

PONTIFÍCIA UNIVERSIDADE CATÓLICA DO RIO DE JANEIRO



CENTRO DE TEOLOGIA E CIÊNCIAS HUMANAS
DEPARTAMENTO DE FILOSOFIA

PUC
RIO

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| FIL 1260 | Tópicos Especiais BRAZILIAN CULTURE: ANTHROPOPHAGY AND TROPICALISM CULTURA BRASILEIRA: ANTROPOFAGIA E TROPICALISMO (A disciplina será ministrada em inglês; participações em sala e provas poderão ser feitas em português ou inglês; a bibliografia será bilíngue.) | |
| SEMESTER 2019.2 | CARGA HORÁRIA TOTAL: 60h | CRÉDITOS: 4 |
| Tuesdays / Thursdays 3pm-5pm | PROF: Pedro Duarte | |

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| GOALS | <p>Brazilian culture has long questioned its national identity. Since the novels of the 19th century, when Romanticism set the tone, this question has been at the core of most Brazilian art. This means that we could consider some art movements as we consider intellectual figures that thought about the cultural formation of Brazil. It is the case of Modernism, in the 1920s, with Mário de Andrade and Oswald de Andrade; and Tropicalism, in the late 1960s, with Caetano Veloso and Gilberto Gil. The metaphor of anthropophagy – as elaborated by Oswald in a 1928 manifesto – was the link between the two movements, because it made it possible to conceive the formation of Brazil as neither an imitation of the Western World nor as a completely self sufficient process alone. To practice anthropophagy was the task Brazil faced to open itself to the world, but only to culturally ingest this world and, through that, gain strength. Modernism consumed the European avant-gardes and Tropicalism did the same with rock 'n' roll, challenging the essentialist nationalism that was concerned about losing the country's purity. This anthropophagy was the cornerstone for imagining the formation of Brazil. It did not attempt to find a symbolical synthesis for national identity – but rather to search for an allegorical syncretism.</p> |
| DESCRIPTION (catálogo/site) | Disciplina teórico-prática voltada para apresentação de diferentes formas do exercício crítico nas artes. |
| PROGRAM | <ol style="list-style-type: none"> 1. The role of art and popular music in Brazil's search for national identity. 2. The transnational perspective: misplaced ideas or the space in-between? 3. Culture and politics in Brazil after the military coup of 1964. 4. Precedents of Tropicalism: Hélio Oiticica in arts, Glauber Rocha in cinema. 5. Brazilian popular music in the 1960s: poetry, engagement, and fun. |

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| | <p>6. Tropicalist avant-garde aesthetics in relation to Modernism and Bossa Nova.</p> <p>7. From revolution to rebellion: countercultural critique of moral conservatism.</p> <p>8. The anthropophagical manifestation in Tropicalism and culture industry.</p> |
| GRADING | The assessment will consist of two grades of the same weight: G1 and G2. The average will be calculated according to the criterion chosen by the department: Criterion III. |
| COURSE BIBLIOGRAPHY | <p>BASUALDO, Carlos (ed.). <i>Tropicália: A revolution in Brazilian culture (1967-1972)</i>. (Trans. A. Lorez, R. Nascimento, & C. Dunn). São Paulo: Cosac Naify, 2005.</p> <p>DUNN, Christopher. <i>Brutality Garden: Tropicalia and the Emergence of a Brazilian Counterculture</i>. North Carolina: The North Carolina University Press, 2014.</p> <p>VELOSO, <i>Tropical Truth: a story of music and revolution in Brazil</i>. Cambridge: Da Capo, 2003.</p> |
| COMPLIMENTARY BIBLIOGRAPHY | <p>BUARQUE DE HOLANDA, Sérgio. <i>Roots of Brazil</i>. Notre Dame: University of Notre Dame Press, 2012.</p> <p>CANDIDO, Antonio. <i>On literature and society</i>. New Jersey: Princeton University Press, 1995.</p> <p>PAZ, Octavio. <i>Children of the Mire</i>. Cambridge: Harvard University Press, 1991.</p> <p>SANTIAGO, Silviano. <i>The space in-between: essays on Latin American culture</i>. North Carolina: Duke University Press, 2002.</p> <p>SCHWARZ, Roberto. <i>Misplaced ideas: essays on Brazilian culture</i>. New York: Verso, 1992.</p> <p>* MUSIC AND FILM WILL ALSO BE USED IN THE COURSE.</p> |