawaii, Cuba, and Puerto Rico and construct and maintain American empire. If you liked watching the films, the Carmen Miranda article, the Eli Carter article, etc. this would be the book for you.
- Von Eschen, Penny M. *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War*. Cambridge, MA: Harvard University Press, 2006. This book discusses President Eisenhower’s attempts to spread goodwill and diplomacy by employing jazz musicians and sending them abroad during the Cold War. If you liked reading the Dumon/Fléchet, some of the primary sources from the University of Arkansas, and some of the political science and international relations articles from the last unit, etc. this would be the book for you.

4. Timeline

- This class progresses chronologically, then jumps back to the twentieth century, then progresses chronologically, then jumps back, etc. To account for the fact that we discuss topics mostly thematically, I want us to take the last week to help summarize and contextualize our knowledge. For every reading in Unit 4, you must take a date (make sure it’s relevant) and add it to the timeline [here](#). Possible ideas for dates could be the election and terms of presidents, the passage of laws, the dates of wars, the dates of big important policies, etc. Additionally, go back to one of the articles from the previous units and include another cultural event that pertains/occurs around the same time as your political event. (So, you create two events in total for our timeline.) Together as a class we will construct a timeline of U.S.-Brazil Relations over most of the twentieth century.

5. Attendance over the course of the semester

- There will be readings every day. Almost all of them can be found on Collab. Ones with stars next to them are available via VIRGO. I hope you enjoy them, find them provocative, and not too daunting. I have included some (many) guiding questions on most of the articles to help you filter out what I think is necessary and direct you to what I think you can quickly skim. I am not asking you write any responses or daily journals. Instead, I ask that you do three things: **1**) state in a sentence or two, the author’s argument; **2**) state in a sentence or two the author’s evidence used to make their argument; and **3**) state in a sentence or two the author’s “intervention” (why they are writing the article/what other authors they are citing/what problem they are trying to solve in their article. Write these on a

piece of paper, keep them in your head, I don't care. But I will go around and ask everybody to contribute these three ideas aloud in order to compile some sort of consensus about what the article is about. Upon completion of this exercise, which will occur at the beginning of every class period, you will receive a 80% for the day. The rest of the 20% can be made up by contributing to our discussion. If I do not call on you to help summarize the article, then you will have the chance to get your participation points during discussion.

- Additionally, there will be days where we spend most of the class period watching a relevant film or listening to music together. You get a sense of how long those listening/watching sessions if you look to the right of the day of the week on your syllabus. On days where our time runs short and we don't have discussion, I will still call on people to summarize the readings for that day, but there will be no grade (i.e. everybody gets a 100) if there's no discussion. Other days our in-class activities will revolve around looking at advertisements together, reading reports from the State Department from the 1960s, or reading each other's responses and workshopping our writing.

Grade Breakdowns

1. Response to *Vox* (20%)
2. UVA Arts Board Proposal (20%)
3. State Department Internship (20%)
4. Timeline (20%)
5. Attendance (20%)

Unit 1: Environmentalism, Ford Motors, Açaí, and the Consequences of American Enterprise and Consumption

Monday July 19

Reading:

1. Paz, Christina. "What Bolsonaro's COVID-19 Case Tells Us About Trump's." *The Atlantic*, October 3, 2020. <https://www.theatlantic.com/international/archive/2020/10/donald-trump-jair-bolsonaro-coronavirus/616602/>.
2. Robert, Muggah. "Bolsonaro Is Following Trump's Anti-Democracy Playbook." *Foreign Policy*, January 14, 2021. <https://foreignpolicy.com/2021/01/14/bolsonaro-brazil-trump-anti-democracy-elections/>.

Course Overview

Individual Introductions

Tuesday July 20 (1hr, 58m)

Reading:

1. **Lund, Joshua, and Anne Garland Mahler. “Men with Guns: Cultures of Paramilitarism and the Modern Americas.”** *The Global South* 12, no. 2 (2018): 1–27. (UVA Faculty)

Guiding Questions: Who was Frederick Jackson Turner? How does Mahler imagine him as a paramilitary? What are the Pinkertons? How does the proliferation of colonialism lead to policing in the Pinkerton case? We are going to read more Micol Seigel later in the semester. What does she argue in this edited collection of journal articles (according to Mahler)? What are other examples of paramilitaries in the United States? Michel Misse focuses on Rio de Janeiro. Based on what Mahler says about her work, what are the *polícia militar*? How are the characters played by Tim Dugan and Roberto Nascimento (in the films *Standard Operating Procedure* and *Tropa de Elite*, respectively) similar? What does Mahler have to say about film characters such as Rambo? What does Rambo’s popularity (or prevalence) say about the American collective imagination and its embrace of paramilitaries?

In Class:

1. Padilha, José. *Tropa de Elite*. Zazen Produções, 2007.

Wednesday July 21 (4m)

Reading:

1. **Grandin, Greg. “Fordlandia: The Rise and Fall of Henry Ford’s Forgotten Jungle City.”** Interview by Amy Goodman and Juan Gonzalez, July 2, 2009.
https://www.democracynow.org/2009/7/2/fordlandia_the_rise_and_fall_of.
2. **Akhtar, Saima. “Employers’ New Tools to Surveil and Monitor Workers Are Historically Rooted.”** *Washington Post*, May 6, 2021.
<https://www.washingtonpost.com/outlook/2021/05/06/employers-new-tools-surveil-monitor-workers-are-historically-rooted/>.

Guiding Questions: Think about what Grandin is saying about his book, *Fordlandia: The Rise and Fall of Henry Ford’s Forgotten Jungle*. What kind of surveillance does Grandin say occurred at the Ford Motors plant in the Amazon? How does Grandin think Americans usually think of Ford and his management techniques? What evidence does Grandin offer that might differ from this common perception of Ford? How did Ford bring his management techniques to Brazil? What were they? How did they impact the local community? Given what you know, would you consider Ford – and his company’s presence – a type of paramilitary? Think about the recent article about Akhtar. What kind of surveillance is being used in the workforce today? How does it resemble and differ from what you know about the Ford plants in the USA and in Brazil? Can you add any other examples to bolster Akhtar’s argument? What about to undermine it? Would you consider Amazon factories/workplaces as places where paramilitarism thrives? (Think back to the Pinkerton examples provided in the Mahler.) Why or why not? If not, what might you call

it? Or does Akhtar's article and the contemporary American labor moment have nothing to do with Fordlandia or what you saw in *Tropa de Elite* or what happened during the Unite the Right rally?

In Class:

1. BBC Studios. *Henry Ford's Abandoned Factory in the Amazon | Brazil with Michael Palin | BBC Studios*. YouTube Video, 2014.
<https://www.youtube.com/watch?v=OYr8SicU5ck>.
2. Fisberg, Alex. *Fordlandia 2017 - Drone Footage*. YouTube Video, 2017.
https://www.youtube.com/watch?v=BLs_JUuBizI.

Thursday July 22

Reading:

1. **Woodard, James P. "Consumer Culture, Market Empire, and the Global South." *Journal of World History* 23, no. 2 (2012): 375–98.**

Guiding Questions: There are a lot of important terms that could be defined. What is Woodard's definition of "consumer culture?" What examples does he give of "consumer culture?" What examples do *other* historians give of "consumer culture?" What is "America's market empire?" What examples does he give? Would you include any other examples from material we've read? (i.e. the Grandin?) What about in other parts of the world? Do you see examples of "America's market empire" that Woodard does not mention? What are they? And what about the "global south?" What exactly does he mean?

In Class:

1. "Campaign Of The Week: Ford Motor Co. 'Duel In The Sun' (São Paulo)." *J. Walter Thompson Company News*, December 8, 1952.
2. "Ford Can't Sell Products, So Ford Sells Name." *J. Walter Thompson Company News*, December 28, 1953.
3. "Ford Motor Company, Exports Inc. -- São Paulo." *J. Walter Thompson Company News*, August 2, 1954.

Friday, July 23

Reading:

1. **Bowater, Donna. "This Tiny Berry Could Help Save the Amazon." *Munchies*, June 27, 2016.**

<https://www.vice.com/en/article/wnb7nx/this-tiny-berry-could-help-save-the-amazon>.

2. Sassoon, Mara. "The Murky Marketing of Superfoods—The Case of Açaí." *Metropolitan College Gastronomy Blog* (blog), April 28, 2020. <https://sites.bu.edu/gastronomyblog/2020/04/28/the-murky-marketing-of-superfoods-the-case-of-acai/>.
3. Magrath, Ainhoa, and Maria José Sanz. "Environmental and Social Consequences of the Increase in the Demand for 'Superfoods' World-Wide." *People and Nature*, no. 2 (2020): 267–79.

Guiding Questions: What similarities do you see between the history of açaí production and rubber production in Brazil? Now that you've looked at some advertisements that Ford Motors released in Brazil, what kind of marketing advertisement techniques do you think get used to sell automobiles and açaí? Do you get a sense of what the environmental impact of both productions is? What about the labor impacts? What do you make of the *Munchies* article? What kind of evidence does Bowater use to come to the conclusions she comes to? What about the Sassoon and Magrath/Sanz articles? What kind of evidence do they use to come to the conclusions they come to?

Unit 2: From Samba to Fusion: Music, Cultural Exchange, Itamaraty, and the State Department

Monday, July 26 (1h, 47m)

Reading:

1. Dumon, Juliette, and Anaïs Fléchet. "Brazilian Cultural Diplomacy in the Twentieth Century." *Revista Brasileira de História* 34, no. 67 (June 2014): 1–19.

Guiding Questions: What is Itamaraty? Does it have a United States corollary? What is "soft power?" What is "hard power?" Do Dumon and Fléchet's arguments support Woodard's? What are they both trying to say? When did Brazil's attempts to engage in cultural diplomacy begin? What was the Good Neighbor Policy? When was it active? Who were the presidents of the United States and Brazil at that time? What kind of image of Brazil did Itamaraty wish to promote? How did they do it? Do you see examples of that ethos in the advertisements J. Walter Thompson made for Ford Motors in Brazil? What image of Brazil did Itamaraty promote of Brazil that you don't see in advertisements? How did Brazil/Itamaraty conceive of its Afro-Brazilian population, for instance? What is *Orfeu Negro*? What did it portray? How did Itamaraty think of the film?

In Class:

1. Camus, Marcel. *Orfeu Negro*. Lopert Pictures, 1959.

- Raine, Philip. "Report on Visit to the United States of the Chamber of Deputies Committee on Foreign Relations," May 31, 1961. Bureau of Educational and Cultural Affairs Historical Collection. University of Arkansas Special Collections.

Tuesday, July 27 (1h, 29m)

Reading:

- Clark, Walter Aaron. "Doing the Samba on Sunset Boulevard: Carmen Miranda and the Hollywoodization of Latin American Music." In *The Tide Was Always High: The Music of Latin America in Los Angeles*, edited by Josh Kun. Berkeley, CA: University of California Press, 2017.**

Guiding Questions: What kind of music did Carmen Miranda sing? What was she known for, both in the United States and in Brazil? Under whose Brazilian (and American) presidency did she mostly perform? What were the political and social policies of those presidencies (specifically the Brazilian one)? What are some of the characteristics of her films? What do they convey? What does this, according to Clark, suggest about Hollywood's understandings of Brazil in particular, and Latin America in general? How did these films portray and stereotype blackness? What about femininity and gender? How does Clark see such films? With disappointment or optimism?

In Class:

- Cummings, Irving. *Down Argentine Way*. 20th Century Fox, 1940.

Wednesday, July 28 (2h) (Assignment #1 Due)

Reading:

- Borge, Jason. "Jazz and the Great Samba Debate, and Vice Versa." *Journal of Latin American Cultural Studies* 25, no. 3 (2016): 361–78.**

Guiding Questions: We read a lot about Carmen Miranda, a famous Brazilian samba star yesterday. Borge mentions a couple of other samba musicians in his article. Who are they? What did their music sound like? (i.e. who were they influenced by?) Who were some of the American artists that these Brazilian musicians listened to? What were the mechanisms that helped introduced Brazilians to American music? Is there anything you read that makes you think of the Woodard or the Grandin? Can you include the circulation of music alongside the circulation of açaí, rubber, and automobiles as examples of Brazilian and American commercial exchange? Borge focuses primarily on the reception of these samba musicians; what did the Brazilian press have to say about such musicians, particularly as it related to nationalism? Why did the press say the things they did? What were they worried about?

In Class:

1. Pixinguinha – *Raizes do Samba* (Compilation album released in 1999)

<https://open.spotify.com/playlist/7tL7sch7oJN9Ynl695lRWT?si=a865b5f0e81b4667>

- a. Batuque Na Cozinha
- b. A Tua Sina
- c. Cabide De Molambo
- d. Roxá
- e. Yaô
- f. Mironga De Moça Branca
- g. Qué, Qué, Ré, Qué, Qué
- h. Aí Seu Pingunca
- i. Estácio Mangueira
- j. Elizete No Chorinho
- k. Os Oito Batutas
- l. Fala Baixinho
- m. Samba do Urubu
- n. Odeon
- o. 1x0
- p. Urubatan
- q. De Mal Pra Pior
- r. Samba Fúnebre
- s. Carinhoso
- t. Sofres Porque Queres

2. Benny Goodman – *Live at Carnegie Hall, 1938* (released 1950)

<https://open.spotify.com/playlist/3iVPmh9RCSzlfmBAy6tJSF?si=a6ad786f49894cc7>

- a. Don't Be That Way
- b. Sometimes I'm Happy
- c. One O'Clock Jump
- d. Sensation Rag
- e. I'm Coming Virginia
- f. When My Baby Smiles At Me
- g. Shine
- h. Blue Reverie
- i. Life Goes To A Party
- j. Honeysuckle Rose
- k. Body and Soul
- l. Avalon
- m. The Man I Love
- n. I Got Rhythm

Thursday, July 29 (1h, 20m)

Reading:

1. McCann, Bryan. “Blues and Samba: Another Side of Bossa Nova History.” *Luso-Brazilian Review* 44, no. 2 (2007): 21–49.

Guiding Questions: In many ways, this article resembles the Borge as it talks about the musical exchanges between Brazil and the United States. However, instead of focusing on big band/swing and samba during the 1920s, McCann focuses on blues music and bossa nova during the 1950s and 1960s. What are the differences between bossa nova and samba? Where did the former and latter originate? What were their influences, respectively? What about big band/swing and the blues? Were bossa nova musicians listening to the same music that samba musicians like Pixinguinha were? How did American musicians then incorporate bossa nova into their own music? What is the “other side of the coin,” that McCann talks about? What was the political climate that helped foster the development of bossa nova? How did bossa nova reflect this political moment?

In Class:

1. Eliana Pittman – *Eliana e Booker Pittman* (1962)

<https://open.spotify.com/playlist/3eWHNrhBpplgbcGZsnF9OT?si=e458f667e4ad49af>

- a. Yes, Sir, That’s My Baby
- b. Baião Apagado
- c. Look For A Star
- d. Bate Que Bate
- e. Mama Don’t Allow
- f. O Barquinho
- g. A Luz Dos Teus Olhos
- h. St. Louis Blues
- i. Vou A Pé Até Lá
- j. The Birds of the Blues
- k. Mulata Assanhada
- l. Não Sei Porque

2. João Gilberto – *Chega de Saudade* (1959)

<https://open.spotify.com/playlist/1Ax0sahFNdStUK14bSNbOm?si=c43f06f47a8140f0>

- a. Chega de Saudade
- b. Lobo Bobo
- c. Brigas Nunca Mais
- d. Ho-Ba-Lá-Lá
- e. Saudade Fez Um Samba
- f. Maria Ninguém
- g. Desafinado
- h. Rosa Morena
- i. Morena Boca de Ouro
- j. Bim Bom
- k. Aos Pés Da Cruz
- l. É Luxo Só

3. Stan Getz – *Jazz Samba* (1963)

<https://open.spotify.com/playlist/22BbUHfljHHMzPZU2FPF9m?si=b98a400acf084d2c>

- a. Desafinado
- b. Samba Dees Days
- c. O Pato
- d. Samba Triste
- e. Samba De Uma Nota Só
- f. É Luxo Só
- g. Bahia

Friday, July 30 (1hr, 18m)

Reading:

1. **Goldschmitt, K.E. “From Fusion to Funk: Brazilian Musical Strategies of Racial Affiliation in the 1970s.” In *Bossa Mundo: Brazilian Music in Transnational Media Industries*, 76–105. New York, NY: Oxford University Press, 2019.**

Guiding Questions: What exactly did Brazilian musicians begin to do in the 1970s that distanced themselves from their bossa nova and samba predecessors? Who were some of these musicians? How did the press in the United States (and to a lesser extent, the United Kingdom) write about such musicians? What were some of the musical and aesthetic techniques that such musicians employed to market themselves during the 1970s? Why did they do this? What exactly was the political context in Brazil when they did this? Who ruled Brazil during the late 1960s and early 1970s? What types of policies characterized their rule? How did they differ from the 1950s, when bossa nova flourished? How did Brazilian musicians respond? What continuations do you see between the interactions between Brazil and the United States during this time period? Who, according to Goldschmitt, were some American musicians that incorporated the music of Brazilians during the 1970s?

In Class:

1. Airto Moreira – *Fingers* (1973)

<https://open.spotify.com/album/0QAzLcDuvTjdXQpvNsCtC5?si=BUnyokJjQLi8k49hCGR9qw>

- a. Fingers (El Rada)
- b. Romance Of Death
- c. Merry-Go-Round
- d. Wind Chant
- e. Parana
- f. San Francisco River
- g. Tombo In 7/4

2. Chick Corea – *Light As A Feather* (1973)

<https://open.spotify.com/playlist/1MQCruWtvk6IAXiXJKGl0W?si=701f6004c99b44f6>

- a. You're Everything
- b. Light As A Feather
- c. Captain Marvel
- d. 500 Miles High
- e. Children's Song
- f. Spain

Unit 3: Comparative Studies of Race and Blackness in Brazil and the United States

Monday, August 2

Reading:

1. **Hellwig, David J. "Racial Paradise or Run-around? Afro-North American Views of Race Relations in Brazil." *American Studies* 31, no. 2 (Fall 1990): 43–60.**

Guiding Questions: What is “racial democracy” in Brazil? Who spearheaded its idea? When? What about the policy of *branqueamento*, or “whitening?” What is it? Can you explain what the term “amalgamation” means? What are some examples of black newspapers in the United States? What did they think about race relations in Brazil? What was Marcus Garvey’s Universal Negro Improvement Association and what did they – and the organization’s associates – try to do with respect to Brazil? Did you get the impression that black intellectual’s praise of Brazil’s race relations changed over time? What was the intellectual trajectory of W.E.B. DuBois, for instance? Does Hellwig offer explanations why? What happened in the 1960s to cause an increased interest in Brazil and what were the consequences of that interest? How did black intellectuals and the black press understand Brazilian society during those decades?

In Class:

1. Workshop Assignment #1

Tuesday, August 3

Reading:

1. **Seigel, Micol. "Another 'Global Vision': (Trans)Nationalism in the São Paulo Black Press." In *Uneven Encounters: Making Race and Nation in Brazil and the United States*, 179–205. Durham, NC: Duke University Press, 2009.* (Find In Virgo)**

Guiding Questions: What are some examples of the Brazilian “black press? How did most blacks in São Paulo conceive of themselves? What terms did they use? (i.e. “black” or “African American”). What does Seigel argue that these terms suggest about how Afro-Brazilians conceived of themselves in relation to Africa, the larger diasporic community, and anti-racist struggles? How did the black press in São Paulo write about African Americans in the United States? Are there any links between what Seigel is writing and what you read in the Hellwig? Who is Robert S. Abbot? What did he think of Brazil? What were the responses to what he wrote about Brazil and race relations? What did the Brazilian black press do? What about the Brazilian government? What strategies did Afro-Brazilians employ to demonstrate their anti-racism? What about African Americans in the United States?

Wednesday, August 4 (Assignment #2 Due)

Reading:

1. Sansone, Livio. “Turner, Franklin and Herskovits in the Gantois House of Candomblé: The Transnational Origin of Afro-Brazilian Studies.” *The Black Scholar, The Living Legacy of Lorenzo Dow Turner: The First African American Linguist*, 41, no. 1 (Spring 2011): 48–63.

Guiding Questions: Who was Franklin Dow Turner? E. Frazier Franklin? Melville Herskovits? What did they write about? What were the names of some of their books and articles? When did they write? What was the consequence of their scholarship? How has their work impacted how we understand African retentions in North and South America in the aftermath of the slave trade? What were their contributions to the development of the field of African American Studies and Africana Studies? What do you think those contributions suggest about the formation of race within Brazil and the United States during the 1930s-1960s?

Thursday, August 5 (1hr, 7m)

Reading:

1. Alberto, Paulina L. “When Rio Was Black: Soul Music, National Culture, and the Politics of Racial Comparison in 1970s Brazil.” *Hispanic American Historical Review* 89, no. 1 (2009): 3–39.

Guiding Questions: What is *distensão*? What is the difference between the terms *black* and *negro*? What was the “predominant” understanding of Brazil’s racial composition for much of the twentieth century? Who were some members that dismissed the “black Rio” and “soul” phenomenon? What were the political criticisms on the right and the left? What were their arguments, especially those that referenced the United States? Do you see any similarities between the discussion between samba and soul during the 1970s and samba and jazz that Borge discusses? What was the response amongst some of black Rio’s participants and practitioners? Who were they? What were their arguments? What does the author say about black Rio’s relationship to consumerism and consumption? Can you make any links back to the Woodard? Can you see a through line between the 1920s and the 1970s, especially as it relates to the circulation of consumer goods in Brazil? Is there any way to place this article in the context of Goldschmitt’s chapter? Are

both scholars talking about similar things? If so, what is the different evidence they are using? Alberto mentions Bryan McCann often. We have read some of his articles already, although consistently refers to a book chapter we haven't read. Can you get a sense of McCann's larger intellectual trajectory just from what you read and what you've seen mentioned by Alberto? What about Brazil is he trying to argue, but in multiple and different ways, articles, and scopes?

In Class:

1. Toni Tornado – *Toni Tornado* (1972)

<https://open.spotify.com/playlist/1kqBBeuDWuclghqdLfs2fr?si=fc45e1cba3244d6a>

- a. Mané Beleza
- b. Não Grile A Minha Cuca
- c. Torinente
- d. Eu Duvido Muito
- e. Sinceridade
- f. Podes Crer, Amizade
- g. Aposta
- h. Bochechuda
- i. Uma Idéia
- j. Eu Tenho Um Som Novo
- k. Tornado

2. James Brown – *Say It Loud, I'm Black and I'm Proud* (1969)

<https://open.spotify.com/playlist/10t0A8yvJq6OOQr7OzrdENs?si=346e8e73f5b1486d>

- a. Say It Loud – I'm Black and I'm Proud (Pts. 1&2)
- b. I Guess I'll Have To Cry Cry Cry
- c. Goodbye My Love
- d. Shades Of Brown
- e. Licking Stick
- f. I Love You
- g. Then You Can Tell Me Goodbye
- h. Let Them Talk
- i. Maybe I'll Understand – Pt. 1
- j. I'll Lose My Mind

Friday, August 6 (1h)

Reading:

1. **Carter, Eli L. “Representing Blackness in Brazil’s Changing Television Landscape: The Cases of Mister Brau and O Grande Gonzalez.” *Latin American Research Review* 53, no. 2 (2018): 344–57. (UVA Faculty)**

Guiding Questions: What is Brazilian Pay TV and how does it differ from network TV? What is one of the issues with network TV, according to Carter? Give some examples of shows

that fall victim to this problem (or perpetuate it). How exactly do such shows perpetuate racism? How do they do so when they have black members in their cast? How do other shows manage to address race relations in Brazil more honestly, given that they might have entirely white casts? Is there a corollary in the United States? Do you feel like Netflix, YouTube, Amazon Prime, and Hulu have been able to talk about issues that network television (NBC/CBS/ABC) usually would not?

In class:

1. Porta dos Fundos. *O GRANDE GONZALEZ - EP01: O PALHAÇO*, 2016.
<https://www.youtube.com/watch?v=MHI9WQ9aVB0&list=PL7AQOFSA29pdMR7Ri-s3vuu0KG9X0AV4B>.
2. Porta dos Fundos. *O GRANDE GONZALEZ - EP10: A RECONSTITUIÇÃO*, 2016.
https://www.youtube.com/watch?v=T_PRZ_b8VM&list=PL7AQOFSA29pdMR7Ri-s3vuu0KG9X0AV4B&index=10.

Unit 4: Course Summary: The Political Relationship between Brazil and the United States in 1945 & 1964.

Monday, August 9

Reading:

1. **Bandeira, Luiz Alberto Moniz. "Brazil as a Regional Power and Its Relations with the United States." *Latin American Perspectives* 33, no. 3, no. 148 (May 2006): 12–27.**

In class: contribute to the timeline with information found in Bandeira. Include one date from Bandeira and contextualize it with material from the other three units.

Tuesday, August 10

Reading:

1. **Hilton, Stanley E. "The Overthrow of Getúlio Vargas in 1945: Diplomatic Intervention, Defense of Democracy, or Political Retribution?" *The Hispanic American Historical Review* 67, no. 1 (February 1987): 1–37.**

In class: contribute to the timeline with information found in Hilton. Include one date from Hilton and contextualize it with material from the other three units.

Wednesday, August 11 (Assignment #3 Due)

Reading:

1. **Pereira, Anthony W. “The US Role in the 1964 Coup in Brazil: A Reassessment.”** *Bulletin of Latin American Research* 37, no. 1 (2018): 5–17.

In class: contribute to the timeline with information found in Pereira. Include one date from Pereira and contextualize it with material from the other three units.

Thursday, August 12 (Last Day of Class)

Reading:

2. **Green, James N. “Conclusions: Making a Difference.”** In *We Cannot Remain Silent: Opposition to the Brazilian Military Dictatorship in the United States*, 359–66. Durham, NC: Duke University Press, 2010.* (**Find In Virgo**)

Final Considerations: I want to end with the Green because it circles back to our first couple of days in two ways. First, it discusses American interest in the Brazilian military dictatorship of the 1970s and the attempts by Americans to advocate on behalf of the victims of political violence and terrorism. In this way, the topic Green writes about bears some similarities to what Mahler was writing about: both are discussing the use of violence in Latin America, the Global South, and Brazil and the responses to such violence. But secondly, I wanted us to read the last chapter in Green’s book, because it asks the question “what can we do in the United States?” The last four units have discussed the relationship between Brazil and the United States from a number of lenses: the environment and commerce, music and cultural exchange, race and racial formation, and finally, political and governmental policy. Trump’s presidency has ended and, irrespective of Bolsonaro’s possible reelection, the mechanisms that put both presidents in power remain. So what can we do? Some of the assignments have tried to encourage you to find ways to take what you know and demonstrate them to the wider world: writing responses to *Vox* magazine, serving on the UVA arts board, and becoming involved with governmental policy through the State Department were the ways that came to my mind. There are many more that I encourage us to discuss and talk about.