International Journal of **Human Sciences Research**

EXPERIENCE REPORT OF THE TEACHING PROJECT: EUROPEAN VANGUARDS: A DIVE INTO MODERNIST ARTISTIC-LITERARY WORK

Hannah Isabel Sousa Aragão Silva
IFPI/Parnaíba-PI
http://lattes.cnpq.br/1783193613309257

Fabiana Gomes Amado
IFPI/Parnaíba
http://lattes.cnpq.br/7584007480679203

Rosalina de Souza Rocha da Silva
IFPI/Parnaíba-PI
http://lattes.cnpq.br/3604334343732702

Vanda Maria Alves Santana
IFPI/Parnaíba
http://lattes.cnpq.br/5843445831323263

Abstract: This article presents the experience report of the Teaching Project "EUROPEAN VANGUARDS: a dive into modernist artistic-literary work", developed at the IFPI-campus Parnaíba. The project aimed to encourage the reading, production and interpretation of literary texts and artistic works and was developed by the campus' Portuguese Language and Art teachers, seeking to unite these curricular units in interdisciplinary work. The beginning of the 20th century expanded the technical achievements and industrial development of the previous century, but was also marked by several political conflicts: the First World War, the Russian Revolution, the formation of fascism in Italy and Nazism in Germany. In the first half of the century, the Second World War took place, in society, the differences between the richest and poorest classes became more pronounced. It was in this historical context that the art of the first half of the 20th century, modern art, developed. Bearing in mind the need to understand the movement that revolutionized Brazilian culture, it was necessary to analyze the European avant-gardes, they represent an artistic concept that innovated not only through boldness, but also through complexity that, paradoxically, took on an original simplicity. 3rd year students were able to understand this artistic movement through the eyes of Literature and Art. With contextualized and interdisciplinary classes, they produced their own texts and artistic works based on European avant-garde. Finally, there was an exhibition in the school courtyard, where students were able to display their work and talk to other high school students about what they had learned.

Keywords: Experience report, Literature, Art, European Avant-garde

INTRODUCTION

The beginning of the 20th century expanded the technical achievements and industrial development of the previous century, but was also marked by several political conflicts: the First World War, the Russian Revolution, the formation of fascism in Italy and Nazism in Germany. In the first half of the century, the Second World War took place, in society, the differences between the richest and poorest classes became more pronounced. It was in this historical context that the art of the first half of the 20th century, modern art, developed.

It is known the need to understand the movement that revolutionized Brazilian culture, it is necessary to analyze the European avant-gardes. They represent an artistic concept that innovated not only through boldness, but also through complexity that, paradoxically, was coated with an original simplicity.

Therefore, knowing and understanding the literary and artistic diversity of the early 20th century is extremely important and meets what is recommended in the National Curriculum Parameters for Secondary Education (PCNEM) regarding the skills that must be developed by secondary school students., to know:

> To analyze, reflect, respect and preserve the diverse manifestations of (literary) art – in its multiple languages – used by different social and ethnic groups, interacting with national and international heritage, which must be known and understood in its socio-historical dimension. (BRASIL, 2000. p. 57)

Providing this multi and interdisciplinary contact is essential for student learning. Thus, this work was developed by Portuguese Language and Art teachers from IFPI (Federal Institute of Piauí) - Parnaíba/PI campus and is in line with the teaching approach through projects, aiming at meaningful and plural

learning, based on analysis and critical reflection of reality.

This is justified by the fact that one of the specific skills in the area of languages in the BNCC (National Common Curricular Base) in High School (2017) is the aesthetic appreciation of the most diverse artistic and cultural productions, with the interpretation of productions based on mobilization knowledge about artistic languages. In this sense, it is up to teachers in the language area to promote pedagogical actions that encourage this appropriation of knowledge that is capable of supporting language practices that involve this knowledge about the concepts necessary for the enjoyment and analysis of artistic works.

Due to this perspective of developing critical sense and aesthetic appreciation of the artistic framework, Cosson (2014) theorizes about literary literacy in a proposal for a broad and meaningful approach to teaching literature. For the author, the approach to acquiring literary literacy must be advocated as a social practice and not just as a decoding of terms and memorization of concepts and terminologies.

Therefore, this teaching proposal is based on this assumption, in a perspective that literary reading is seen as a form of interaction with the world and as a construction of meanings.

Thus, the objective of this work is to describe the teaching and learning experiences experienced by students in the 3rd year of high school, at IFPI - Parnaíba campus, through the development of the teaching project "EUROPEIA VANGUARDAS: a dive into literary artistic work modernist.". To this end, the project activities were developed through expository classes on the content, orientation meetings with Portuguese Language and Art teachers and culminated with the exhibition of work carried out by the students.

It must be noted that due to the limitation of the number of pages for the article, some works produced and presented on the day of the project's culmination were chosen. However, all the productions presented had great expressiveness and literary and artistic representation.

METHODOLOGY

The project was developed on the IFPI campus of Parnaíba/PI, in the months of March to April 2023. The actors in the teaching process were students from the three classes of the 3rd years of the mid-level technical course in IT, Buildings and Electrical Engineering, in an integrated form, morning shift. Each class has around 40 students, most of them at the regular age expected for the series. This multi/interdisciplinary work was developed in conjunction with the Art and Portuguese Language teachers on campus. Through it, artistic and literary works based on European avant-garde were produced and as a culmination of the project there was an exhibition in the campus hall, with the students' productions.

In order to achieve the objectives outlined, the following methodological path was followed, namely: The Portuguese Language teachers, 03 in total (01 for each course), in Literature classes, presented, through expository and dialogued classes, the panorama of World Literature from the beginning of the 20th century, making a comparison with the literary schools studied in the previous series, discussions were also held regarding documentaries, music and various artistic productions relating to the theme. As a theoretical reference for these classes, there are Emília Amaral and Mauro Ferreira (2017), Ricardo Gonçalves Barreto (2010), Graça Stelle (2013), Alfredo Bosi (2017), among others.

3

Plato's concepts of Mimesis and Verisimilitude were presented, which show that man reflects on reality and represents it, this linguistic/artistic representation happens through verbal or non-verbal texts, produced in the most diverse epochs.

The classes (06 in total) dealt with the unstable and effervescent European historical context, it was seen as the Bélle Époque, a time of great euphoria due to progress, the facilities of modernity, the speed, dynamism of life in large cities, industries and constant Technological innovations directly affected man and he could not help but reflect on this reality and express himself about it.

In contrast to this moment of cultural, technological and capitalist effervescence, the Western world was undermined by major conflicts that would change the landscape of Europe and impact the entire world. The great World Wars gave rise to feelings of fear, disillusionment, terror, trauma, perplexity, among others.

In the scientific-philosophical field, great thinkers delved into reflections and questions about the human being, his psyche, the way he relates to himself and others, which destabilized the rationalist scientism that predominated in the second half of the century. XIX.

Uncovering the human unconscious, its deepest motivations, analyzing and suffering the horror of two great wars, which decimated families, destroyed dreams, devastated territories, made artists adopt a questioning, innovative and critical stance on the reality they were experiencing.

European avant-garde movements were presented: Expressionism, Dadaism, Futurism, Cubism, Surrealism and Fauvism, showing their main characteristics, works and authors. Through these movements, writers and artists in general sought to express the contradictions resulting from the changes, gains and defeats experienced at that time.

After these content presentation classes, the students were divided into groups, which were defined by the students themselves. There was a draw to determine the vanguard with which each group would work. After each group had defined its work theme, the students met to discuss how they would work on creating and/or rereading literary or artistic works.

As according to the current PPC, there are no Art classes for the 3rd years, so the teacher, in extra-class time, met with the members of each group, guiding them on the materials to be used in the creation of the work, as well as bringing more in-depth knowledge of the vanguards in the field of Visual Arts, aiming to better execute the work.

Normally classes are held in a space with chairs, a board, with the use of brushes and in a queue format, but the insertion of Art in this process took place in another way, as students seek out the teacher at different times than classes., including through social networks such as: WhatsApp and Instagram.

In this sense, there was no specific time or place for guidance and support for the creation of works related to European avant-gardes. The groups sought her out for guidance and to answer questions, as they gained access to the contents of the proposed themes. Each group had specific content to create an artistic object or performance, depending on the choices, using the format most suited to the group's interest.

The students had 1 month to organize the productions and on April 12, 2023, the activities carried out culminated. Each group presented its project in the campus hall, exhibiting the work developed and presenting its reinterpretations and the main characteristics of avant-garde movements to the school community.

RESULTS AND DISCUSSION

The students presented works in the most varied aesthetics. Some groups exhibited sculptures, drawings, music, poems, paintings on t-shirts and other supports, including their faces. Below, some of the works exhibited at the culmination of the project will be exemplified and commented on. The facial painting that the students did was inspired by Fauvism, an artistic movement that is expressed through changing the original color of the objects or beings portrayed.

In the case explained, the students painted their faces green and blue, changing the color of their skin or the local color. What does this expression mean? This is when some people use the expression skin color, and only the skin color of white people is taken into consideration, disregarding the other skin color gradations found in the Brazilian population. Another example that can be cited is the color of the sky, which is standardized to blue, but we know of various shades it can have, from a grayish tone to reddish at sunset.

There was also a parade of painted t-shirts inspired by the avant-garde surrealism and expressionism, as well as a theatrical performance, which put into debate the meaning of what Art is, what Literature is, questioning consolidated concepts and enabling discussions, replicating the time historic experienced by the avant-garde artists.

Image I - T-shirts made by students

Source: authors' personal archive

In this image, some students printed authorial canvases and reinterpretations of canvases by renowned avant-garde artists on white t-shirts, which were painted using fabric paints and fur brushes, showing that Art and Literature have a close relationship with fashion and drive the form of expression, which goes beyond words.

One of the groups that worked with the futuristic theme had an initial idea that would require a lot of time, as the components would have to create a program for the exhibition and in the end, they decided to take photographic records, print and exhibit together with explanations from each participant. Below are the images that were displayed.

Image II: Futuristic Photos

Source: authors' personal archive

The first photo captures the movement of a person when dancing, it can be seen that it records the moment in which the body turns around itself, showing the swing that is expected in a dance, the choice of a wide skirt also contributes for that there is the construction of movement, in addition to the image of the hair.

The second photo was a recording from inside a moving car, recording a landscape, the viewer, who is standing inside the moving car, is able to capture the rustic beauty of the landscape, metaphorically recording the brevity of life and social relations. Even today, one can see how the events that shape current and modern society are dynamic, fluid and at

5

the same time brief, as portrayed in the photo, the landscape that was there and is no longer there, because the car has already passed, just like the life lived yesterday, which today is different and has an unpredictable tomorrow.

This principle is the founding principle of Futurism, that is, the artists of that time wanted to capture, through sculpture and painting, the moment in which machines moved with or without an engine. Futurism defends an art linked to the fascination of speed and has several products recorded by artists such as Umberto Boccione, Giacomo Balla, Carlo Carrá among others, who were based on the futurist manifesto written by the Italian poet Filippo Marinetti, in the French newspaper Le Figaro.

Also related to the futurist movement, there is an example of clothing created by a student, which was called "clothes of the future" (Image III). She named it this way, as she proposes that the clothes and fashion of the future will increasingly advocate sustainability, through the reuse of materials. One can then perceive the creativity and inventiveness of the students when relating the content covered with the urgency and topicality of contemporary issues.

Image III- The clothes of the future

Source: authors' personal archive

Another work produced characterized the Dadaist movement which was represented by the artistic object composed of a computer, with nails glued to the keyboard, completely modifying the function of the original object, this is a maxim of Dadaism, an artistic movement that criticizes consumerism and even society itself.
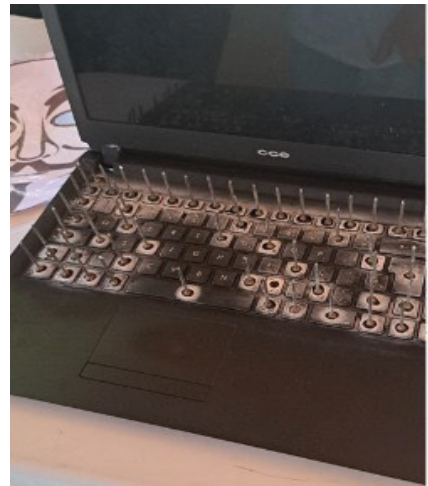

Image IV: The danger of social networks

Source: authors' personal archive

The image above summarizes what artists Hugo Ball, Hans Arp, Tristan Tzara, Marcel Duchamp, Francis Picabia, André Breton, Max Ernst, Hannah Höch and Raoul Hausmann did in their time: the revolution. They created images based on ready-mades, with unusual objects and even highlighted the use of materials that could be ignored, but are used in artistic compositions.

According to Beckett (2006, p. 362-363) Dadaism:

> [...] It appeared in Zurich in 1916 and, although it began to lose its vigor in 1922, it pronounced surrealism. Dada reflected the spirit of the times: it was an artistic and literary movement of young people who, like Chirico, were horrified and disillusioned by the atrocities of the First World War. They expressed their revolt by challenging conventional art forms through irrational and imaginative concepts [...].

These were the conceptions that the creators of artistic works from this period wanted to express and communicate through objects that made people reflect on what art is and what materials could or could not be used in creations. As explored by the students in image IV, nails stuck in the notebook keyboard can raise criticism of the possible inappropriate uses of this object, making the viewer think carefully about what they must do with it, or even the pain that some people feel due to repetitive efforts.

When presenting the work, the students, who produced this work, said that they tried to show the dangers of social networks, as they take up a lot of time, especially for young people, who are often unable to disconnect from them and end up spending a lot of time on the internet and social media, exposing themselves to countless dangers.

Another possible interpretation is that they only wanted to draw attention to an object that has dominated various communications today, shortening distances between people, as can be seen during the pandemic period, when people could not be together due to the coronavirus.

Parallel to the above, one can also interpret how these stuck nails impact people who hide behind their screens and texts to belittle and criticize others, assured by the feeling of impunity in the face of this resource, which is only appearance, as it is increasingly the detection of these people is more frequent, through search systems that capture them, making them responsible for their actions.

Another European avant-garde portrayed in the exhibition was Surrealism, which emerged approximately in 1924, through the manifesto written by André Breton that represented, and highlighted:

> [...] the idea of being above or beyond reality, the members of the group combined the irrationalism of dada with the idea of pure and unreasonable thought, produced by dreams and free associations – a concept very inspired by Freud's theories about dreams. To explain the search for the fantastic, the group used this phrase from the poet Lautréamont: "[...] beautiful as the fortuitous meeting of a sewing machine and an umbrella on a dissecting table". (BECKETT, 2006, p. 363)

Surrealism is the movement that explores the innocence of children's drawings, the dreamlike character, the art of the mentally ill, in short, the artists who identified with this movement characterized creations free from aesthetic standards and rules. The compositions that excelled in these characteristics were composed of real elements organized in unusual ways or even exploring the absurd.

Below, two images that represent Surrealism stand out. Images V and VI are creations, created by the Art teacher and the group members, in which you can see the assembly of a panel with photos of them and some artists who were part of this movement. The panel is made up of several photographs mixed with the intentionality of making viewers think about their existence, as the photos contemplate images from childhood to the present in a non-linear way, making them reflect on the process of becoming young, perceiving themselves together with their peers.

Image V: Photo wall

Source: personal archive of the authors

In image VI, students explore the mixture of animal characteristics, composing a montage that resembles a collage and the exploration of complementary colors: green and red, therefore, they manage to create contrast and the unusual, using colored lines that resemble a rainbow or even a bridge and apparently, an animal in the background crying red tears.

Image VI: Red tears from a zoo
Source: authors' personal archive

Next, Expressionism stands out, known as the creation that impacts and seeks to "[...] describe any art in which the form is born from subjective reactions to reality, and not directly from the observed reality. German Expressionism began in the early years of the 20th century, with painters such as Kirchner and Nolde [...]" (BECKETT, 2006, p. 340). Understanding Expressionism is knowing that it is the movement that characterizes the creator's subjectivity, expresses pain, agony, sadness, horror in the face of life's misadventures.

Given these characteristics, we have the Brücke or A Ponte group. According to Beckett (2006, p. 341), "The group was formed in Dresden in 1905, and its members found inspiration in the work of Van Gogh and Gauguin and in primitive art. Munch was also a strong influence, having exhibited in Berlin from 1892 onwards." These and other artists made this movement one that manages to demonstrate the anguish that human beings experienced during the war period.

Still with expressionist inspiration, there is the work portrayed in image VII. The intertextual character with the work of "The Scream", by Munch, can clearly be seen. For Cosson (2014), intertextuality is a skill developed in the process of literary literacy, since the student becomes capable of recognizing this resource and constructing new texts based on the dialogical structure between different texts.
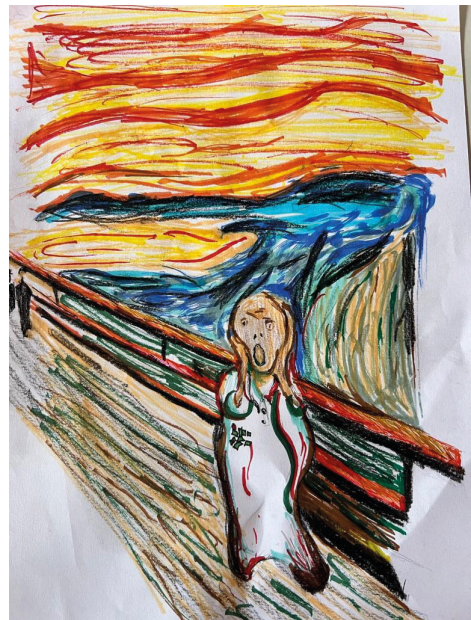

Image VII: Reinterpretation of "The Scream"
Source: authors' personal archive

Subjectively, the student portrays the reality of an IFPI student, who takes 2 courses at the same time (high school and technical), who needs to study and be productive in more than 18 subjects at the same time, he spends almost the entire week studying in the morning and afternoon on campus, often giving up leisure, time with friends and family, in favor of achieving success in his studies.

The target audience of the Federal Institute of Piauí are young people from a less favored social class, many of whom arrive at the campus without eating or having eaten poorly, waiting for lunch so that they can have the heaviest meal of the day, others, suffer from various psychological problems that sometimes hurt the soul and the physical, preventing students from making the most of what the Institution offers, this way, the image above shows at the same time the cry of despair that some suffocate and the cry for help that others make verbally or with their actions.

Next, there is another work produced by the students, which well characterizes these characteristics expressed previously. The use of colors and the absence of mouth, nose and ears in the image stand out to draw attention to the intensity of the representation.

Image VIII: The horror of today

Source: authors' personal archive

The creature represented above, painted in a dark color, with striking features on the chest and abdomen, appears to be mute in front of what it sees. Is it the lack of friends that keeps her silent or the number of cases

of violence that plague Brazilian schools, leaving everyone the school community in a climate of tension, fear, anguish, anxiety and horror? Or is it the lack of understanding and family support that has such an impact on this person's life? It is not possible to say for sure what impacted this individual, but it is possible to see that he feels incapable of revealing in words what devastates his heart, which destroys his stomach, his emotions and the healthy relationships that could constitute his social life.

In addition to canvases, sculptures and paintings, students also expressed themselves linguistically through authorial poems inspired by the avant-garde. Image IX is an authorial poem that was recited at the culmination of the project and which has characteristics inspired by the expressionist avant-garde.

I see the world in flames,
Chaos is my home,
I hear screams and moans
Everything is pain and despair

The streets are a maze
Where the shadows dance
And fear is my companion
As I walk through the void

The sky is a sea of ashes
And the moon shines with a sanguine tone
In the midst of so much agony

I feel my soul raw,
Pulsating in every cell
And my heart beats out of tune
As if announcing my own death

But still,
I continue to walk through the darkness
Hoping to find a sign
That life can be something more.

Image IX: Seasons

Source: authors' personal archive

Expressionism in poetry is expressed in the break with traditional metrics, in the freeway in which the verses are written and, in the theme, more focused on the manifestation of the self, often absorbed in dark and depressive

themes. In the poem above, one can clearly see how the lyrical self is absorbed in emotional problems, which make him perceive reality in a negative and pessimistic way, he is the extension of reality and reality is the extension of his mind.

According to Duarte Neto, 1998, p. 120:

> A striking characteristic of Expressionism is the priority it gives to emotions, to instinctive impulses, making, in a certain way, an apology for irrationalism. The expressionist artist seeks to convey a spontaneous feeling in his work, he seeks to express something interior, he seeks for the manifestation of his subjectivity to mark the viewer in the same way it marked him.

This way, the apparent irrationalism manifested in poetry is the attempt to express in words the horror that floods the mind, soul and heart of the lyrical self. In the 1st stanza, the poetic self-manifests itself as a being turned outward. In: "I see the world in flames/ Chaos is my home" signals that you are going through a moment of emotional/ psychological loss of control, living in chaos in the middle of a world that is in flames is having no prospects, no hope in nothing, it means not having the slightest mental organization to be able to create a coherent thought, the pain and despair that surrounds him is outside and inside him.

In the 2nd stanza, once again, the poetic self appears haunted and has no way out. The labyrinthine streets, through which the lyrical self feels pursued by shadows that freeze his soul with mortal fear, can be both remnants of traumas experienced, and also an allusion to the pessimistic way he views his life.

Nature in pain, as in the metaphors "sky and sea of gray", "moon in sanguine tone", "moaning stars" reinforce the perception that the outside is the extension of a troubled, impulsive, desperate, chaotic inner being, which feels his soul and heart bleed in the face of the difficulties and tragedies that surround

him. How could the sea turn to ashes? And how can the dull glow of the moon turn to blood? Hearing the stars moaning amid the immensity of the universe, would it be possible? These images are constructed to show that pain, anguish, death, and the total inability to see things from a more rational perspective prevail in this being.

However, in the last verse, as if he were experiencing a unique moment of lucidity after distilling so much irrationality and pessimism, the lyricist states: "I continue to walk in darkness/ With the hope of finding a sign/ That life can be something more." He is hopeful that life may have something positive in store for him, something that will lift him out of the darkness that surrounds him, like someone who is still at the bottom of a well, immersed in darkness, but looks up and see a trail of light, of hope, of change from the dark winter, which destroys the soul to the sunny summer, full of life, smiles and light.

Another work presented during the culmination of the project is exemplified in the image below that represents Cubism, an avant-garde movement that challenged the idea that art must represent reality in a concrete way and questioned the traditional notion of form. The decomposition of shapes and the use of geometry paved the way for abstract, deconstructed art, giving way to a more complex and fragmented understanding of visual reality, which influenced many subsequent artistic movements.

10

Image: Cubist houses
Source: authors' personal archive

The canvas in figure X represents an intriguing composition in which the student seeks to capture the essence of the modern city.

The flat surface of the screen is filled with a multitude of geometric shapes that overlap and intertwine, creating a sensation of fragmentation. In the center of the composition there is a stylized representation of an urban building, which has been deconstructed into several geometric facets. The houses are represented from different angles, displaying walls, windows and architectural elements in different simultaneous perspectives. The geometric shapes intertwine, creating a sense of structural complexity.

This is in line with the proposal of cubist artists, who, according to Teles, (1976, p.109):

> In the desire to convey the total structure of the object, cubists began to decompose shapes into different geometric planes and right angles, which intersect and follow each other. They tried to suggest the representation of the object in all its aspects, face and profile, in short, in its entirety, as if it had been contemplated from different angles of vision or we had taken a walk around it.

The intention of fragmentation is to portray the diversity and multiplicity of life in the city. The colors used are vibrant to emphasize certain elements, which encapsulates the essence of Cubism in challenging traditional conventions of representation, offering a fragmented and complex vision of the city, represented by geometrization, a key characteristic of this cubist canvas.

FINAL CONSIDERATIONS

The European Vanguards had great relevance in the artistic and cultural scene of the 20th century. They represented a break with traditional standards, introducing new forms of expression and questioning established conventions. Each of the avant-garde movements had its own unique characteristics and contributions to art and culture at the beginning of this century. One of the central characteristics of the avant-gardes was the incessant search for experimentation and innovation.

Artists challenged aesthetic and technical norms, exploring new materials, compositional techniques and conceptual approaches. All of this resulted in works that sharpened conventions and provoked diverse reactions.

Although the avant-garde movement had an intense and relatively short period of effervescence, its influence continued to reverberate in the following decades and many elements of the avant-garde, such as the deconstruction of form, abstraction, the use of collage and experimentation with language, were adopted by subsequent generations of artists, shaping the development of modern and contemporary art.

This way, the avant-gardists contributed to a new understanding of art, expanding the limits of what could be considered a legitimate work of art. Furthermore, they influenced not only the visual arts, but also literature, theater, music and even fashion, leaving a lasting impact on European and global culture.

The Teaching Project "EUROPEAN VANGUARDS: a dive into modernist artistic-literary work" was very important for the development of the entire IFPI school community, Parnaíba campus, not only for those who actively participated in the entire creative, research and execution of the work, but also of those students who were able to honor the artistic-literary works produced and explanation of these contents to the school community that attended the presentations. Furthermore, the opportunity to report this pedagogical process can serve as a basis for improving and multiplying experiences with interdisciplinary projects based on literary movements.

The contact between Art, Literature and even History, since it was necessary to place the European historical context, in which the avant-gardes were established, leads to the development of a broader and deeper knowledge about the surrounding reality. In addition to the scientific knowledge acquired during the process of conducting classes and practices that advocate the acquisition of skills intended by BNCC, research into the avant-gardes, elaboration and creation of their works, students were able to develop very important skills for life, such as: the ability to work in groups, to experience and embrace ideas different from your own, to manage time, to express yourself orally and in public, among others.

For the teachers, it was a moment of great learning, leaving the classroom routine, rethinking the way of working with content, streamlining the class, working in a multi/interdisciplinary way and integrating content, making knowledge more meaningful, useful and accessible to students. strengthens cooperation between peers, strengthens the collaborative environment and expands the sense of social and educational responsibility inherent to teaching practice.

REFERENCES

BECKETT, W. **História da Pintura.** Editora Ática, São Paulo. 2006.

BRASIL, Ministério da Educação. Base Nacional Comum Curricular-BNCC. Ensino médio. Brasília, 2017.

BRASIL, Ministério da Educação. Secretaria de Educação Média e Tecnológica. **Parâmetros Curriculares Nacionais:** Ensino Médio, Linguagens Códigos e suas Tecnologias, Brasília, 2000.

COSSON, Rildo. **Letramento literário:** teoria e prática. 2.ed., 4. reimpressão. São Paulo: Contexto, 2014.

DUARTE NETO,. **O expressionismo na poesia de Augusto dos Anjos.** Anuário de Literatura, *[S. l.]*, v. 6, n. 6, p. 117–130, 1998. Disponível em: https://periodicos.ufsc.br/index.php/literatura/article/view/5206. Acesso em: 19 jun. 2023.

TELES, Gilberto Mendonça. **Vanguarda européia e Modernismo brasileiro**. Petrópolis: Vozes, INL, 1976, p. 109.