

Universidade Federal de Minas Gerais Faculdade de Letras  
Faculdade de Letras - FALE  
Curso de Especialização em Ensino de Inglês – CEI

Moselle Ottoni Sant'ana

Material Didático para o Ensino de Inglês  
Tropicália and its effects: a study on a Brazilian cultural revolution

Belo Horizonte  
2023

Moselle Ottoni Sant'ana

Tropicália and its effects: a study on a Brazilian cultural revolution

Trabalho apresentado ao curso de Especialização em ensino de Língua Inglesa da Faculdade de Letras da Universidade Federal de Minas Gerais como requisito parcial para obtenção do título de Especialista em Ensino de Língua Inglesa.

Orientadora: Prof.<sup>a</sup> Dr.<sup>a</sup> Junia de Carvalho Fidélis Braga.

Belo Horizonte

2023



Universidade Federal de Minas Gerais  
Faculdade de Letras  
Curso de Especialização em Ensino de Língua Inglesa (CEI/ELI)

## ATA DA DEFESA DE TRABALHO DE CONCLUSÃO DE CURSO

**Nome da aluna: Moselle Ottoni Sant'Ana - Matrícula 2021659660.**

Às 16:10 horas do dia 16 de janeiro de 2023 reuniu-se na Faculdade de Letras da UFMG a Comissão Examinadora indicada pela coordenação do Curso de Especialização em Ensino de Língua Inglesa (CEI/ELI) para julgar, em exame final, o trabalho intitulado "Material Didático para o Ensino de Inglês: Tropicália and its effects: a study on a Brazilian cultural revolution", requisito final para obtenção do Grau de Especialista em Ensino de Língua Inglesa. Abrindo a sessão, a banca, após dar conhecimento aos presentes do teor das Normas Regulamentares do Trabalho Final, passaram a palavra a candidata para apresentação de seu trabalho. Seguiu-se a arguição pelos examinadores com a respectiva defesa da candidata. Logo após, a Comissão se reuniu sem a presença da candidata e do público para julgamento e expedição do resultado final. Foram atribuídas as seguintes indicações:

A Profa. Luciana de Oliveira Silva, indicou a (X) aprovação ( ) reprovação da candidata.

O Prof. Ronaldo Correa Gomes Júnior, indicou a (X) aprovação ( ) reprovação da candidata.

Pelas indicações, a candidata foi considerada aprovada (X) reprovada ( ).

Nota: 70

O resultado final foi comunicado publicamente a candidata pela banca. Nada mais havendo a tratar, encerrou-se a sessão, da qual foi lavrada a presente ATA que será assinada por todos os membros participantes da Comissão Examinadora.

Belo Horizonte, 16 de janeiro de 2023.

O trabalho atende aos requisitos do curso. A banca recomenda que o material passe por uma revisão textual rigorosa a fim de mitigar os erros, inadequações e equívocos ortográficos, melhorando a qualidade do texto. Recomendamos que a aluna certifique-se que as imagens utilizadas no material sejam referenciadas adequadamente. Além disso, acreditamos que elas podem ser exploradas em atividades de leitura e produção oral.

*Ronaldo Gomes Jr.*

Luciana de Oliveira Silva

## Resumo

Este estudo busca explorar, no ensino de língua inglesa para adolescentes brasileiros, um movimento artístico que revolucionou o Brasil. A ideia partiu de experiências e observações em escolas e cursos de idiomas, onde ensinam língua inglesa a partir de culturas completamente diferentes e distantes da realidade de estudantes brasileiros de escola pública e privada. O Tropicalismo foi um movimento essencial, de contracultura da época da ditadura militar, que precisa ser lembrado a fim de que jamais seja minimizado, visto que possui relação direta com um passado cruel da história do Brasil, o qual impacta negativamente a sociedade até os dias atuais. A base teórica deste estudo consiste em uma pesquisa sobre o movimento da Tropicália, criado por Caetano Veloso, que, por sua vez, é o artista que mais aparece ao longo de ambas as unidades do material didático desenvolvido. Para discutir cultura e linguagem, comentários de Crystal (2005), Celani (2016) e Dos Anjos (2019) foram selecionados, enquanto Richards and Rodgers (2002) fundamentam o engajamento dos estudantes em temas que possam interessá-los, como a música. Baseia-se, ainda, em Batstone (1994) para argumentar sobre os assuntos de gramática. Sobretudo, o material didático desenvolvido apresenta uma linguagem simples, acessível ao público-alvo, facilitando o processo de aprendizagem da língua inglesa e do movimento tropicalista.

**Palavras-chave:** Tropicália. Contracultura. Ensino de língua inglesa.

## Abstract

This study seeks to explore, in English language teaching to Brazilian teenagers, an artistic movement that revolutionized Brazil. The idea came from experiences and observations in schools and language courses where they teach English from completely different cultures and far from the reality of Brazilian students in public and private schools. Tropicalism was an essential counterculture movement from the time of the military dictatorship, which needs to be remembered so that it is never minimized, since it has a direct relationship with a cruel past in the history of Brazil, which negatively impacts society to this day current. The theoretical basis of this study consists of research about the Tropicália movement, created by Caetano Veloso, who is the artist that appears most throughout both units of the didactic material developed. To discuss culture and language, comments by Crystal (2005), Celani (2016) and Dos Anjos (2019) were selected, while Richards and Rodgers (2002) support students' engagement in topics that may interest them, such as music. This study is also based on Batstone (1994) to argue about grammar issues. Above all, the didactic material developed presents a simple language, accessible to the target audience, facilitating the process of the English language learning and the tropicalist movement.

**Key-words:** Tropicália. Counterculture. English language teaching.

## Contents

<b>1. INTRODUCTION.....</b>	<b>8</b>
<b>2. UNIT 1.....</b>	<b>10</b>
<b>3. UNIT 2.....</b>	<b>19</b>
<b>4. TEACHER'S GUIDE .....</b>	<b>28</b>
4.1 Overview Unit 1 .....	29
4.2 Overview Unit 2.....	32
<b>5. RATIONALE .....</b>	<b>35</b>
<b>APPENDIX .....</b>	<b>40</b>
<b>REFERENCES .....</b>	<b>44</b>

## Introduction

Throughout my school life, I have learned English through cultures far from mine, without actually being able to see myself learning a new language that would position me better in the world in the future, open new doors for me and enrich my professional curriculum. The school and the language course were always restricted to what did not belong to me as a Brazilian and an English-language learner. So, while I acknowledged that I did not need to fit into what I did not really want to, neither find interesting to me, I started to realize that to know how to speak correctly is enough. The acquisition of a new language has nothing to do with changing the accent or any kind of action that leads to “erase” learners’ identity, but with the opportunity to transform that language into something favorable for them.

This very material was produced in order to leave my desire to teach English through Brazilian culture to the academic field. Although some teachers are already doing this, it is still very little compared to the need to emphasize our values, all of which form a culture extremely rich in genius, creativity and passion. Having Tropicália as the theme of both units, therefore, broadly contemplates what I hope to see in the coming years – Brazilian English language teachers committed to teaching focused mainly on the culture of their country. I have been researching about Brazilian popular music since my childhood and I feel that teenagers who dive into this sea are few, which also awakens in me the desire to propagate the artists that sparkle the Brazilian sky.

However, the main objective of this material is far from being just a presentation of curiosities about the artists who formed tropicalism. The units developed aim to fulfill the mission of teaching the English language to Brazilian teenage students, showing the value that their culture has and that no matter how much we explore everything about it, there will always be more to explore. Each topic discussed was thought out so that all four skills (listening, speaking, reading and writing) were practiced in almost every exercise. Practicing the four skills, in any case, becomes inseparable when dealing with material that seeks to improve the second language being acquired.

Faced with countless reasons why we must be constantly alert to our not-so-distant past, which its consequences reflect on today's society, despite so many brilliant examples that have transformed the Brazilian culture, this material was created so that let us never forget what our brave young people of the 1960's suffered for more than two decades. The Tropicália movement was a vigorous artistic and political movement as well. It is time to talk about who the tropicalistas were, what the movement aimed at, what it promoted, and why and how it

ended. This and many other extremely relevant issues in our history deserve to be studied in all the contexts that fit it, even in English language teaching. To remember is to commemorate the accomplishments of those who dignified our art.



*UNIT 1*

## UNIT 1

### *Tropicalism: a Brazilian artistic revolution*

Let's share! At first, what comes to your mind when you read the term "tropicalism"?



The "manifest album" cover, 1968.

#### Getting into the spirit of Brazilian music

Listen to "Nine Out of Ten", by Caetano Veloso. Feel the song, its lyrics: [click here](#).

### *Listening time*

1) According to the title of the interview "Tropicalia: Caetano Veloso & Gilberto Gil on music, Brazil & friendship - BBC News" ([click here](#)), before you watch it, what do you think the interview is about?

2) Watch the video (click here) and answer to the questions:

a) What does the song being played at the beginning of the video say? What are its main words?

b) According to Caetano Veloso, what Gilberto Gil has brought to him? And what word did Gilberto Gil use to define Caetano Veloso?

c) In which period did the Tropicália emerge in Brazil?

d) Where was their home in exiled?

3) Read the sentences below, mark TRUE (V) or FALSE (F) based on what you have listened.

a) ( ) Caetano was Minister of Culture.

b) ( ) Caetano and Gil are from the state of Bahia, Northeast of Brazil.

c) ( ) They were very happy to be exiled.

d) ( ) Gil said slavery was abolished too late.

e) ( ) With the rise of Tropicália, they embrace Rock music and the electric guitar.



Caetano e Gil in London, 1968.

4) How impactful can a musical movement be for the political context of a country?

## Reading time

5) Take a look at the headline and the lead of the following article. Was do they say about Caetano Veloso's career?

### How Caetano Veloso Revolutionized Brazil's Sound and Spirit

*The musician's political persecution pushed him into a career he was never sure he wanted.*

By Jonathan Blitzer  
February 7, 2022

From The New Yorker.

6) Read the text below. What does it say about Caetano Veloso that caught your attention the most?

Veloso's preferred place in these gatherings at home is somewhere off to the side, so he can chat in relative peace. He is soft-spoken, even shy. As a boy, he once wrote, "I was timid and extravagant." He can seem suspiciously modest for a world-famous musician. Many of his contemporaries are technically superior, he'll say. "But there is this more mysterious aspect" to his talent, he told me: "The atmosphere that comes with my voice." He described it as "my presence, my personality," which echoed an old song of his, called "Minha Voz, Minha Vida," or "My Voice, My Life." His liquid tenor, melodic and trance-like, is one of the most distinctive voices in music. Away from the microphone, he listens intently, and goes into languorous digressions full of references to books and films. The theatre director Peter Sellars has written of Veloso, "What if John Lennon was a world-class intellectual with an insatiable curiosity for Third World literature and a deep adoration for Hollywood cinema, as seen from the wrong end of a telescope? What if Stevie Wonder could see and he loved movies?"

From The New Yorker.



Caetano Veloso, 1971.

7) According to The New Yorker's excerpt below, how was the experience of Tropicália to Caetano Veloso?

The responses to Tropicália weren't always so enthusiastic. The movement came to include the work of poets, filmmakers, and visual artists who put on provocative concerts, performances, and exhibitions, all meant to goad Brazilians and to expose them to the influences of the wider world. Veloso elicited violent reactions from students and doctrinaire activists on the left. He had grown his hair out and wore crop tops and tight-fitting pants that emphasized his androgynous features; he and his sister Bethânia looked identical. At one event, Veloso appeared in a green-and-black plastic jumpsuit, his chest covered in necklaces made of electrical wires. He did an erotic dance while reciting a mystical poem by the Portuguese writer Fernando Pessoa. The louder the crowds booed, the more intensely he writhed. A group of frequent collaborators, the rock band Os Mutantes, who were playing beside him, turned their backs to the audience. Gil jumped onstage to stand next to Veloso in solidarity. Abandoning the poem, Veloso shouted, "So you're the young people who say they want to take power! If you're the same in politics as you are in music, we're done for."

From The New Yorker.

8) After reading both excerpts, circle the correct alternatives.

a) In order to provoke the moralistic society, Caetano Veloso grew his hair out and emphasized his androgynous features at the stage to look like his sister, Maria Bethânia.

b) When younger, he defined himself as "timid and extravagant".

c) Caetano Veloso's voice is not considered as one of the most distinct in music.

d) He was booed by the audience while reciting a poem by Ferreira Gullar.

e) The Tropicália movement came to unite provocative artists in general.

9) What are your five key-words for each one of the texts?



Maria Bethânia and Caetano Veloso, 1972.

Let's discuss! Do you tend to be interested and research about Brazilian culture?

## Grammar

10) Observe the excerpts below about Tropicalism:

Many Brazilian artists were concerned about the arrival of Rock in Brazil, seeing it *as* an invasion of foreign music and a threat to Brazilian culture. These people were also critical of the role of the US government in supporting the dictatorship. Some artists even protested in a march against the electric guitar—what they saw *as* a symbol of American imperialism.

Tropicália was initiated by Caetano Veloso and also elaborated by him. Tropicalism redefined Brazilian music—which, until 1967, seemed to have had its peak with Bossa Nova, a mix of jazz and samba. With a completely new style, Tropicalists *like* Caetano Veloso and Gilberto Gil mixed psychedelia with Maracatu, samba, pop, and Capoeira.

From Pimsleur, "Tropicália: The Most Important Musical Movement You've Never Heard Of".

a) What do the *italic* words have in common?

b) How would you use them in a sentence? Give two examples.

### As or like?

**We use *like* (but not *as*) to compare two things:**

1. *She's got a headache like me.*
2. *Like the other students, he finds it a bit difficult to get to lectures early in the morning.*

**When we compare appearance or behaviour, we use *like*, not *as*:**

1. *That house looks like a castle.*

***As* is commonly used to talk about jobs:**

1. *He worked for a long time as a teacher in Africa.*

**The conjunctions *as* and *like* have the same meaning when used in comparisons. *Like* is a little more informal:**

1. *Nobody understands him as I do.*
2. *Nobody understands him like I do.*

From Cambridge Dictionary.

11) Complete the sentences with *as* or *like*.

a) Caetano Veloso performed the song "Alegria, Alegria" mixing Brazilian rhythms with electric guitar rock, shocking the audience, (*as or like*) he intended.

b) The Tropicalist movement caused transformations not only in music, but in art (*as or like*) a whole, (*as or like*) in the movies, theater performances and poetry.

c) The hippie counterculture was brought into Brazil, including the symbol of the peace, such (*as or like*) the fashions of long curly hair and brightly colored clothes.

d) The Tropicalist performances and shows fed a fire of resistance against the military dictatorship, tropicalistas were (*as or like*) guerrillas.

e) In short, tropicalism worked (*as or like*) a cry for freedom in the midst of a repressive culture and the most tyrannical regime in Brazil's history.

Adapted from Pimsleur, "Tropicália: The Most Important Musical Movement You've Never Heard Of".



Caetano Veloso, Festival Record, 1967.



Caetano Veloso and "Os Mutantes", 1967.

12) Complete the sentences using 'as' or 'like' (3 items remaining).

***as; like; like***

a) Tropicalism was also present in the visual arts, thanks to artists (*as or like*) Hélio Oiticica, Lygia Clark, Rogério Duprat and Antonio Dias.

b) The term 'Tropicália' derives from the name of a 1967 installation by the artist Hélio Oiticica. (*as or like*) he said, his work was inspired by life in the favelas of Rio.

c) A famous incident with the Brazilian flag in 1968 marked the end of the Tropicalia Movement. During a concert, with lots of people (*as or like*) the tropicalistas, a flag made by Hélio Oiticica was hoisted with the sayings Seja Marginal, Seja Herói (Be a criminal, Be a hero) with a picture of a famous drug dealer back then, known as Cara-de-Cavalo, who had been violently murdered by the police. The military canceled the concert and arrested Caetano Veloso and Gilberto Gil, but released them later on.

Adapted from Rio&learn - Tropicalism.

## Writing time

Let's discuss! What have you learned about Tropicalism so far?

13) Look at the pictures below that characterize Tropicalism and write down everything that you find interesting. Use *as* and *like* to make comparisons.

*e.g.: Gilberto Gil's album cover is very bright, it looks like a psychedelic art.*



Caetano Veloso wearing a "parangolé", made by Hélio Oiticica, 1967.



Art by Hélio Oiticica, 1968.



Gilberto Gil's album cover, 1968.

14) Choose an artist from Tropicália movement and do a research about he/she. Create a timeline with the most memorable events of his/her career. Use *as* and *like*.

Example:

Some of the most memorable moments of Gal Costa's career (60's to 70's)



Gal Costa, 1976.

1964

Debuted in Salvador in the show "Nós, por exemplo" and later participated in "Nova Bossa Velha, Velha Bossa Nova".

1969

Released her first solo album, called "Gal Costa". This album was **like** her cry of revolution.

1973

Had the cover of the album "Índia" censored by the military. At the time, she was known **as** the muse of the Tropicália.

1975

Joined the band "Doce Bárbaros" with Caetano Veloso, Gilberto Gil and Maria Bethânia.

15) Share your timeline on a social network of your choice so that others have access to this Tropicalist artist's career.

## Speaking time

16) Read the lyrics of the song "Mamma", by Gilberto Gil, and share you thoughts with the class.

"Mamma"

*Am gonna do my best again  
Am gonna go my way, mamma  
Tomorrow am gonna catch a train  
Don't try to hold me down  
I wanna put my chest against the wind  
From east and west once again  
Mamma  
Give me your blessing right now*

*Am gonna get ahead again  
Am gonna go my way, mamma  
Before you tie me to a chain  
Before you close me down  
So wide you should stretch your breast  
And hold my life inside yourself again  
Mamma  
Give me your blessing right now*

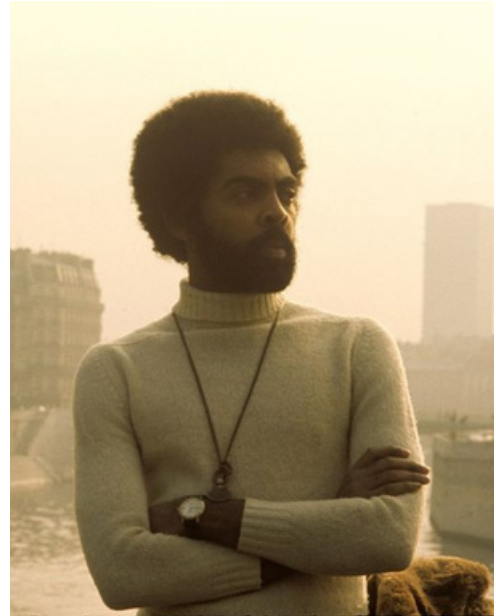
*I wanna kiss your face again  
Am gonna go my way, mamma  
Don't worry, don't cry, don't complain  
Don't try to hold me down  
How much you want your darling, baby  
Clinging to your long skirt again  
Oh, mamma  
Give me your blessing right now*

From Genius.



Gilberto Gil in London, 1970.

Let's share! What do you usually listen to? Recommend music artists or bands from our country to your colleagues.



Gilberto Gil during his exile in London, 1970.

17) In groups of three, discuss the following statements about the song "Mamma", by Gilberto Gil, and on how Tropicalism influenced current music.

a) "Mamma" is a song that addresses a mother's overprotective relationship with her adult son, who took the decision to leave home.

b) Gilberto Gil wrote "Mamma", among other songs, in English because of the poetic charge (combination of words and figures of speech: metaphor, antithesis, hyperbole etc.) during the period when he was exiled in London.

b) Tropicalism united a mixture of cheesy culture, psychedelic rock, classical music and popular culture. The lyrics of the songs were creative and innovative, which lasted in the proposal of many MPB songs.



*UNIT 2*

## UNIT 2

Let's discuss! How much do you know about the military dictatorship?

### *Brazilian culture as a revolution*



Chico Buarque and Gilberto Gil in the "Passeata dos Cem Mil", 1968,

### *Listening time*

1) Watch the video "How Brazil's Music Hid Protest Inside Harmony" ([click here](#)) and complete the sentences with the right words.

a) In 1964, president João Goulart was (*word 1*) by a military coup (*word 2*) by the U.S. government.

b) The institutional act #5 was (*word 3*) by dictator Artur da Costa e Silva on December 13, 1968.

c) The AI-5 gave exclusive dictatorial power to the president, suspending civil (*word 4*) for brazilian citizens, including free (*word 5*) and habeas corpus. It also introduced censorship to music and art the criticized the regime, leding to government approved music.

d) Artists of all kind begin to develop a social (*word 6*), believing that they could directly reach the public with messages of the (*word 7*) arrest in Brazil.

e) In "Construção", Chico Buarque encapsulated much of the political arrest of the time. The song uses a haunting repetitive (*word 8*) figure in the lyrics. Buarque talks about a death that messes up the traffic using the sound of the (*word 9*) right after, calling attention to the things the government did not care at all.

2) Some songs sound like a denouncement. Chico Buarque wrote a lot of songs that we can consider as political poetry. Choose one of his political songs, listen to it and explain it's meaning in your own words.

Tips: "Apesar de Você"; "Roda Viva"; "Cálice"; "Cordão"; "Acorda amor".

## Reading time

Let's discuss! How often do you read poetry? Do you like it?

Before tropicalism, (*word 1*). In 1958, the poets Haroldo de Campos, Augusto de Campos and Décio Pignatari, launched a manifesto entitled “Pilot Plan for Concrete Poetry” in the fourth issue of the magazine Noigandres. The aim was to question the traditional form of poetry structured on rhyme and meter, decreeing an end to verse and suggesting its substitution by new structures based on the spatial distribution of the words according to geometric alignment. In their search for a new form of articulating poetic expression, the Concretists would concentrate their concerns on the materiality of the word, (*word 2*).

Adapted from tropicalia.com.br

```

se
nasce
morre nasce
morre nasce morre
                                     renasce remorre renasce
                                       remorre renasce
                                         remorre
                                           re
re
  desnasce
desmorre desnasce
desmorre desnasce desmorre
                                     nascemorrenasce
                                       morrenasce
                                         morre
                                           se

```

“Nascemorre”, Haroldo de Campos, 1958.



“Viva vaia”, Augusto de Campos, 1949.



“Beba Coca-Cola”, Décio Pignatari, 1957.

Concrete poetry redeemed and radicalized the previous formalistic proposals permeating the avant-garde movements of the beginning of the century. (*word 3*): “Without revolutionary form, there is no revolutionary art”. Its principal influences were Mallarmé, James Joyce, Maiakóvski, Souzaândrade, Ezra Pound, e.e. cummings, João Cabral de Melo Neto and Oswald de Andrade.

As well as poets, Décio Pignatari and the Campos brothers were music critics for the big newspapers, giving intellectual backing to the Tropicalists’ innovations in popular music during the 60s. For them, (*word 4*), above all for acting in that band of experimentalism open to modern information. The song “Batmacumba”, by Gilberto Gil and Caetano Veloso, can be considered (*word 5*).

From tropicalia.com.br



Batmacumba, by Caetano and Gil, 1968.  
Art by Luiz Nascimento.



"O anti-ruído", Augusto de Campos, 1964

3) Read the text and write the missing sentences with the correct places in it.

a) on its sonorous (musical) and graphic (visual) qualities

b) concrete poetry arose in Brazil in the second half of the 50s as a movement of the literary avant-garde

c) the Tropicalist project was attuned to their aspirations

d) an example of the direct influence of concrete poetry on their work

e) The leitmotif of the Concretists was the distich of the Russian poet of the turn of the century, Maiakovski

4) Which concrete poem most caught your attention due to its structure and message? Why?

## Speaking time

Let's think! How can we see fashion as a political movement?



Jorge Ben, Caetano Veloso, Gilberto Gil, Rita Lee, Gal Costa, Arnaldo Baptista and Sérgio Dias, 1968.

Tropicalism became more than simply a musical revolution, but an aesthetic one. With necklaces, dresses, and makeup—symbols that flew in the face of the norms of the time about masculinity and morality—Tropicalist artists like Caetano Veloso had very rich visual references.

Arnaldo Baptista, from the rock group Os Mutantes, wore Romeo and Juliet-style clothes with a traditional northeastern Brazilian hat and a haircut that imitated the Beatles. His bandmate, Rita Lee, dressed in colorful clothes, witch hats, wedding dresses, and symbols of the American flower power movement. Their visual influences ranged from Brazilian icon Carmen Miranda to Andy Warhol's pop art, always aiming to be exaggerated, colorful, flashy, and strong—like Brazilian culture.

From Pimsleur, "Tropicália: The Most Important Musical Movement You've Never Heard Of".

5) After a shared reading of text above, discuss the following questions about the Tropicalism *fashion*.

a) In your opinion, what makes a singer or a band unique?

b) What is the relation between Tropicalism fashion and the purpose behind the principal concept?

c) What was the reason for the Tropicália's exaggerated clothes?

d) Tropicalists took inspiration from English and American artists. Why did this happen?

e) Do you think that the clothes used at the time of tropicalism could be worn again in nowadays? Would you wear them?



"Os Mutantes", 1967.



Tropicalistas, 1968.

The Tropicalists re-defined Brazilian fashion, art and music by appropriating elements of Western-style hippie fashion, such as psychedelic fabrics, mini-skirts, hot pants and micro dresses, which exposed legs and thighs, and using it to demonstrate their sartorial freedom under rigid political control. Under Tropicalia, the meanings of hippie fashion, although still remaining non-conformist and rebellious, took on new meanings relevant to their Brazilian context.

From The Courtland.



Gal Costa, 1968.

6) Tropicália's fashion was such a scandalous way to stand out. Artists were so fearless and poetic in every single detail. And still are. According to the words below, regarding fashion, speak up what first comes to your mind when you read them. Explain why.

*masculinity; exposed; morality; flashy*

7) In pairs, search more information about 1960's fashion trends in Brazil and share your conclusions with your colleague.

## Grammar

Let's share! What do you think of Brazilian musical evolution over the years?

Tropicalism have left an impactful inspiration to multiplicity of musical currents that are settle in Brazil today, thanks to the young artists of the 1960's. Their creativity and desire to freedom rocked Brazil. Tropicalism was *so* much more than a musical movement, it was *such* a big revolution that it will always reflect in every step of the way of Brazilian art. Because of this artistic revolution, Brazilian art became *so* interesting, *so* contagious and unique. Truly Brazilian.



Gal Costa and Caetano Veloso, 2011.



Jorge Ben Jor, 2018.



Tom Zé, 2022.



Rita Lee and Gilberto Gil, 2019.

8) The words in italic in the text express intensity, they are combined to explain positively Tropicália's impact. Is the intensity valid?

Read the sentences below and circle the ones based on the intensity needed for each one. Explain why.

a) For the tropicalists, the central goal was to make “Brazil exotic for both tourists and Brazilians alike”. *It was such a difficult* struggle whose purpose was not to produce a vague syncretism but to develop a social, political, and economic conscience, combined with aesthetic, existential, and moral requisites.

Adapted from Geneva Business New, "The Tropicalist mind revisited: an invitation to cannibalism".

b) The price that Brazil's Tropicalistas paid for standing up to *such* an oppressive government in the name of personal freedom, cultural identity, and free speech was exile, torture, and death. The best way to honor them is to learn from their

human – not musical – experiences and to protect your own country's promise of free speech and freedom for all.

Adapted from Connect Brazil, "Tropicália's Unvarnished Truth"

c) Tropicalismo was not intended to be an *so* anti-national movement, but a rejection of prescriptive formulas for producing authentic national culture. Caetano calls this an "aggressive nationalism" in which they assimilated advances in foreign pop music without sacrificing originality and authenticity.

Adapted from Homegrown, "Tropicália: An Artistic Revolution That Transformed Brazil's Counter-Culture".

### So or such?

We can use *so* and *such* to intensify adjectives, adverbs and nouns.

#### Adjectives and adverbs

We can use *so* with an adjective or adverb to make it stronger:

1. *It's so hot today!*
2. *She looks so young in that photo.*

If we are using the comparative form of the adjective or adverb, we use *so* much to make it stronger:

1. *They were so much more innocent when they were younger.*
2. *I work so much more quickly when I can concentrate.*

With a noun or adjective + noun, we use *such* to make it stronger.

1. *You're such an angel!*
2. *They're such lovely trousers. Where did you buy them?*

However, when we use much, many, little and few with a noun, we use *so* to make it stronger.

1. *There are so many people here!*
2. *I've had so little time to myself this week.*

We often use these *so* and *such* structures with that and a clause to say what the result is.

1. *It was so cold that the water in the lake froze.*
2. *He was such a good teacher that we all passed the exam.*
3. *There's so much noise that I can't think!*

Adapted from British Council.

9) Rewrite the sentences below placing *so* and *such* correctly.

a) Tropicalism clothes were authentic with all the colors and cuts. Completely stunning.

b) Brazilian popular music has always had beautiful arrangements.

c) Tropicália was versatile, it mixed bossa nova, rock 'n' roll, folk, African music, experimental music and fado.

d) Brazil is a culturally rich country!

## Writing time

Let's think! What would Brazilian music be without its revolutions?



Gal Costa and Caetano Veloso, 2011.

For Rolling Stone Brazil, 2011.



### Getting into the spirit of Brazilian music

Listen to “Miami Maculelê”, by Gal Costa. Feel the song, its lyrics: [click here](#).

"Miami Maculelê" rescues the sonic style of 'Miami Bass', an electronic hip-hop played a lot in the 80's in Brazil, and mixes it with Brazilian funk - more precisely, from Rio de Janeiro. Gal Costa was the one who sang "Miami Maculelê", Caetano Veloso was the one who wrote it. Both MPB artists reinvent themselves without fear of taking risks and receiving tough critics. Without tropicalism, this risk would probably be not possible.

10) Read the sentences below and choose one to research and develop an idea about it (140-180 words). Use *so* and *such*.

- a) Caetano Veloso led the Tropicália's movement.
- b) Gal Costa embodied tropicalism's innovative spirit.
- c) Gilberto Gil is an immortal tropicalist.

## *Teacher's guide*

Dear teacher,

Both units addresses the Tropicália movement — a revolution made in the 1960's that will always be present in every Brazilian contemporary artistic space. Above all, this very material is intended for teaching English language through Brazilian culture, exalting Brazilian art by presenting to students the genius of their country, since a lot of them know very little about the influences of their own music, poetry, fashion and visual arts in general.

The unit 1, "Tropicalism: a Brazilian artistic revolution", presents in general what Tropicalism was, its creators, main actors (the tropicalistas), what they created during the movement and the harshness of the military dictatorship.

The unit 2, "Brazilian culture as a revolution", presents in more detail arts that were impacted by the Tropicália movement. In addition, it discusses the consequences of this revolution in nowadays.

Each unit has its own section on all four skills, including grammar. Activities are instinctive, they were made for the intermediate level (B2). It is extremely necessary that you research about the Tropicália movement before bringing it to the classroom.

Have a nice trip to the 1960's and back to today!

The author.



# Overview

## Unit 1

Warm-up: next to the titles of the four skills sections. It begins with "let's discuss", "let's share" or "let's think".

Listening: video “Tropicalia: Caetano Veloso & Gilberto Gil on music, Brazil & friendship - BBC News”.

Reading: excerpts from the article "How Caetano Veloso Revolutionized Brazil's Sound and Spirit".

Grammar: *as* and *like*.

Writing: tropicalism characterizations and timeline.

Speaking: discussion about the song "Mamma", by Gilberto Gil.

### Warm-up

Teacher: before starting the contents, read the questions next to the titles before delving into the subject, so that students are situated about what will be presented. Promote a little discussion based on these questions to warm up.

## Listening

Teacher: play "Nine Out of Ten", by Caetano Veloso. Introduce the artist, talk about his work and his importance to Brazilian music.

Activities 1 and 2: ask about the words that called their attention in the enunciation. Play the video more than once if you feel the need, wait for students to answer the questions and discuss the answers with them.

*Answer key: a) reggae, "alive and vivo", "and I know that one day I must die"; b) everything, profound; c) in 1968, during the military dictatorship; d) London*

Activities 3 and 4: keep the discussion about the video, mark true and false with the class.

*Answer key: T - F - T - F - T - T*

Suggestion: emphasize the impact of art in social and political contexts.

## *Reading*

Teacher: promote a discussion about revolutions.

Activity 5: point out the main word of Veloso's headline, which is "revolutionized". Listen to what students have to say.

Activities 6 and 9: students should do them individually.

Activity 7: explain that Veloso had a tough time being provocative because of many people close minded.

Activity 8, *Answer key: a, b, e*

## *Grammar*

Teacher: pay attention to all of the alternatives of the questions, make some points about what you find more interesting to explore. Let students to conclude that "as" and "like" are mainly used to make comparisons.

Activity 10: students should write their own examples.

Teacher: explain the grammar subject, give more examples if you want to. Help students to clear their doubts. Ask them to rewrite their sentences if there are any mistakes.

Suggestion: discuss about different music rhythms, art from the favelas/inspired by the favelas.

Activity 11, *Answer key: as, as / like, as, like, as*

Activity 12, *Answer key: like, as, like*

## *Writing*

Teacher: review what has been said so far to reinforce what you have learned from previous activities. Ask students what are their favorite topics so far.

Activity 13: take a deep look at the pictures, explore the art behind them.

Activities 14 and 15: remind what a timeline consists of. Let students study tropicalistas' artists and choose the who they feel most represented. Continue working with *as* and *like*. Encourage students to publish their timelines.

## *Speaking*

Teacher: ask students to share their taste in music. Remind them of Caetano Veloso's relationship with Gilberto Gil. Emphasize that Gil was as important as Caetano for Tropicália.

Activity 16: play "Mamma", by Gilberto Gil. Introduce the artist, talk about his work and his importance to Brazilian music. Let students express their opinions about the song.

Activity 17: discuss factors that can influence a musician's poetic license, such as living in a foreign country and talking a foreign language.

Suggestion: explain that Gilberto Gil stayed in London with Caetano Veloso, and their respective families, still working with music.

# Overview

## Unit 2

Warm-up: next to the titles of the four skills sections. It begins with "let's discuss", "let's share" or "let's think".

Listening: video "How Brazil's Music Hid Protest Inside Harmony".

Reading: Tropicália's concrete poetry.

Speaking: Tropicália's visual references reflected in the clothes.

Grammar: *so* and *such*.

Writing: the mix of different music genres.

### Warm-up

Teacher: before starting the contents, read the questions next to the titles before delving into the subject, so that students are situated about what will be presented. Promote a little discussion based on these questions to warm up.

## Listening

Teacher: bring more information about the military dictatorship, explain that many people were threatened with death, killed, tortured and exiled. Mention that artists were always controlled, everything would pass to the militaries before going to public. Many art pieces, songs, theater performances etc. were censored.

Activity 1: play the video more than once if you feel the need, wait for students to answer the questions and discuss the answers with them. It is important to activate their memory.

Answer key: a) *overthrown* / *sponsored*; b) *issued*; c) *liberties* / *speech*; d) *responsible* / *political*; e) *melodic* / *horns*

Activity 2: it should be individually and orally.

Suggestion: play "Apesar de Você", "Roda Viva" and "Cálice".

## Reading

Teacher: ask students if they are familiar with poetry, discuss how a poem can be written in many ways. Explain that "concrete poetry" it is an "object-poem" and it was focused on the graphic aspects, where the poet mixed word, sound and image.

Suggestion: focus on the examples of concrete poetry disposed, take a deep look at them with the class.

Activity 3: students should read the text to become familiar with it and fill in the blanks according to the context of each excerpt.

Answer key: b, a, e, c, d

## Speaking

Teacher: promote a discussion about 1960's clothes, explore details in the pictures of the tropicalistas.

Activity 5: after a shared reading with the class, let students share their opinions of each topic presented.

Activities 6 and 7: remind the concept of "hippie", emphasize that clothing is also a political act and remains subjugated to this day. Discuss about society's hypocrisy about how people should dress, behave, be who they are. Encourage students to ask students to do more research on how tropicalistas dressed and share their findings.

## Grammar

Teacher: ask students to pay attention to the *italic* words from the text and if they are already familiar with them while discussing Tropicália's revolution. Take a deep look at the tropicalistas in more recent photos.

Activity 8: it should be individually. At this first moment, there are only personal responses, as it depends on each student what should or should not happen to the intensity of *so* and *such*.

Suggestion: before listening to their responses, check what can be considered.

Teacher: explain the grammar subject, give more examples if you want to. Help students to clear their doubts.

Activity 9, Answer key: a) *Tropicalism clothes were so (or such) authentic with all the colors and cuts.*  
b) *Brazilian popular music has always had such beautiful arrangements.*  
c) *Tropicália was so versatile, it mixed bossa nova, rock 'n' roll, folk, African music, experimental music and fado.*  
d) *Brazil is such a culturally rich country!*

## *Writing*

Teacher: review what has been said so far to reinforce what you have learned from previous activities. Ask students what are their favorite topics so far. Discuss the influence of Tropicália on the Brazilian musical revolution. Explain that Caetano Veloso and Gal Costa maintained a friendship since the 60's and always had a musical partnership where Caetano wrote songs for her to sing.

Activity 10: play "Miami Maculelê", by Gal Costa. Point out the different genres in the same song. The idea must be develop with intensity, where students have to use *so* and *such* to memorize grammar subject.

Suggestion: make a final discussion about how Brazilian culture should be further studied in English language learning.

## Rationale

It is common that in English language teaching in Brazil, students are always dealing with a culture that is not part of their reality – the American and/or British culture. Thinking about the need to teach English to Brazilians through their own culture, I developed this material in order to introduce students to something that has revolutionized various fields of Brazilian art. Tropicalism is hardly taught in schools, although it was a decisive movement for artists during the time of the military dictatorship – a dark past for Brazil, which must never be forgotten so that it does not happen again. Because the end of the military dictatorship is not far away, it is urgent that students find out about everything that censorship obstructed over the years. Death threats, torture, deaths and exiles marked Brazil from the 1960's to the mid-1980's.

To know the culture of your own country is to know yourself, as well as to know your country's past. The answers and consequences of what is happening in the present are in the past. In Brazil, art is still little appreciated in view of the genius of so many artists that we are honored to be able to call them ours, who contributed to greater freedom of expression. Brazilians still lack the undeniable pride of having shared the same space and time with people who were part of the formation of a striking culture that is admired by so many around the world. Tropicalism, however, was a revolutionary movement that acted in favor of the counterculture at the time (the dictatorship), and because of that, today we can enjoy artistic freedom.

Therefore, choosing tropicalism as the main theme in both units emphasizes my wish that more English language teachers pay more attention to the things that make up their country. Especially art, which is always the victim of ignorance arising from a harmful wave that hangs over people alien to what truly keeps the spirit free. As the illustrious poet Ferreira Gullar already said, “art exists because life is not enough”. This just confirms that we have to increasingly value what is ours. Furthermore, it is essential to reinforce in the classroom that one should never try to erase other's identity while learning a new language. Pronunciation and accent are different things, where one must be elaborated correctly, while the other must not be lost to the influence of North American countries.

Above all, studying what Tropicália was and its effects, especially for current Brazilian music, is instigating, since music has the power to positively infect people. Knowing what is behind music, how it was shaped and revolutionized, is indispensable in English language classes, where the teacher has more advantage or at least should have to work with a fluid creativity, which starts from the teacher and the students. According to Caetano Veloso, the

idealist of the Tropicália movement, “we Brazilians should not imitate but devour new information, wherever it comes from, or, in the words of Haroldo de Campos, assimilate the foreign experience under a Brazilian species and reinvent it in our own terms” (VELOSO, p. 172, 1997, my translation).<sup>1</sup>

The idea of “cultural cannibalism” suited the tropicalistas, as Caetano claims, they all “ate” personalities such as The Beatles, Jimi Hendrix and Janis Joplin. For this reason, it is admitted that the tropicalism revolution, in the face of what was considered Brazilian popular music, also blossomed due to the influences of foreign artists. The difference, however, is that tropicalistas delivered something reinvented, innovatively Brazilian. Discussing this topic in the classroom shows students those Brazilian artists, in addition to having their individual characteristics, have always sought influences, like any and all artists from every country, outside their comfort zone, transforming what they pick up into something unique. Bossa nova, samba, frevo, maracatu, forró, funk, baião, xote and xaxado, coco, lundu and maxixe represent the Brazilian genius.

But more than the music, this material presents other factors that contributed to the enormous reach of Tropicália. The poetry, the way they dressed, how they spoke and acted, were all part of a political act. Even if the young artists of the 1960’s had no idea of the impact they would naturally make in the future, they were brave and provocative enough to face the cruelty of repression. Tropicalism still represents a rebellious nation that does not give up its autonomy, its right to come and go as and when it wants. Tropicalism represents the fight against hypocrisy, against everything that prevents Brazilians from culturally evolving. Social changes like these can be very inspiring for students.

Studying tropicalism is always bringing to light the combination of Brazilian culture and language, and the language used is foreign. Increasingly, it is noted that there is no reason to teach English without using students’ culture. After all, the closer to reality and the more representative it is for those who are learning, the teacher will have a greater reach in terms of learning performance and consequently the feeling of belonging for learning a second language through something that comes from their country. According to Celani (2016, p. 551, my translation), “[...] knowledge, culture and language should not be understood as

---

<sup>1</sup> Original text: Nós, brasileiros, não deveríamos imitar e sim devorar a informação nova, viesse de onde viesse, ou, nas palavras de Haroldo de Campos, assimilar sob espécie brasileira a experiência estrangeira e reinventá-la em termos nossos.

decontextualized and homogeneous concepts, but rather as dynamic concepts, in continuous production and reconstruction.”<sup>2</sup>

From this material, students are responsible for shaping the knowledge produced and shared in the classroom, as it is the narratives of their cultural reality that will explore each topic proposed by the units developed here. Education as a liberating practice, by Paulo Freire, is especially vivid in this material, since the theme exactly defends the freedom to be what one is. Therefore, feeling free to create through a theme of rupture results in a liberating practice. The need to work on Brazilian themes in English language classes also stems from the fact that language teaching is something much greater than the production of knowledge, given that changes occur even in the learner's personality. Dos Anjos (2019, p. 14) explains that "those who start in the endeavor of learning a foreign language never emerge at the end of the process as the same person." For more:

The process of teaching/learning a foreign language is an eminently political process in another sense as well. In addition to the transformation that the apprentice inevitably undergoes, it is also necessary to face the way in which contact with the other language (and consequently the new culture) makes the learner forced to review a series of values that until then he thought were the only acceptable ones. Learning a foreign language is a question of transculturation. [...] But this is where one of the most intriguing feats lies: the learner also becomes, throughout the learning process, a meeting point between the two cultures in question. It works like a strange test tube, or rather, a melting pot, where the two cultures mix and transform in a new culture (DOS ANJOS, 2019, p. 14-15, my translation).<sup>3</sup>

Because of such a "mixture of cultures" that happens during the process of a foreign language learning, the teacher must be attentive to what passes to students, so that they do not fall into the illusion of wanting to change their identity to fit into something that does not belong to them, even if changes in behavior and worldview are unavoidable. The difference in applying national culture content is that students do not lose constant contact with what is truly close to them nor do they tend to depreciate what comes from their country. Obviously, it is interesting

---

<sup>2</sup> Original text: [...] saber, cultura e linguagem não devem ser entendidas como conceitos descontextualizados e homogêneos, mas sim como conceitos dinâmicos, em contínua produção e reconstrução.”

<sup>3</sup> Original text: O processo de ensino/aprendizagem de uma língua estrangeira é um processo eminentemente político também num outro sentido. Além da transformação que o aprendiz inevitavelmente sofre, é preciso encarar também a forma como o contato com a outra língua (e conseqüentemente a nova cultura) faz com que o aprendiz seja obrigado a rever uma série de valores que até então ele achava que fossem os únicos aceitáveis. A aprendizagem de uma língua estrangeira passa por uma questão de transculturação. [...] Mas é aqui que reside uma das façanhas mais intrigantes: o aprendiz também se transforma, ao longo do processo de aprendizagem, como um ponto de encontro entre as duas culturas em questão. Ele funciona como se fosse um estranho tubo de ensaio, ou melhor, um caldeirão, onde as duas culturas se misturam e se transformam numa nova cultura.

and indispensable for the teacher to bring other countries' culture to the classroom. Knowing the diversity that inhabits the world includes the freedom to teach and learn.

Before anything else, the world has been speaking English and this has caused the language to be “de-foreignized”, according to the culture of each place that has adopted the English language to communicate worldwide. Crystal (2005, p. 35, my translation) argues: “What happens when a large number of people adopt English in a country? They develop their own English. There are now many new varieties of spoken English developing around the world”<sup>4</sup> [...] and continues: “Why did they appear? Because of the need to express a national identity” (CRYSTAL, 2005, p. 35, my translation).<sup>5</sup> Thus, despite those changes acquired during the learning of a new language, every country in the world that speaks English has adapted this global language in its way, with the intention of ensuring that the influences of countries such as the United States and England do not impact more than their own influences.

The units of this material seek to engage students, so they can learn from the perceptions they acquire according to each topic addressed. The aim is to talk about a revolutionary movement, exploring some of the points that stand out the most when talking about Tropicália. As Richards and Rodgers (2002, p. 223) claims, “engaging learners in tasks work provides a better context for the activation of learning processes than form-focused activities, and hence ultimately provides better opportunities for language learning to take place”. Since communication is the center of this study in the classroom, the first unit presents tropicalism as a whole: its main participants, productions and its intervention in the music of the time.

The unit one begins with an interview in video format, where Caetano Veloso and Gilberto Gil talk about their friendship and what happened to Brazilian popular music after tropicalism. This very video is important as it introduces the singers to students from their own versions of their trajectories since the 1960's, and is the starting point for practicing all the four skills. After an interview with two of the pillars of tropicalism, the selected texts discuss the entire trajectory of these artists who faced a dictatorship in favor of artistic freedom. Caetano Veloso is the artist who appears most in this material, as he was the greatest creator of Tropicália.

Even the topic of grammar does not fail to discuss the effects of tropicalism and the resistance to the barriers imposed on artists at the time. Aiming to work with grammatical

---

<sup>4</sup> Original text: O que acontece quando um grande número de pessoas adota o inglês em um país? Elas desenvolvem um inglês próprio. Existem agora muitas variedades novas de inglês falado se desenvolvendo ao redor do mundo [...].

<sup>5</sup> Original text: Por que surgiram? Por causa da necessidade de expressar uma identidade nacional.

subjects that are very used in everyday life in both units, in the first one the correct use of "as" and "like" is practiced, since it still raises a lot of doubt among students. BATSTONE (1994, p. 100) explains that “grammar has evolved to help us to function effectively in social life. In fact, it is hard to disentangle grammar from the very processes of socialization which we take for granted”. Next, the creation of a "timeline" is requested, which is a great opportunity for students to research the artists who most enchanted them. It is also interesting that Caetano Veloso and Gilberto Gil composed songs in English when they were exiled from Brazil, which “facilitates” the process of sharing reflections without the need for a translation. Soon after, a composition by Gilberto Gil, in English, is the agenda for discussion.

The unit two is denser, as it is already starting to lift the censorship that prevailed in the military dictatorship against artists. A video that talks about this subject and analyze a song by Chico Buarque is introduced. By that, students can understand the complexity of what such censorship was and the creativity of the composers to have their songs pass through the censorship. There were several subliminal messages used by Chico Buarque, known as one of the most ingenious artists in Brazil, who has been renowned since the 1960's. Then, a discussion is proposed on the “concrete poetry” brilliantly created during Tropicália, where some examples are exposed and students can delve into the modernism that emerged with the tropicalistas. A new way of making music and writing poetry began.

Certainly, with so much revolution happening in the Brazilian arts, a new way of dressing was emerging. In the unit two, clothes are also discussed, since they represent the liberation of so many precepts required not only by the military, but by straight society. Taking into account the everyday usage of those who are learning English and/or those who already speak English, "so" or "such" is the subject of grammar. Activities that contemplate questions about Tropicália reinforce the use of "so" and "such". According to Batstone (1994, p. 52), “in process teaching [...], we need to constrain and regulate the learner's involvement, fashioning contexts which promote no just active participation, but the activation of grammar.” Finally, the unit two concludes with the current music influenced by the tropicalist movement, as an example from the result of what that revolution was.

## Appendix

### Images:

#### Unit 1

1. Unit 1 cover: <https://imagesvisions.blogspot.com/2019/09/caetano-veloso-e-o-parangole.html>
2. The “manifest album cover”: <https://g1.globo.com/pop-arte/musica/noticia/2018/08/07/tropicalia-ou-panis-et-circencis-completa-50-anos-conheca-os-bastidores-do-disco.ghtml>
3. Caetano and Gil in London, 1968: <https://i1.wp.com/noize.com.br/wp-content/uploads/2015/03/caetano-e-gil1.jpg?ssl=1>
4. Caetano Veloso, 1972: <https://www.rockaxis.com/img/newsList/2522835.jpg>
5. Maria Bethânia and Caetano Veloso, 1972: <https://oglobo.globo.com/blogs/blog-do-acervo/post/2022/12/caetano-veloso-maria-bethania-e-um-ano-que-definiu-suas-vidas-ha-meio-seculo.ghtml>
6. Caetano Veloso, Festival Record, 1967: <https://efemeridesdoefemello.files.wordpress.com/2013/09/15set13.jpg>
7. Caetano Veloso and “Os Mutantes”, 1967: <https://i2.wp.com/irradiandoluz.com.br/wp-content/uploads/2008/08/E%CC%81-proibido-proibir-Caetano-Veloso-Os-Mutantes-Vaia.jpg?w=640&ssl=1>
8. Caetano Veloso wearing a “parangolé”, made by Hélio Oiticica, 1967: <https://veja.abril.com.br/wp-content/uploads/2022/08/CAETANO-VELOSO-TROPICALISMO-copy.jpg?quality=70&strip=info&w=928&w=636>
9. Art by Hélio Oiticica, 1968: <https://mam.rio/obras-de-arte/por-que-homenagear-bandidos/>
10. Gilberto Gil’s album cover, 1968: [https://www.researchgate.net/figure/Figura-3-Capa-do-disco-Gilberto-Gil-1968-com-projeto-grafico-de-Rogério-Duarte\\_fig3\\_326606774](https://www.researchgate.net/figure/Figura-3-Capa-do-disco-Gilberto-Gil-1968-com-projeto-grafico-de-Rogério-Duarte_fig3_326606774)
11. Gal Costa, 1976: <https://www.blogdoarcanjo.com/wp-content/uploads/2022/11/gal-costa-foto-anos-70.jpg>
12. Gilberto Gil during his exile in London, 1970: <https://odia.ig.com.br/diversao/celebridades/2021/12/6305611-gilberto-gil-relembra-imagens-de-exilio-em-londres.html>
13. Gilberto Gil in London, 1970: <https://s2.glbimg.com/1LEZiBtChZxS0umInbWU7N0ns8g=/0x0:1080x1080/924x0/smart/filt>

ers:strip\_icc()/i.s3.glbimg.com/v1/AUTH\_59edd422c0c84a879bd37670ae4f538a/internal\_photos/bs/2021/j/5/dQnsWpRx63gVpp9T3Fug/gillondres.jpg

## Unit 2

1. Unit 2 cover: <https://www.penguinlivros.pt/wp-content/uploads/2022/01/CL53620-644x1024.jpg>
2. Chico Buarque and Gilberto Gil in the Passeata dos Cem Mil, 1968: <https://mrpitamarfranco.com.br/panteao/2021/06/arte-pela-democracia-as-cancoes-de-protesto-num-pais-sob-regime-ditatorial/>
3. “Nascemorre”, Haroldo de Campos, 1958: <https://brasilecola.uol.com.br/literatura/haroldo-de-campos.htm>
4. “Viva vaia”, Augusto de Campos, 1949: [http://www.antonimiranda.com.br/poesia\\_visual/augusto\\_de\\_campos2.html](http://www.antonimiranda.com.br/poesia_visual/augusto_de_campos2.html)
5. “Beba Coca-Cola”, Décio Pignatari, 1957: <https://abcedaescritacriativa.wordpress.com/2014/07/08/beba-coca-cola-decio-pignatari/>
6. Batmacumba, by Caetano and Gil, 1968. Art by Luiz Nascimento: [https://issuu.com/nascimento.lfr/docs/03\\_-\\_batmacumba](https://issuu.com/nascimento.lfr/docs/03_-_batmacumba)
7. “O anti-ruído”, Augusto de Campos, 1964: <https://comunicacaoeartes20122.wordpress.com/o-anti-ruído-augusto-dos-campos/>
8. Jorge Ben, Caetano Veloso, Gilberto Gil, Rita Lee, Gal Costa, Arnaldo Baptista and Sérgio Dias, 1968: <https://akamai.sscdn.co/tb/letras-blog/wp-content/uploads/2019/12/a7c5693-Novos-baianos-com-Caetano-Veloso-e-Gilberto-Gil-1024x683.jpg>
9. “Os Mutantes”, 1967: <https://imprevistosmusicais.com.br/wp-content/uploads/2021/03/23756bd9d11afbfac3af35f1603a6a35.1000x1000x1.jpg>
10. Gal Costa, 1968: [https://s2.glbimg.com/OubdXDmbS2IpuDxaJTuzOD1LuUc=/0x0:1737x2508/1008x0/smart/filters:strip\\_icc\(\)/i.s3.glbimg.com/v1/AUTH\\_59edd422c0c84a879bd37670ae4f538a/internal\\_photos/bs/2022/Z/R/mCuz9QTam5Bq0E6Lb75Q/galcosta02.170601.jpg](https://s2.glbimg.com/OubdXDmbS2IpuDxaJTuzOD1LuUc=/0x0:1737x2508/1008x0/smart/filters:strip_icc()/i.s3.glbimg.com/v1/AUTH_59edd422c0c84a879bd37670ae4f538a/internal_photos/bs/2022/Z/R/mCuz9QTam5Bq0E6Lb75Q/galcosta02.170601.jpg)
11. Tropicalistas, 1968; [http://tropicalia.com.br/v1/site/images/imgs\\_movimento/movimento\\_arquivo\\_guilherme.jpg](http://tropicalia.com.br/v1/site/images/imgs_movimento/movimento_arquivo_guilherme.jpg)
12. Caetano Veloso and Gal Costa, 2011: [http://s.glbimg.com/jo/eg/f/620x0/2011/11/29/img\\_0520.jpg](http://s.glbimg.com/jo/eg/f/620x0/2011/11/29/img_0520.jpg)
13. Jorge Ben Jor, 2018: <https://www.midiorama.com/wp-content/uploads/2021/03/jorgebenjor-920x627.png>

14. Tom Zé, 2022: <https://cdn.jornaldebrasil.com.br/wp-content/uploads/2022/06/24183604/Capa-JBR-5-18.png>
15. Rita Lee and Gilberto Gil, 2019: [https://conteudo.imguol.com.br/c/entretenimento/49/2019/11/09/gilberto-gil-e-rita-lee-1573310978816\\_v2\\_900x506.jpg](https://conteudo.imguol.com.br/c/entretenimento/49/2019/11/09/gilberto-gil-e-rita-lee-1573310978816_v2_900x506.jpg)
16. Gal Costa and Caetano Veloso, 2011: [https://rollingstone.uol.com.br/media/\\_versions/legacy/2011/img-1002625-gal-costa-e-caetano-veloso\\_widelg.jpg](https://rollingstone.uol.com.br/media/_versions/legacy/2011/img-1002625-gal-costa-e-caetano-veloso_widelg.jpg)
17. For Rolling Stone Brazil, 2011: <https://conteudo.imguol.com.br/blogs/27/files/2011/07/GalCaetanoRollingStone.jpg>

Teacher's guide

Tropicalistas' art: [https://i0.wp.com/jornal.usp.br/wp-content/uploads/2018/10/20182310\\_tropicalia\\_1920px.jpg?w=1920&ssl=1](https://i0.wp.com/jornal.usp.br/wp-content/uploads/2018/10/20182310_tropicalia_1920px.jpg?w=1920&ssl=1)

## Videos:

### Unit 1

1. "Nine out of Ten", Caetano Veloso: <https://www.youtube.com/watch?v=HcJwJmzubhk>
2. "Tropicalia: Caetano Veloso & Gilberto Gil on music, Brazil & friendship - BBC News": <https://www.youtube.com/watch?v=r-DnReaUn9I&t=178s>

### Unit 2

1. "How Brazil's Music Hid Protest Inside Harmony": <https://www.youtube.com/watch?v=TXjvwQDfnTI>
2. "Miami Maculelê", Gal Costa: <https://www.youtube.com/watch?v=wVwkTTIYF6M>

## Headlines, excerpts, Grammar, songs:

### Unit 1

1. "How Caetano Veloso Revolutionized Brazil's Sound and Spirit", by The New Yorker: <https://www.newyorker.com/magazine/2022/02/14/how-caetano-veloso-revolutionized-brazils-sound-and-spirit>
2. "Tropicália: The Most Important Musical Movement You've Never Heard Of": <https://blog.pimsleur.com/2020/09/03/history-tropicalia-music/>

3. “As or like?”, by Cambridge Dictionary:  
<https://dictionary.cambridge.org/pt/gramatica/gramatica-britanica/as-or-like>
4. Adaption from Rioandlearn, “Tropicalism”: <https://rioandlearn.com/tropicalism/>
5. “Mamma”, by Gilberto Gil: <https://genius.com/Gilberto-gil-mamma-lyrics>

## **Unit 2**

1. Adaptation from tropicalia.com.br: <http://tropicalia.com.br/>
2. "Tropicália: The Most Important Musical Movement You've Never Heard Of":  
<https://blog.pimsleur.com/2020/09/03/history-tropicalia-music/>
3. The Courtland, “Brazilian Tropicalia Fashions Embedded in Life Magazine, November 1971”:  
<https://sites.courtauld.ac.uk/documentingfashion/2015/08/04/brazilian-tropicalia-fashions-embedded-in-life-magazine-november-1971/>
4. Adaptation from Geneva Business New, "The Tropicalist mind revisited: an invitation to cannibalism":  
<https://www.gbnews.ch/the-tropicalist-mind-revisited-an-invitation-to-cannibalism/>
5. Adaptation from Connect Brazil, "Tropicália's Unvarnished Truth":  
<https://www.connectbrazil.com/tropicalias-unvarnished-truth/>
6. Adaptation from Homegrown, "Tropicália: An Artistic Revolution That Transformed Brazil's Counter-Culture": <https://homegrown.co.in/homegrown-creators/tropicalia-the-artistic-musical-revolution-that-gave-new-meaning-to-brazilian-counter-culture>
7. “So” and “such”, by British Council: <https://learnenglish.britishcouncil.org/grammar/b1-b2-grammar/so-and-such>

## References

BATSTONE, Rob. *Grammar: System*, v. 24, n. 3, p. 400-409, 1996. New York: Oxford University Press, 1994.

\_\_\_\_\_. *Language teaching: A Scheme for Teacher Education*. New York: Oxford University Press, 1994.

CELANI, M. A. A. *Debate: Um desafio na Linguística Aplicada contemporânea: a construção de saberes locais*. D.E.L.T.A., v. 32, n. 2, p. 551, 2016.

CRYSTAL, D. *A revolução da linguagem*. Rio de Janeiro: Jorge Zahar Ed., 2005.

DOS ANJOS, Flávio Almeida. *Desestrangeirizar a língua inglesa: um esboço da política linguística*. Cruz das Almas: UFRB, 2019.

RICHARDS, J.; RODGERS, T. *Approaches and methods in language teaching*. 2 ed., New York: Cambridge University Express, 2002.

VELOSO, Caetano. *Verdade Tropical*. São Paulo: Companhia das Letras, 1997.