

**THE TEXTBOOK AS AN OBJECT OF STUDY FOR ETHNIC-RACIAL THEMES**  
**O LIVRO DIDÁTICO COMO OBJETO DE ESTUDO DE TEMÁTICAS ÉTNICO-RACIAIS**  
**EL LIBRO DE TEXTO COMO OBJETO DE ESTUDIO DE TEMAS ÉTNICO-RACIALES**



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**ABSTRACT**

This article presents the results of an investigation conducted to determine whether textbooks address Afro-Brazilian literature in a way that ensures students critically question ethnic-racial issues, and whether the proposed teaching activities are adequate for addressing this theme. Its objectives were: to describe, analytically and critically, the approaches to ethnic-racial themes, especially those related to Afro-Brazilian literature, in a sample of Portuguese language textbooks intended for basic education; and to present contributions to support the deepening of this theme in the classroom at this level of education. It is a qualitative and descriptive research, based on official documents and authors who discuss textbooks and Afro-Brazilian literature. The results demonstrate a lack of a relevant approach to Afro-Brazilian literature, which constitutes a significant flaw, because by ignoring these issues, the work fails to contribute to the formation of an inclusive education capable of fostering critical reflection on racism, social inequalities, and the richness of Afro-Brazilian culture.

**Keywords:** Afro-Brazilian Literature. Textbook. Inclusive Education. Ethnic-Racial Issues.

**RESUMO**

Neste artigo são apresentados os resultados de uma investigação realizada a fim de responder se o livro didático contempla a literatura negro-brasileira, de modo a assegurar aos alunos questionamentos críticos sobre as questões étnico-raciais e se as atividades didáticas propostas são adequadas para o tratamento dessa temática. Ele teve como objetivos: descrever, analítica e criticamente, as abordagens de temáticas étnico-raciais, em especial aquelas relativas à literatura negro-brasileira, em uma amostra de livro didático de língua portuguesa destinado à educação básica e, apresentar contribuições para subsidiar o aprofundamento dessa temática em sala de aula desse nível de ensino. É uma pesquisa qualitativa e descritiva, fundamentada em documentos oficiais e em autores que discutem o livro didático e a literatura negro-brasileira. Os resultados demonstram que há falta de uma abordagem relevante da literatura negro-brasileira, o que constitui uma falha significativa, pois, ao ignorar essas questões, a obra deixa de contribuir para a formação de uma

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educação inclusiva, capaz de fomentar a reflexão crítica acerca do racismo, das desigualdades sociais e da riqueza da cultura afro-brasileira.

**Palavras-chave:** Literatura Negro-Brasileira. Livro Didático. Educação Inclusiva. Questões Étnico-Raciais.

## RESUMEN

Este artículo presenta los resultados de una investigación realizada para determinar si los libros de texto abordan la literatura afrobrasileña de forma que los estudiantes cuestionen críticamente las cuestiones étnico-raciales, y si las actividades didácticas propuestas son adecuadas para abordar este tema. Sus objetivos fueron: describir, analítica y críticamente, los enfoques de los temas étnico-raciales, especialmente los relacionados con la literatura afrobrasileña, en una muestra de libros de texto en portugués destinados a la educación básica; y presentar contribuciones para apoyar la profundización de este tema en el aula en este nivel educativo. Se trata de una investigación cualitativa y descriptiva, basada en documentos oficiales y autores que abordan los libros de texto y la literatura afrobrasileña. Los resultados demuestran la falta de un enfoque relevante de la literatura afrobrasileña, lo cual constituye una deficiencia significativa, ya que, al ignorar estas cuestiones, el trabajo no contribuye a la formación de una educación inclusiva capaz de fomentar la reflexión crítica sobre el racismo, las desigualdades sociales y la riqueza de la cultura afrobrasileña.

**Palabras clave:** Literatura Afrobrasileña. Libro de Texto. Educación Inclusiva. Cuestiones Étnico-Raciales.

## 1 INTRODUCTION

*"A book, a pen, a child and a teacher can change the world".* Malala Yousafzai - Nobel Peace Prize in 2014.

It is possible to say that the textbook (textbook), which is an essential tool in the schooling process, has the power to transform lives, such as Malala's, mentioned in the epigraph, in which education was fundamental to her struggle for girls' rights and for equal access to learning. In addition, textbook is a resource that plays a central role in the teaching-learning process, because, in addition to functioning as an important tool in the presentation, organization and conduction of classroom activities, it directs the didactic-pedagogical approach, the choice of themes and the way students interact with knowledge.

In Brazil, the National Textbook Program (PNLD), created in 1985, subsidized by the National Fund for the Development of Education (FNDE), was consolidated with the objective of enabling the universalization of basic education, promoting the acquisition, distribution and systematic evaluation of textbooks for students in the public elementary school system, according to the parameters and norms established by the Ministry of Education (MEC). Regarding these criteria, after the approval of the Law of Guidelines and Bases of National Education (LDB 9394/1996), it became necessary to develop didactic materials that met the requirements of Brazilian education, including those that provided for the approach of ethnic-racial themes.

On ethnic-racial issues, for example, in the twenty-first century, it is possible to see that Brazilian society still faces difficulties in combating racism. This perspective is supported by the words of Milton Santos (2000, p.15) when he states that: "To be black in Brazil is, therefore, often to be the object of a biased gaze. The so-called good society seems to consider that there is a predetermined place, down there, for blacks and thus calmly behaves."

This finding and the need to change this reality justify the necessary adoption of anti-racist practices in the texts and activities proposed in the textbooks, in order to ensure that the black population is referred to and portrayed with respect and valued as a constitutive part of the historical, social and cultural formation of Brazil. Thus, it is expected that a didactic material in circulation, as important as the Portuguese-language textbook, not only addresses ethnic-racial issues in a critical way, but also gives visibility to black-Brazilian literature and its authors, in order to promote representativeness and the deconstruction of stereotyped views still naturalized in the school space.

Given these considerations, it was intended in this investigative work to answer, through careful analysis of a sample of textbooks in Portuguese, whether **it contemplates**

**black-Brazilian literature with** adequate didactic activities for the treatment of this theme, **in order to provide** critical questions about ethnic-racial issues.

The general objective is to describe, analytically and critically, the approaches to ethnic-racial themes, especially those related to black-Brazilian literature, in a sample of Portuguese language textbooks intended for basic education and, specifically, to present contributions to subsidize the deepening of this theme in the classroom of this level of education.

Thus, this is a study justified by the need to consider the contributions of textbooks to the formation of a critical and inclusive view in relation to the cultural and racial diversities present in Brazilian society, towards an education aimed at welcoming, recognizing and fully developing students, respecting their singularities and diversities, as ensured by the BNCC, which he proposes,

Exercise empathy, dialogue, conflict resolution and cooperation, making oneself respected and promoting respect for others and human rights, welcoming and valuing the diversity of individuals and social groups, their knowledge, identities, cultures and potentialities, without prejudice of any kind (Brasil, 2018, p.10).

In view of this importance highlighted by the document, the understanding is that the presence of black-Brazilian literature is essential and necessary, through texts alluding to this theme, explored appropriately in the school environment, and should, therefore, be present in the curricula of basic education. After all, students should and deserve to be introduced to content that favors their citizenship education, in a broader and deeper way, under penalty of suffering symbolic violence.

## **2 METHODOLOGY**

Considering the methodology as the set of systematic and rational activities that the researcher uses to obtain and to present, with greater security, the data, towards the achievement of his objectives, this research is qualitative and, as proposed by Minayo (2004, p. 21-22), "[...] works with the universe of meanings, motivations, beliefs, values and attitudes, which corresponds to a deeper space of relationships, processes and phenomena that cannot be reduced to operationalization" and, in addition, does not have the objective of obtaining or demonstrating numbers, statistics or percentages through graphs and tables. Thus, empirical materials are studied, such as texts, including multimodal, didactic-methodological activities, and observational, historical, interactive and visual cultural productions present in the analyzed textbook.

According to the more general purposes, as Gil (2022) points out, this is a descriptive research, since one of the objectives was to descriptively present a critical analysis of the approaches to ethnic-racial themes, especially those related to black-Brazilian literature, in a sample of Portuguese-speaking textbooks.

The object of study was the textbook "Portuguese - Languages", 9th grade, 11th ed. (and its respective teacher's manual) by the authors William Cereja and Carolina Dias Vianna, published in 2022 and indicated by the PNLD for the 2024-2027 quadrennium.

Theoretical considerations about textbooks and black-Brazilian literature follow.

### 3 CONSIDERATIONS ABOUT TEXTBOOKS

Studies show that in Brazil, textbook is still one of the main didactic tools used in the classroom. According to Lajolo (1996, *apud* Michelato and Santana, 2023, p. 25), textbook has consolidated itself as an essential instrument in pedagogical practice, characteristic of school culture, and has become an important "support" for the teacher's work in various areas of knowledge. In certain contexts, this "support" goes further, becoming an essential tool for the development of classes.

In this way, textbook is characterized as a fundamental pedagogical tool, whose main objective is to serve both students and teachers. For students, the textbook plays the role of assisting in the acquisition of knowledge, as it facilitates their approximation with the content to be studied. For teachers, the book works as a teaching guide, presenting methodologies for the application of classes and didactic guidelines for carrying out activities.

In this scenario, it is essential to consider that textbook should be seen as a support for teaching practice, and not as a rigid script of content to be followed in classes, which should be planned according to the needs of the educator based on the characteristics of the students. In addition, it is necessary to consider the particularities of each educational institution, such as the context in which it is inserted, the profile of the students and their level of education. These particularities directly influence the pedagogical choices and adaptations that the teacher must make in the teaching-learning process.

In Rangel's words,

The big difference between the textbook and other didactic materials, especially those that make use of the image, such as film, video, photo and others, lies in the fact that it is, above all, a legitimate product of writing technology. For this very reason, it is possible to have, through it, an effective access to literate culture (Rangel, 2006, p.13).

In view of this, textbook is mainly based on written language, being a structured way of transmitting knowledge, values, practices and forms of communication built through

reading and writing, which constitutes the so-called "literate culture", considered fundamental for the critical and intellectual formation of students. By reading and writing, the student appropriates concepts, develops logical thinking and better understands the world around him.

In view of the above, although other didactic materials that primarily use multimodal languages, such as images, films, videos or photographs are valuable in the learning process, they may not establish the same direct relationship with literate culture, which is centered on written language. Thus, while these resources complement and enrich learning, textbook stands out as a privileged tool for the construction of written knowledge and for a deep understanding of literate culture. For this reason, textbook reflects the organization of the teaching-learning process and plays a fundamental role in transforming the educational reality of students.

In Brazil, the National Textbook Program (PNLD), created in 1985, was consolidated with the objective of enabling the universalization of basic education, promoting the acquisition, distribution and systematic evaluation of textbooks for students in the public elementary school system, according to the criteria and standards established by the Ministry of Education (MEC).

With the approval of the Law of Guidelines and Bases of National Education (LDB 9394/1996), it became necessary to develop didactic materials that would meet the requirements of Brazilian education. Thus, the evaluation of textbooks has become a fundamental criterion in the choice of those to be adopted by educational institutions. After the official evaluation and review in the textbook guide, teachers have the opportunity to choose the work they consider most appropriate to their realities and with which they wish to work. However, it should be noted that although the Federal Government recommends that each public school select three options of textbooks, listing them from the first to the third choice, the teaching experience has already shown that the book chosen as the first option is not always the material actually received by the school and, even if empirically, it is possible to affirm that the approaches to ethnic-racial themes, from the black-Brazilian literature, in textbooks in general, are incipient, since such issues, in most cases, are approached in a superficial way.

The following are considerations about black-Brazilian literature.

#### **4 CONSIDERATIONS ON BLACK-BRAZILIAN LITERATURE**

Black-Brazilian literature stands out for its protest character and its importance for valuing historically marginalized experiences and perspectives. In this context, understanding

black literary production allows us to perceive how readers are invited to come into contact with experiences and perspectives different from those traditionally represented in school curricula.

From this point of view, Law 10.639/2003 (Brasil, art. 26), which amends LDB/9.394/96, made the teaching of Afro-Brazilian history and culture mandatory in the national education systems and provides for the inclusion of this theme in the official curriculum of the Education Network:

In elementary and secondary schools, both official and private, the teaching of Afro-Brazilian History and Culture becomes mandatory.

§ 1 The syllabus referred to in the caput of this article will include the study of the History of Africa and Africans, the struggle of blacks in Brazil, black Brazilian culture and blacks in the formation of national society, rescuing the contribution of black people in the social, economic and political areas pertinent to the History of Brazil.

2º The contents related to Afro-Brazilian History and Culture will be taught within the scope of the entire school curriculum, especially in the areas of Art Education and Brazilian Literature and History (Brasil, 2003, art. 26 A).

In this context, it is essential that teachers prepare themselves from a theoretical and methodological point of view to address with students the relevance of Afro-Brazilian culture in the formation of society, recognizing black people as historical subjects and valuing their culture.

Taking into account this perspective, Brandino (2022) states that, "[...] it is the literary production whose subject of writing is the black man himself. It is from the subjectivity of black men and women, their experiences and their point of view that the narratives and poems thus classified are woven." This statement demonstrates that black literature provides a more authentic and diverse representation of the reality of black people, as it highlights their voices and their experiences.

According to the writer Cuti,

Black-Brazilian literature was born in and from the black population that was formed outside Africa, and from its experience in Brazil. The singularity is black and, at the same time, Brazilian, because the word "black" points to a process of participatory struggle in the destiny of the nation and does not lend itself to reductionism that contributes to an alleged whiteness that would encompass it as a whole to receive, from here and there, black and indigenous elements to strengthen itself. Because it is a question of participation in national life, the emphasis on this literary aspect must be referenced to its active social genesis. What there is of a manifestation of demands is based on the word "black" (Cuti, 2010, p.42).

In this context, the origin of black-Brazilian literature is directly associated with the social, historical, and political experience of black peoples, since they act as protagonists of their stories, to the extent that their trajectory is synonymous not only with suffering or subservience, but also with resistance, struggle, and achievements. And it is in this context that the word "negro" must be understood, since, according to Cuti, it should symbolize struggle and resistance within the formation of the Brazilian nation. In this way, black literature is not limited to just contributing to Brazilian culture, instead, it asserts itself as a field of action that has its own voices that fight for its recognition and autonomy.

As is known, the lack of schooling opportunity left negative marks in the history of black people who arrived in Brazil in the colonial period, as the legislation of that time denied schooling to all of them. For this reason, the black population was prevented from registering written literature and, as many were not literate, they were left only with the transmission of oral literature, which was very harmful to the country, since part of its culture and history was forgotten due to lack of registration.

From this point of view, it is evident that the publication of black-Brazilian literature – that written by black authors – is still scarce in Brazil, although there are records of those who, not without conflicts and difficulties, have obtained visibility, such as Maria Firmina dos Reis, Lima Barreto, Luís Gama, Machado de Assis, Conceição Evaristo, Cuti and Carolina Maria de Jesus. In addition, Brazilian literature has stereotyped and even racist representations in relation to black authors. As an example of this, Evaristo writes:

I like to write, most of the time it hurts, but after the written text it is possible to appease the pain a little, I say a little... Writing can be a kind of revenge, sometimes I think about it. I don't know if revenge, perhaps defiance, a way of hurting the imposed silence, or even executing a gesture of stubborn hope. I also like to say that writing is for me the dance-singing movement that my body does not perform, it is the password through which I access the world. [...] Posing the question of identity and difference within language, that is, as acts of linguistic creation, literature, a privileged space for the production and symbolic reproduction of meanings, presents a discourse that excels in proclaiming, in instituting a negative difference for black women (Evaristo, 2005, p. 2).

Based on the author's reflections, it is evident that black literature is perceived as a cry of protest because, thanks to it, the black community is able to reveal its true merit to the world, through discourses that have been silenced over time.

According to Santos,

The black subject, who produces Black Literature, has a point of view that denounces the racism introjected into Brazilian ethnic-racial relations, a critical point of view on

the "false abolition of slavery" that threw the black population into misery, poverty, violence and genocide of the youth of this population. A point of view committed to the exaltation of natural black beauty, free from whitening and the white masks that have always been imposed on subjects who want to be accepted by Eurocentric standards of beauty (Santos, 2021, p.39).

Based on this statement, it is observed, in today's society, that several authors of black-Brazilian literature, such as Luiz Gama, Conceição Evaristo, Geni Guimarães, Midria Silva and many others who propagate black-Brazilian literature, play a fundamental role, which is to denounce, through their writings, the formation of a racist ideology, which originates mainly from those who consider themselves superior in relation to the black population.

In view of these considerations, it is observed that poets adept at writing themes that address ethnic-racial issues exalt the beauty of black people through their characters, deconstructing the negative image of black people that has been, over the centuries, the target of mistreatment in the canonical literature of several white authors. In this current context, black-Brazilian literature, for almost two centuries made invisible in Brazilian society - since the first records of this strand of Brazilian literature that are known date back to the beginning of the second half of the nineteenth century - emerges as a voice for black people.

Furthermore, it is possible to affirm that black-Brazilian literature emerges in the country as an expression of black subjectivity, given that, in Brazil, there is a predominance of the study of canonical literature written by white authors, which demonstrates a type of racism internalized in the approach to literature, based on the reading practices developed within the school space. On the other hand, decolonial philosophy **emerges, understood as a perspective that** questions Eurocentric patterns of knowledge and values historically marginalized knowledge, including Afro-Brazilian culture. About decolonial thought, Colaço states that it

[...] reflects on colonization as a great prolonged event with many ruptures and not as a historical stage that has already been overcome. In this sense, he speaks of 'coloniality'. However, it is not an exclusively academic field, but refers, above all, to a new political and epistemological tendency. It involves several social actors and reflects the unfolding of a process that allows not only the critique of "Western" discourses and modern explanatory models, but also the emergence of different types of knowledge that arise from "other" places of thought (Colaço, 2012, p. 08).

This approach reveals that decolonial thinking goes beyond the academic sphere, engaging multiple social actors and valuing different forms of knowledge. In this context, it is a thought that offers a critical focus for the study of black-Brazilian literature, allowing historically silenced narratives to be recognized and valued.

Therefore, the urgency of rethinking the forms of knowledge production is evident, as Colaço (2012, p.190) points out: "Today, more than ever in the history of the modern/colonial world, there is a need for a process of change in the sense of building knowledge structures that arise from the experience of humiliation and marginalization". In fact, coloniality has left deep marks of exclusion and silencing, and the current challenge is to build knowledge that is born from historically marginalized voices and experiences. In addition, it is necessary to recognize that knowledge is not neutral, but crossed by political, ideological and cultural choices, which makes it essential to value knowledge arising from resistance and pain.

Thus, by examining how ethnic-racial issues are treated, especially with regard to black-Brazilian literature, it becomes possible to identify how the school still reproduces hierarchies of knowledge and restricts access to critical perspectives. Therefore, the investigation of these resources allows us to problematize the limits of the curriculum and point out the need for a pedagogical practice that ensures inclusion, the appreciation of cultural plurality and, as a result, ensures an effective commitment to social justice.

## **5 RESULTS OF THE ANALYSIS OF THE TEXTBOOK AND THE TEACHER'S MANUAL**

The analysis of the textbook and the teacher's manual is essential to understand how the teaching of literature is structured and which discourses are legitimized in these materials, since, in addition to the selected contents, they carry didactic-pedagogical and ideological choices that guide the teaching work. It is considered that in a context in which education seeks to become more inclusive and representative, it is essential to understand how these themes are addressed in pedagogical material .

The analysis was based on the premise of identifying whether the texts and activities proposed promote an education that respects the singularities and diversities of students, favoring their reception, recognition and full development, verifying whether the approach to these themes is in line with the principles of the LDB and the guidelines established by the BNCC. It also evaluates whether the didactic-methodological proposals suggested for the study of the texts propose critical questions to address ethnic-racial issues. Thus, it is an analysis that allows us to understand whether the material contributes to the formation of a critical and inclusive view of the cultural and racial diversities present in Brazilian society.

Addressing teachers in the presentation of the book, Cereja and Vianna (2022) state that the work presents a consistent reading proposal, based on clear and defined pedagogical principles, through a careful selection of texts ranging from the classics of universal literature to the authors of contemporary Brazilian literature, and that it is a work that can collaborate with the formation of competent readers of various genres in social circulation (Cereja,

Vianna, 2022, p. 03). In addition, the authors imply that it is an approach that aims to provide the development of the ability to understand and analyze different types of texts, preparing readers for a critical and diversified reading.

In the first pages of the teacher's manual, the authors highlight that all volumes in the collection (6th to 9th grade) present content related to the skills provided for in the BNCC, in order to ensure that students master the language practices and linguistic strategies necessary to participate, safely and autonomously, in the various social activities.

However, when analyzing the 9th grade textbook of this collection, it is observed the absence of diversity in the perspective of literary reading referring to themes that allude, in an effective and in-depth way, to black-Brazilian literature, which configures a gap in the didactic-pedagogical approach to ethnic-racial issues, and which can hinder the development of a richer and more conscious cultural identity.

Throughout the work "Portuguese: Languages" (9th grade), although there are proposals to approach authors and literary works representative of the Brazilian literary canon, the productions of black writers, who are fundamental for the constitution of a more plural and inclusive Brazilian literature, are not sufficiently contemplated. Thus, by neglecting black literature, this textbook can deprive students of the opportunity to recognize and identify with figures and experiences that are part of the history of Brazil, reinforcing prejudice and social exclusion, by not representing in a fair and visible way the contributions of blacks to national culture.

As an example, it is possible to present the analysis of some activities proposed in the textbook for the 9th grade.

## 5.1 ANALYSIS 1

On pages 83-84, there is a reference to black women as the outcome of a proposal for the production of a text that does not make an in-depth mention of the theme.

The proposed activity is based on an informative text entitled "With a book club, young people want to inspire the trajectories of black girls", by Helisa Ignácio. The author describes the desire of a group of girls from the Luiz Campo Dall'Orto Sobrinho State School, in Sumaré, São Paulo, who, after watching the short film *Vida Maria*, feel motivated to transform the reality of black women, finding inspiration for this in literature.

The aforementioned activity is shown below, as shown in figure 1.

## Figure 1

Pages 83-84 of the textbook

6. Leia o texto a seguir.

### Com clube de leitura, jovens querem inspirar trajetórias de meninas negras

Após assistir à animação *Vida Maria* — história de uma menina que é obrigada a largar estudos e sonhos para cuidar dos afazeres de dentro de casa —, um grupo de meninas da Escola Estadual Luiz Campo Dall'Orto Sobrinho, da cidade de Sumaré (SP), percebeu que a narrativa não era ficção. E, por isso, se sentiu provocado a compreender melhor e a mudar esta realidade, que é vivida de forma predominante por mulheres negras.



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Vitória Santos, Barbara de Souza e Raissa Batista encontraram, na literatura, um mundo de possibilidades de vida narradas e documentadas por escritoras afro-brasileiras. Criaram, assim, o Club The Readers – Tecnologia e Literatura Libertam, com o apoio da sua professora Eliana Cristo. A iniciativa está entre as 50 premiadas no Desafio Criativos da Escola 2020.

Segundo nota técnica do Instituto de Pesquisa Econômica Aplicada (IPEA), em 2020, mais de 18% das mulheres negras brasileiras têm o trabalho doméstico como ocupação. Enquanto apenas 2% têm cargos executivos e de gerência, de acordo com estudo do Instituto Ethos realizado em 2015. A partir da pesquisa de dados como estes, as adolescentes se perguntaram, então, como poderiam mostrar para outras jovens que é possível criar outras histórias que vão além do estigma da mulher negra em trabalhos subalternizados.

Por meio das redes sociais, de jogos, pesquisas e cafés literários *online*, as alunas dão visibilidade a escritoras negras e estimulam a leitura de seus livros. Além de resgatar a ancestralidade e a história destas mulheres, as adolescentes querem inspirar outras estudantes negras a sonharem com suas trajetórias de vida e a conquistarem novos espaços na sociedade.

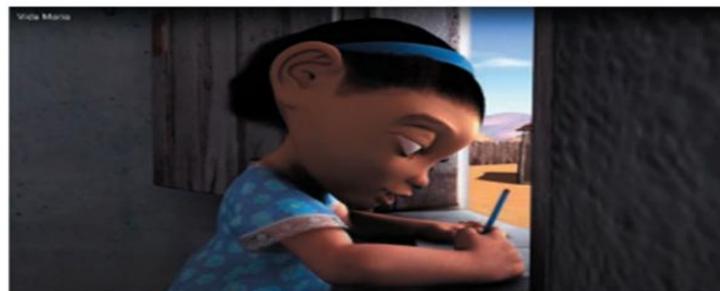
“Quando as pessoas tiverem acesso a essa literatura [feita pelas mulheres negras] e virem que podem alcançar seus objetivos e combater as desigualdades que existem no nosso país, vão poder enxergar que nós também somos fortes e que nossas raízes, vidas e histórias podem ser lindas, e inspirar mais outras pessoas”. É o que deseja a estudante Vitória, de 16 anos.

[...]

IGNÁCIO, Helisa. Com clube de leitura, jovens querem inspirar trajetórias de menina negras. *Criativos da escola: design for change*, 1º abr. 2021. Disponível em: <https://criativosdaescola.com.br/historia/com-clube-de-leitura-jovens-querem-inspirar-trajetorias-de-meninas-negras/>. Acesso em: 5 maio 2022.



► Cena da animação *Vida Maria*, dirigida por Márcio Ramos (Brasil, 2006), que inspirou as meninas da notícia a montar o clube de leitura.



Reprodução de Cultura Escrita: Condições

- Nos artigos de opinião “*Selfies*” e “*A convivência com a internet*”, foca-se bastante nos aspectos negativos do mundo digital. E quanto ao texto “*Com clube de leitura, jovens querem inspirar trajetórias de meninas negras*”, isso se dá também? Explique.

Não. Aqui se destaca um uso muito positivo das redes sociais, pois foi por meio delas que as jovens mencionadas conseguiram criar o Club The Readers, “iniciativa está entre as 50 premiadas no Desafio Criativos da Escola 2020”.

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Source: Cereja and Vianna (2022, p.83-84). Available at: <https://www.edocente.com.br/pnld/portugues-linguagens-9o-ano-pnld-2024-objeto-1-anos-finais-ensino-fundamental/>. Acesso on: 28 Feb. 2025.

There is even the testimony of one of the students emphasizing the value of access to literature made by black women and expressing her desire:

When people have access to this literature (made by black women) and see that they can achieve their goals and fight the inequalities that exist in our country, they will be

able to see that we are also strong and that our roots, lives and stories can be beautiful and inspire other people more." (Cherry; Viana 2022, p. 83).

It is observed that the student's testimony can generate important discussions about black-Brazilian literature, however, the proposal of the book, which follows the reading, is only: "In the opinion articles "*Selfies*" and "Coexistence with the internet" it focuses a lot on the negative aspects of the digital world. And as for the text "With a book club, young people want to inspire the trajectories of black girls", is this also the case? Explain."

As can be seen, this activity proposal radically changes the course of the approach. It becomes about criticism of the negative aspects of the digital world, a subject present in Marcelo Coelho's opinion article, at the beginning of chapter 3 and in Helisa Ignácio's text.

Students are asked to analyze and reflect on whether these same negative aspects are present in the animation *Vida Maria* – a short cinematographic text that portrays in a sensitive and brief way the realities faced by communities, especially in the Northeast of Brazil, and exposes the harsh reality of a sertanejo region, in which economic, social and cultural resources for subsistence are scarce and educational opportunities are limited –. However, it is a text that does not mention negative aspects of social networks; on the contrary, it points out the positive aspect of them, since it was through social networks that the students created the book club that was even awarded among the 50 best.

It is noted that although Helisa Ignácio's text mentions literature, with an emphasis on the production of black authors, it does so in an incipient, shallow way. In this didactic-methodological activity, there is no allusion to the competencies that provide the recognition of the text as: (i) a place of manifestation and negotiation of meanings, values and ideologies; (ii) opportunity to take an ethical and critical position in relation to discriminatory content related to human and environmental rights; (iii) involvement with greater autonomy and protagonism in social life. Thus, it is evident that the authors missed the opportunity to suggest a work aimed at deeper reflections on ethnic-racial issues and on literature produced by black people, although the texts are highly suggestive and provide the possibility of reflections on these themes.

## 5.2 ANALYSIS 2

In activity 7, on page 145, students are invited to read the short story "Belinha" by Marcelino Freire, written in 1967. The proposed approach is limited to the exploration of the structure of the short story (whether it is of traditional structure or not, what are the characters and their physical and psychological characteristics, the type of narrator, if there are dialogues, what is the conflict and in which paragraph it is presented, and if the conflict is

ended) in short, only questions related to the interpretation of the short story. To fix the content, the textbook presents a box entitled "Time in fictional narratives" and another with the title "The *flashback technique*".

In figure 2, it is possible to see the proposal.

**Figure 2**

*Time in Fictional Narratives p. 149*

### O tempo nas narrativas ficcionais

Os fatos de uma narrativa relacionam-se com o tempo em três níveis:

**Época em que se passa a história**  
A época em que se passa a história constitui o pano de fundo para o enredo. No conto "Belinha", a época é a atual. Nem sempre, porém, a época em que se passa a história narrada coincide com aquela em que ocorre sua publicação.

**Tempo cronológico**  
É o tempo que transcorre na ordem natural dos fatos do enredo. É o tempo relacionado ao enredo linear, ou seja, à ordem em que os fatos ocorrem. Chama-se cronológico porque pode ser medido em horas, meses, anos, séculos. No conto "Belinha", os fatos acontecem no período de um mesmo dia, em poucas horas.

**Tempo psicológico**  
É o tempo que transcorre numa ordem determinada pela vontade, pela memória ou pela imaginação do narrador ou de uma personagem. De acordo com esse tempo, os fatos podem ou não aparecer em uma ordem linear, isto é, coincidente com a do tempo cronológico. No conto de Marcelino Freire que foi lido, predomina o tempo psicológico.

### A técnica do flashback

O *flashback* é um recurso narrativo que consiste em voltar no tempo. Em nossa literatura, o romance *Memórias póstumas de Brás Cubas*, de Machado de Assis, apresenta essa técnica: o tempo em que se situa o narrador-personagem Brás Cubas é posterior à sua morte, o que lhe permite voltar ao passado recente e contar como morreu, por exemplo, ou voltar ao passado mais distante e contar fatos de sua infância e juventude. Veja um trecho dessa obra.



Guilherme Astolfi/Arquivo da Editora

▶ Retrato de Machado de Assis (1839-1908), aos 57 anos (cerca de 1896).

Alguns tempos hesitei se devia abrir estas memórias pelo princípio ou pelo fim, isto é, se poria em primeiro lugar o meu nascimento ou a minha morte. Suposto o uso vulgar seja começar pelo nascimento, duas considerações me levaram a adotar método diferente: a primeira é que não sou um autor defunto, mas um defunto autor, para quem a campa foi outro berço; a segunda é que o escrito ficaria assim mais galante e mais novo [...].

Dito isto, expirei às duas horas da tarde de uma sexta-feira do mês de agosto de 1869, na minha bela chácara de Catumbi. Tinha uns sessenta e quatro anos...

ASSIS, Machado de. *Memórias póstumas de Brás Cubas*. São Paulo: Ática, 1992. p. 17.

Source: Cereja and Vianna (2022, p. 148). Available at: <https://www.edocente.com.br/pnld/portugues-linguagens-9o-ano-pnld-2024-objeto-1-anos-finais-ensino-fundamental/>. Accessed on: 28 Feb. 2025.

As can be seen, in the first text there is a theoretical explanation about the three levels related to time, in a narrative: (i) the time in which the story takes place; (ii) chronological time and, (iii) psychological time. In the second, there is a theoretical explanation about the *flashback technique* as a literary resource, exemplified with an excerpt from the work *Posthumous Memories of Brás Cubas*.

However, after this moment, there are no more comments on the theme or on the author and his work. There is no reference, for example, to the publication of *Contos Negreiros*, a work of fiction in which Marcelino Freire presents delicate and controversial

themes in 16 narratives of miserable Brazilians who sell everything to survive – such as drugs, the body and even the organs – a work that, published in 2005, provided the author with the 2006 Jabuti Prize for Literature.

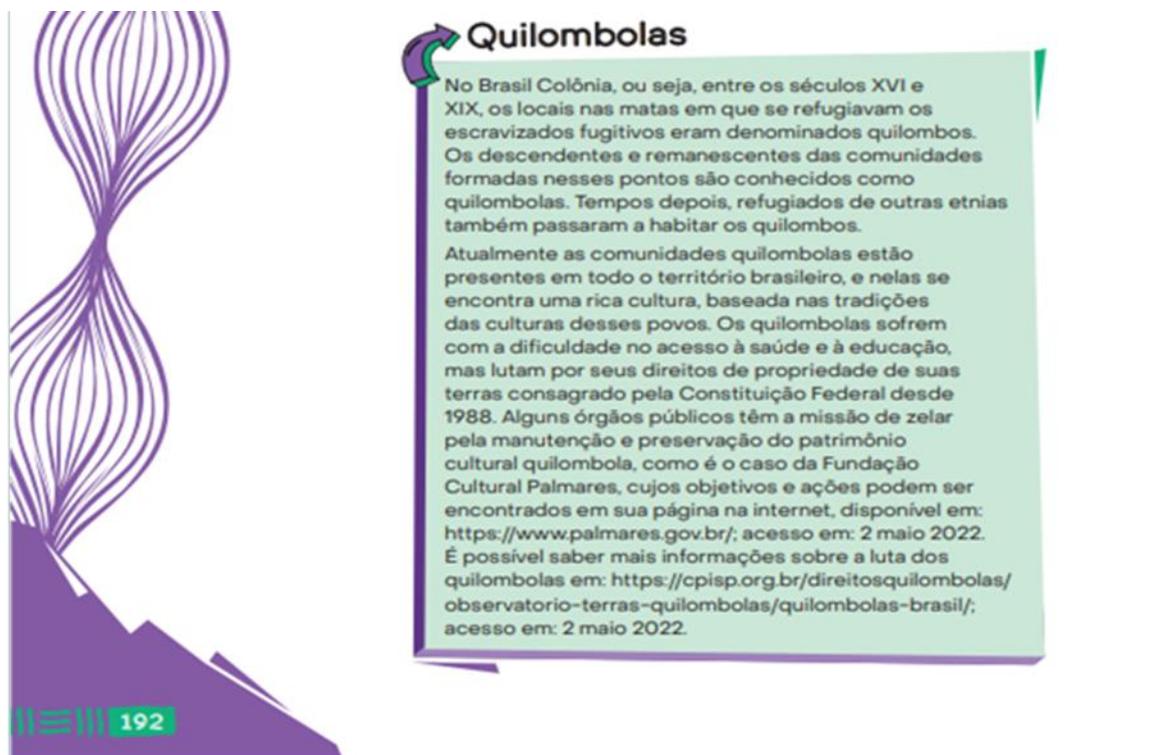
Then, on page 149, three short stories are presented, each accompanied by a succinct explanation about the genre and a question of textual analysis, one for each short story. Again, there is no allusion to the theme under study or whether its authors are black or address issues related to blacks. In addition, it is suggested that students write at least one longer contemporary short story and one short story. The theme is not suggested.

### 5.3 ANALYSIS 3

On pages 191-192 (unit 3, chapter 2), in the Exercises section, there is an invitation to read a news article about geoparks, highlighting their importance for local enhancement and sustainable development, the criteria for being a geopark according to Unesco and the description of two geoparks. Next, there is a box entitled "Quilombolas" (p. 192), with a summary of the struggle of these peoples in Brazilian territory:

**Figure 3**

#### *Quilombolas*



Source: Cereja and Vianna (2022, p. 192). Available at: <https://www.edocente.com.br/pnld/portugues-linguagens-9o-ano-pnld-2024-objeto-1-anos-finais-ensino-fundamental/> Accessed on: 28 Feb. 2025.

Next, the authors propose four questions related to the text: three of them focused on identifying the characteristics of the news genre and one on verbal and nominal agreement, based on an excerpt extracted from the news. No approach to the theme of the text and no discussion of social issues characteristic of the cultures of quilombola communities.

On page 194, the activity continues with the proposition of four new questions, numbered from five to eight. In question five, a fragment of a news article entitled "Collection of books brings together articles by more than 30 authors on blackness in Rio Grande do Norte", written by Isabela Santos, is presented. This news brings information about the launch of the book collection "Negritude Potiguar", with the aim of giving visibility to black culture: "The titles, organized by anthropologist Geraldo Barboza de Oliveira Júnior, are "Quilombola Communities", "Peoples of African Matrix" and "Black Popular Culture". The e-books were released in October 2021 for free and, this May, Editora Oiticica makes the physical book available. [...]".

It is noted that the proposal of the event "Book launch "Negritude potiguar" as well as the titles of the books, give rise to a very rich opportunity to discuss the theme. However, after reading the report, students are invited to answer two questions: "a) The fact reported is the launch of a collection of books. What information does the first paragraph add about this release?" and "b) What objective of this launch does the consulted expert emphasize?" With the suggested answer: "he emphasizes the objective of informing and democratizing the knowledge generated in quilombola communities." However, there is no allusion to literature by black authorship or to the contribution of this population to the formation of the country.

Next, the other activities are the rereading of an excerpt from the text for exploration and fixation of grammatical knowledge (part of speech, agreement), in addition to a structural activity of agreement through decontextualized sentences.

As can be seen, the authors once again neglect the opportunity to carry out a discussion based on the importance of the Afro-Brazilian population in the history of Brazil, highlighting its contribution to language, culture, literature, cuisine and religion, among other aspects. A curricular silencing is perceived, since the activities are reduced to a mere language exercise, serving as a pretext to work on grammar, and not as a central axis of citizenship education.

In this sense, the two texts, the box "Quilombola" and the news about "Negritude Potiguar", create a false expectation in the reader, who remains waiting for some mention about the thematic axis under analysis. However, there is no deepening of the theme, and this superficiality causes the erasure of black people. In this way, the textbook promotes a

misleading connection with Law 10.639/03, since the legislation requires the approach of Afro-Brazilian history and culture to value and promote recognition.

In view of this, the box should have presented, in addition to basic information about quilombos and quilombola communities, the history, resistance and the feeling of territoriality, through questions that could lead to a more in-depth discussion about the historical relevance of quilombos as spaces of resistance and the right to land. In addition, it would be pertinent to address the identity and cultural heritage of this people and give literary visibility, discussing, for example, the importance of black authorship and the role of the launch of the collection in promoting this production.

Therefore, a more effective pedagogical approach would be to focus on critical reading and engaged textual production, such as writing an opinion article about Law 10.639/03 and traditional communities, allowing students to express their critical, conscious, and participatory position. Another alternative would be to suggest that students research and analyze an excerpt from a book from the Potiguar collection. Certainly, this would be more enriching than focusing on textual genre characteristics or decontextualized grammatical exercises.

#### 5.4 ANALYSIS 4

On page 197, there is an Enem dissertation obtained from the INEP website. Its theme is about the need to combat religious intolerance, exalting the competence of the family and the school to educate about tolerance and respect for beliefs. The fragment ends with a quote from Nelson Mandela: "Education is the most powerful weapon to change the world", followed by the candidate's concluding thought: "In this way, just as the disintegration of an atom has become simple today, prejudices can be broken."

In addition, there is an illustrative image of a person writing and the painting artwork "*Golden Rule*" by Norman Rockwell from 1961, in which the artist pays homage to religious diversity through the figure of the pope flanked by people of different ethnicities/races and, naturally, of different creeds.

The text and its activities follow:

## Figure 4

Page 197 of the textbook

Por tudo isso, é imprescindível que todos os segmentos sociais unam-se em prol do combate à intolerância religiosa no Brasil. Assim, cumpre ao governo efetivar de maneira mais plena as leis existentes. Ademais, cabe às escolas e às famílias educarem as crianças para que, desde cedo, aprendam que têm o direito de seguir suas escolhas, mas que devem ser tolerantes e respeitar as crenças do outro, afinal, como disse Nelson Mandela, "a educação é a arma mais poderosa para mudar o mundo". Dessa forma, assim como a desintegração de um átomo tornou-se simples na atualidade, preconceitos poderão ser quebrados.

BRASIL. Ministério da Educação; INEP. Redação no Enem 2017: cartilha do participante. Brasília, DF: MEC; Inep, 2017. p. 35. Disponível em: [https://download.inep.gov.br/educacao\\_basica/enem/guia\\_participante/2017/manual\\_de\\_redacao\\_do\\_enem\\_2017.pdf](https://download.inep.gov.br/educacao_basica/enem/guia_participante/2017/manual_de_redacao_do_enem_2017.pdf). Acesso em: 13 maio 2022.



**Não escreva no livro.**

1. Conforme você já observou no capítulo anterior, no texto dissertativo-argumentativo, há três partes: **introdução**, na qual é apresentada a tese ou a ideia principal defendida; **desenvolvimento**, em que, com base em argumentos, é defendida a tese; e **conclusão**, em que o texto é finalizado. No texto lido identifique o(s) parágrafo(s) que forma(m) cada parte:

- a) a introdução; Primeiro parágrafo.
- b) o desenvolvimento; Segundo e terceiro parágrafos.
- c) a conclusão. Quarto parágrafo.

2. Com base no tema **Caminhos para combater a intolerância religiosa no Brasil**, proposto pelo Enem, os participantes podiam defender diferentes teses.

- a) Qual é a tese defendida na redação que você leu nesta seção?
- b) Qual estratégia argumentativa foi utilizada nessa redação para a sustentação da tese defendida?

3. Para fundamentar a tese que defendem, os autores de textos dissertativo-argumentativos mobilizam diferentes tipos de argumento, entre os quais se incluem: exemplos, dados estatísticos, pesquisas, fatos comprováveis, citações ou argumentos de autoridade, alusões históricas, comparações (entre fatos, situações, épocas, lugares).

- a) Identifique, no segundo parágrafo da redação em estudo, um argumento do tipo alusão histórica.
- b) Identifique, também no segundo parágrafo, um argumento do tipo fatos comprováveis. De que maneira o autor refere-se ao fato que cita e à comprovação que pode ser feita dele? O sentido construído pela expressão que introduz esse argumento é o de verdade incontestável ou o de deixar em aberto a possibilidade de controvérsia?

Argumento de fatos comprováveis: "as religiões afro-brasileiras são os maiores alvos de discriminação, com episódios de violência física e moral veiculados pelas mídias com grande frequência". A expressão que introduz o argumento é "É relevante notar", que constrói o sentido de verdade incontestável.

2. a) A tese de que a intolerância religiosa é um comportamento preconceituoso frequente no Brasil e que deve ser erradicado.
- b) O texto foi iniciado com uma citação de Albert Einstein sobre preconceitos em geral e sobre a dificuldade de combatê-los e, a seguir, foi apresentada a tese sobre intolerância religiosa.
3. a) A imposição religiosa, no Brasil, desde a colonização, aos povos indígenas e aos africanos escravizados.



► **Regra de ouro**, de Norman Rockwell, 1961, obra exposta na sede da Organização das Nações Unidas (ONU), em Nova York, Estados Unidos. Nessa pintura, o artista procurou homenagear a diversidade religiosa.

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Source: Cereja and Vianna (2022, p. 197). Available at: <https://www.edocente.com.br/pnld/portugues-linguagens-9o-ano-pnld-2024-objeto-1-anos-finais-ensino-fundamental/>. Accessed on: 28 Feb. 2025.

The study activities are proposed in three questions:

- 1- Identify the paragraphs that make up the three parts of the text: a) the introduction, b) the development, and c) the conclusion.
- 2- The candidates could have defended different theses: a) what is the thesis defended in the essay read and, b) what argumentative strategy was used in defense of the thesis?

3- The proposition is that students identify, in the second paragraph, an argument of the historical allusion type. In letter b) they must identify an argument of the provable fact type and the way in which the author refers to the fact and its proof and, also, whether the meaning of the expression that introduces the argument is of incontestable truth or leaves open the possibility of controversy.

These are structural issues of understanding and interpretation that do not provoke interactive discussions that lead to a thematic deepening. Furthermore, none of the suggestions for answers presented in the teacher's notebook alludes to the discussion of the theme of religious diversity or ethnicities/races.

For the proposal of the letter 'a' of question 3, identification of a historical allusion, the suggested answer is "The religious imposition, in Brazil, since colonization, to indigenous peoples and enslaved Africans". Just locating this information does not presuppose giving it due importance. The ideal would be to propose a dialogical, interactive approach through the survey of opinions and even research proposals on the subject.

The reading of Norman Rockwell's 1961 painting could also be explored, after all, it portrays not only religious diversity, but also cultural, racial and ethnic diversity.

The analysis of the proposals for activities on this issue allows us to conclude that they do not promote discussions about religious diversity or black literature. The emphasis is on language issues, with a significant number of approaches focused on agreement, morphological function, and textual genres. Again, the theme of black literature ends up being neglected, staying in the background, and when it is addressed, it does not receive the appropriate approach.

## 5.5 ANALYSIS 5

In chapter 3 (Unit 3), entitled "The young person and consumption", the opening text is the chronicle "The cruelty of young people" by Walcyr Carrasco. After the study of comprehension and interpretation, in the section Crossing Languages (p. 206-207), two texts are presented that comment on funk: the first, an excerpt from a song called "Funk ostentação", and the second, an excerpt from an article published by Revista Piauí in which the singer Emicida talks about funk ostentação.

Below is the activity proposed by the authors. In figure 5 it is possible to see text 1.

## Figure 5

### Text 1 of the textbook Crossing Languages

CRUZANDO LINGUAGENS

O desejo de consumo de produtos de luxo não é exclusividade de adolescentes. No final da década de 2000, um tipo de *funk*, denominado “*funk ostentação*”, ganhou grande popularidade. Leia, a seguir, um trecho de uma letra desse gênero musical e um trecho de um comentário sobre o próprio *funk*, em especial o de ostentação.

**Texto 1**

[...]	Mó orgulho, mó felicidade
E aí, dá licença, suave	Ver os moleque tudo da <b>vila de nave</b>
Corrente, pulseira, <b>dedeira</b> , mó <b>chave</b>	Diferentes modelos
Já peguei as chave	Pra poder acelerar
Da mansão do Guarujá	[...]

**chave:** estiloso, elegante.  
**dedeira:** anel.  
**nave:** carro de luxo.  
**vila:** comunidade.

NA PISTA eu arraso. Intérprete e compositor: MC Guimê. In: EM CASA com MC Guimê (ao vivo). Intérprete: MC Guimê. [S. l.]: Big Bang Music Group, 2020. 1 CD, faixa 4. Letras. Disponível em: <https://www.letras.mus.br/mc-guime/na-pista-eu-arraso/>. Acesso em: 29 maio 2022.

Source: Cereja and Vianna (2022, p. 206). Available at: <https://www.edocente.com.br/pnld/portugues-linguagens-9o-ano-pnld-2024-objeto-1-anos-finais-ensino-fundamental/>. Accessed on: 28 Feb. 2025.

In figure 6, text 2 is verified, which is the continuation of the activity Crossing Languages.

## Figure 6

### Text 2 of the textbook

**Texto 2**

**1. a)** As posses exibidas pelo eu lírico: bens de consumo de alto valor (“Corrente, pulseira, dedeira”, chave da “mansão no Guarujá”).

Sempre admirei o *funk*, o carioca mesmo. O do James Brown também, mas isso é óbvio. Meu pai era DJ de baile de rua, era impossível não ouvir James Brown. [...]

As pessoas se acostumaram a ver os pretos cabisbaixos, sempre tristes nos cantos do mundo. Ao embarrar com o contrário disso, criminalizam nosso sorriso em vez de desprezar aquilo que gera nossas lágrimas. [...] Isso é *funk*. [...]

Embora seja alvo de muitas críticas recentemente, o *funk ostentação* é também um fruto orgulhoso desta mesma árvore, pois em uma era consumista como a nossa o “ter” virou “ser”, e isso não é culpa da favela. Logo, quando jogam o cordão pra fora e dizem que são “de nave no rasteiro”, meus irmãos do *funk* estão falando “eu tô bem”. [...] Repito: subversão nem sempre é entendida instantaneamente. Vou além para dizer que no *funk ostentação* também leio que a luta por liberdade vem nesse canto. E quem transformou dinheiro em símbolo de liberdade não foi a favela.

[...]

**1. b)** O eu lírico se mostra alegre e satisfeito (“suave”) por possuir EMOICIDA. Felicidade ostentação. Piauí/São Paulo, 19 nov. 2013. Disponível em: <https://piaui.folha.uol.com.br/felicidade-ostentacao/>. Acesso em: 29 maio 2022.

**1. c)** O eu lírico se sente quanto aos elementos destacados? Como se caracteriza a linguagem da canção?

**2.** No texto 2, o autor faz um comentário a respeito do chamado “*funk ostentação*”. Qual é sua posição sobre esse gênero? Emicida contextualiza o *funk ostentação* dizendo que se trata de um espelho da sociedade de consumo em que vivemos.

**3. Relacione o texto “A crueldade dos jovens”, de Walcy Carrasco, com os textos 1 e 2 desta seção.**

**a)** O que há em comum entre os três textos? Os três abordam o tema da ostentação do consumo de objetos que oferecem status.

**b)** Que diferença há entre os textos quanto à visão sobre o consumo de bens que têm custo financeiro muito alto?

**c)** Você concorda com algum dos posicionamentos exibidos nos textos? Por quê? Respostas pessoais.

**3. b)** No texto de Walcy Carrasco, criticam-se os jovens de todas as classes sociais (meninos os extremamente ricos) por fazerem exigências de consumo que estão além das posses de suas famílias. No trecho da letra do *funk*, o eu lírico demonstra não apenas possuir e valorizar esses bens, como gostar de exibi-los e de ver outros “moleques” exibindo-os. Já para Emicida, no texto 2, a vontade de ter e de ostentar bens de consumo é apenas mais uma manifestação de “uma era consumista como a nossa”, em que “o ter virou ser”, e comenta que isso “não é culpa da favela”.



James Brown (1933–2006) em concerto na cidade de Milão, na Itália, em julho de 2006.

**1. e)** Predomina uma variedade que foge à norma-padrão, com uso de muitas gírias (**dedeira**, **chave**, **nave**), abreviações (**pra** e **mó**, abreviação de **maiori**) e casos de concordância verbal e nominal muito próximos do modo como parte considerável da população brasileira usa no dia a dia **los moleque, as chave**.

**X Não escreva no livro.**

**TROCANDO IDEIAS**

**1.** Você conhece alguma família em que acontece o tipo de pressão sobre os pais descrito no texto de Walcy Carrasco? E caso positivo, conte aos colegas. Respostas pessoais.

**2.** Você também se sente pressionado, pelo grupo ou pelo meio em que vive, a usar roupas de marca, celulares de última geração e andar na moda para não se sentir diminuído? Resposta pessoal.

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Source: Cereja and Vianna (2022, p.207). Available at: <https://www.edocente.com.br/pnld/portugues-linguagens-9o-ano-pnld-2024-objeto-1-anos-finais-ensino-fundamental/>. Accessed on: 28 Feb. 2025.

According to Dantas, official writer of Brasil Escola<sup>3</sup>, "funk is a musical style that emerged through black American music in the late 1960s." Studies indicate that its arrival in Brazil took place in the favelas of Rio de Janeiro, during the 1970s. Since then, funk has evolved, developing its own style and expanding to other states, gaining more and more followers. This musical genre reflects the reality of the peripheries and their inhabitants, which may explain the resistance it faces from people who belong (or who consider themselves to belong) to the elites.

The focus of the analysis, however, will be text 2, which addresses the relationship between black peoples and favela dwellers, groups that are the main representatives of this musical genre. The excerpt highlights how funk, especially *funk carioca* and *funk ostentação*, connect to black identity and social criticism. From this text, it is evident the prejudiced view that society, particularly in relation to blacks, has about them. Instead of reflecting on the conditions that generate the suffering of these people, society criminalizes the joy and resistance expressed through *funk*. The "smile" and celebration of *funk* is disconcerting to those who expect black people to be submissive or sad, while in fact, *funk* represents a form of subversion and resistance to racism.

In the teacher's manual, the authors recommend that teachers conduct research on three websites to deepen their knowledge of *funk*, a musical genre that has generated controversy since its emergence. The proposal includes readings about the history and evolution of *funk* over the years, its culture, and the questioning of whether or not funk can be considered a legitimate cultural manifestation.

Regarding the competencies of the BNCC (2018) applicable to the approach of the texts under analysis, general competencies 8 and 9, specific competencies of Languages 3 and 4, specific competencies of Portuguese Language 3 and 4, and EF69LP44 and EF89LP27 skills are highlighted. Although all these competencies and skills are pertinent to the study and analysis of texts, the specific competence of Portuguese Language number 7, which emphasizes the importance of recognizing the text as a space for the manifestation and negotiation of meanings, values and ideologies, should also be included. This competence is fundamental for students to understand and respect the various forms of cultural and ideological manifestation present in society.

In chapter 1 (World in motion) referring to unit 4 of this collection, a photo from 2020 (p. 237) is presented, which depicts the image of migrants heading towards the border of Pazarkule, Turkey (called Kastanies, on the Greek side). In the following pages (238-239),

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<sup>3</sup> DANTAS, Tiago. "Funk"; Brasil Escola. Available at: <https://brasilecola.uol.com.br/artes/funk.htm>. Accessed on February 20, 2025.

the authors address the lyrics of the song "Diáspora", by Arnaldo Antunes, Carlinhos Brown and Marisa Monte, as illustrated in figure 7.

**Figure 7**

*Diaspora*

**Diáspora**

► Imigrantes chegando ao campo de refugiados de Vinograd, na Macedônia. Foto de 2013.

(Citações: trecho do Canto 11 de *O Guesa*, de Joaquim de Sousa Andrade [D.P.] e trecho de *Voices d'África*, de Castro Alves [D.P.])

"Acalmou a tormenta, pereceram  
Os que a estes mares ontem se arriscaram  
Vivem os que por um amor tremeram  
E dos céus os destinos esperaram"

Atravessamos o mar Egeu  
O barco cheio de fariseus  
Com os cubanos, sírios, ciganos  
Como romanos sem Coliseu  
Atravessamos pro outro lado  
No rio vermelho do mar sagrado  
Nos *center shoppings*  
Superlotados  
De retirantes  
Refugiados

Where are you?  
*Where are you?*  
*Where are you?*



Foto: RBC/IMP



Foto: RBC/IMP

► Migrantes seguindo de Huixtla a Escuintla, Chiapas, México, em direção aos Estados Unidos. Foto de 2022.

238

Source: Cereja and Vianna (2022, p.238). Available at: <https://www.edocente.com.br/pnld/portugues-linguagens-9o-ano-pnld-2024-objeto-1-anos-finais-ensino-fundamental/>. Accessed on: 28 Feb. 2025.

Figure 8 denotes the continuation of the activity proposed on pages 238-239 of the textbook in question.

Figure 8

Page 239 of the textbook

Onde está  
 Meu irmão  
 Sem irmã  
 O meu filho  
 Sem pai  
 Minha mãe  
 Sem avó  
 Dando a mão  
 Pra ninguém  
 Sem lugar  
 Pra ficar  
 Os meninos  
 Sem paz  
 Onde estás  
 Meu senhor  
 Onde estás?  
 Onde estás?

“Deus! Ó, Deus, onde estás que não respondes?  
 Em que mundo, em qu'estrela tu t'escondes  
**Embuçado** nos céus?  
 Há dois mil anos te mandei meu grito  
 Que **embalde** desde então corre o infinito  
 Onde estás, senhor Deus?...”

Atravessamos o mar Egeu...

Where are you?  
 Where are you?  
 Where are you?

ANTUNES, Arnaldo; BROWN, Carlinhos; MONTE, Marisa. Disponível em: <https://www.arnaldiantunes.com.br/diaspورا>. Acesso em: 21 abr. 2023.

Quem são?



► Da esquerda para a direita: Arnaldo Antunes, Marisa Monte e Carlinhos Brown, integrantes do grupo musical Os Tribalistas. Rio de Janeiro (RJ), 2017.

Tribalistas

**Arnaldo Antunes** (1960-), **Marisa Monte** (1967-) e **Carlinhos Brown** (1962-) formam o grupo musical **Tribalistas**. O primeiro álbum, *Tribalistas*, lançado pelo grupo em 2002, vendeu mais de 2 milhões de cópias e conquistou o prêmio Grammy latino. Em 2017, o trio tornou a se reunir e lançou o álbum *Tribalistas 2*, do qual faz parte a canção “Diáspora”.



► Mulher refugiada Rohingya toca a areia da praia ao chegar da travessia de barco feita da fronteira Bangladesh-Mianmar, pela baía de Bengala, Bangladesh. Foto de 2017.

**diáspora:** dispersão de um povo em consequência de preconceito ou perseguição política, religiosa ou étnica. O termo era empregado em referência aos judeus que, por milênios, foram forçados a se deslocar pelo mundo. Mais recentemente, o conceito também é utilizado para se referir aos africanos que foram trazidos para a América na condição de escravizados.  
**embalde:** em vão, inutilmente.  
**embuçado:** encoberto, oculto.  
**fariseu:** integrante de um grupo judaico surgido no século II a.C.  
**perecer:** morrer; acabar-se, extinguir-se.  
**where are you?:** em português, “onde você está?”.

Source: Cereja and Vianna (2022, p. 239). Available at: <https://www.edocente.com.br/pnld/portugues-linguagens-9o-ano-pnld-2024-objeto-1-anos-finais-ensino-fundamental/>. Accessed on: 28 Feb. 2025.

The excerpts of this song make references to themes of migration, suffering, identity and resistance. There is also an intertextuality with literature, by incorporating fragments of the epic poem "O Guesa", by Joaquim de Sousa Andrade, and the poem Vozes d'África, by Castro Alves, which deal with the pain and forced displacement of peoples.

To carry out this activity in the classroom, the work selects general competence 3, specific competences of Languages 2 and 5, specific competence of Portuguese Language 3, and skills EF69LP44, EF69LP48, EF89LP32, EF89LP33 and EF89LP37. All these competencies are relevant for the execution of the work with the proposed text, but the

absence of competence 7 of Portuguese Language is observed, which addresses the manifestation of values and ideologies of a people. Thus, it is important that students recognize and respect the diverse knowledge and cultures present in different communities, promoting harmonious coexistence in a democratic society.

In this sense, the song connects these experiences with contemporary diasporas, such as those of refugees and immigrants, who continue to face difficulties in search of a better life. In addition, it criticizes the consumer society and the disparities of power and access, questioning where those who have been marginalized and suffocated by history are.

The question "Where are you?" ("Where are you") shows the absence, the lack of ties, the loss of references and affections of a person in search of identity, dignity and recognition in the midst of a system that often ignores or dehumanizes the most vulnerable.

In the verse "God! Oh, God, where are you that you don't answer? The lyrical self questions the absence of God, referring to human suffering that seems to go unheard or unanswered. This absence of answers reinforces the sense of abandonment that many individuals face, whether due to war, poverty, or forced displacement. In addition, the song points not only to the difficulties faced by immigrants and refugees, but also reflects on broader existential issues, such as the human condition and the search for meaning in the midst of suffering.

Furthermore, the song establishes a connection between historical experiences and contemporary diasporas lived by many immigrants and refugees, who continue to face difficulties in search of a better life. In this way, this lack of answers reinforces the feeling of abandonment, whether due to war, poverty or the forced displacement of these peoples, as occurred with black people who were brought to Brazil in an enslaved way.

Therefore, this analysis allowed us to verify that the textbook under study needs to give more visibility to ethnic-racial issues, through a more in-depth study of the theme. In addition, it must meet the criteria established by law 10639/03, with the intention of providing students with a study that prioritizes diversity and inclusion.

## 6 FINAL CONSIDERATIONS

Through the analysis of the approaches to the ethnic-racial theme in the textbook, it is found that there are significant gaps that require continuous effort and knowledge on the part of teachers to be overcome.

Considering that such materials are widely used by teachers in different regions of the country, as a support resource in the teaching-learning process, their pedagogical relevance becomes evident. Although the teaching work is not restricted to the exclusive use of the

textbook, it is undeniable that it constitutes a fundamental instrument, both in the organization of activities and in the consolidation of pedagogical practices in the classroom.

In this sense, and in view of the relevance of the textbook, the implementation of Law 10.639/03 has been a challenge for many schools and for the authors of teaching materials, who sometimes resist adapting their content to fully meet this demand. In the case of the book "Portuguese - Languages" (9th grade), by William Cereja and Carolina Dias Vianna, the absence of a robust approach to black Brazilian literature is a clear example of how the work fails to meet the requirements of the Law.

In order for this volume to become more inclusive and representative, it would be important, as of the next editions, to include a more in-depth study of ethnic-racial issues, especially those that contemplate work focused on literature. In this sense, the work could include more black authors, with emphasis on their works and historical contexts, in addition to presenting social and cultural issues pertinent to their universe.

As an example, texts by Carolina Maria de Jesus, Conceição Evaristo, Lima Barreto, among others, could be analyzed in the context of their literary productions and their relationship with racial and identity issues in Brazil. This is a significant flaw, since these voices are essential to bring a critical perspective on racial issues in Brazil.

In addition, the inclusion of debates on the importance of black people in the construction of the country, slavery, the black movement and the resistance of Afro-Brazilians could also be an interesting way to make the work more inclusive, creating a more plural and updated discussion about the challenges of contemporary Brazil, so that students could recognize themselves as part of a multicultural society, that not only minimizes or ignores the contributions of black people, but celebrates them. Thus, including these discussions in the didactic content would be a significant step towards valuing black identity and confronting racial inequalities in Brazil.

Thus, black literature must be presented in all its plurality, addressing not only the fight against racism and slavery, but also issues of identity, culture, religiosity, daily life and resistance. In addition, there are several contemporary black authors in Brazil, such as Djamila Ribeiro, Elisa Lucinda, Itamar Vieira Júnior, Lázaro Ramos, Emicida, Cuti and many others, who write fundamental themes to provide a more current view of the issues faced by the black population in Brazil and that can contribute significantly to encompass the contents addressed in this work.

In view of the current context of search for greater diversity and representativeness in school content, it is verified that this textbook presents an inadequate approach in relation

to compliance with Law 10.639/03, since it prioritizes, to a large extent, a Eurocentric and monocultural perspective of Brazilian history and literature.

The omission of a relevant approach to black-Brazilian literature in the book "Portuguese - Languages" (9th Grade) is a significant flaw, because by ignoring these issues, the work does not contribute to the formation of an inclusive education, capable of fostering critical reflection on racism, racism, and racism. social inequalities and the richness of Afro-Brazilian culture. Therefore, education should be an environment conducive to the construction of identity, and the lack of these themes can lead to cultural impoverishment, in addition to reinforcing racial stereotypes.

Furthermore, black students, in particular, may feel devalued and marginalized when they do not see their histories and cultures adequately represented in school content. On the other hand, non-black students can be deprived of a broader understanding of the diversity and complexity of Brazilian society, which contributes to the perpetuation of inequalities and prejudices. The lack of historical, aesthetic and political contextualization that the work demands, leads to a curricular silencing that compromises the reading education of students, since it limits access to narratives that enable the recognition of oneself and the other, as well as the appreciation of Brazilian cultural diversity.

In the words of Colaço (2012, p. 8), "the decolonial implies, therefore, a continuous struggle". This conception underlies the pedagogical choices of this research, as it shows that the process of decolonization does not end in a historical moment, but is prolonged in practices of resistance and affirmation.

Therefore, our opinion is that this volume intended for the (9th grade) should be more inclusive and representative, integrating texts by black authors throughout the book, and not just in isolated topics. In addition, this inclusion should be seen as a central element, essential for a more inclusive and egalitarian education. In the twenty-first century, facing this issue is one of the main challenges for the effective application of Law 10.639/03 in educational institutions in Brazil, requiring joint efforts by educators, schools and publishers to ensure that black literature receives adequate recognition and analysis. Thus, problematizing the insertion of this literary production in the didactic material is an essential step for the effectiveness of an anti-racist education.

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