

**HAGÁQUÊ SOFTWARE: A PEDAGOGICAL PROPOSAL TO DECOLONIZE THE CURRICULUM AT THE JOSÉ BONIFÁCIO STATE QUILOMBOLA SCHOOL IN MACAPÁ/AP**

***SOFTWARE HAGÁQUÊ: UMA PROPOSTA PEDAGÓGICA PARA DESCOLONIZAR O CURRÍCULO NA ESCOLA QUILOMBOLA ESTADUAL JOSÉ BONIFÁCIO EM MACAPÁ/AP***

***SOFTWARE HAGÁQUÊ: UNA PROPUESTA PEDAGÓGICA PARA DESCOLONIZAR EL CURRÍCULO EN LA ESCUELA ESTATAL JOSÉ BONIFÁCIO QUILOMBOLA DE MACAPÁ/AP***



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**ABSTRACT:** This article presents a pedagogical proposal for teachers of the curricular components of Arts, History, Geography, Religious Education, and Literature to contribute to the process of decolonization of their pedagogical practices through the implementation of Law 10.639/03 and Resolution 08/2012 using Digital Culture to highlight the culture of the Quilombo in the school curriculum. In this sense, we used Qualitative Research (YIN, 2016) to guide the search for initial results. It was found that educators have timid practices regarding the decolonization of the curriculum, and it usually occurs on commemorative dates, namely May 13 and November 20 (Day of Black Consciousness). It is, therefore, necessary to promote reflections on the praxis of educators, so we propose using the *HagáQuê* software to develop comic didactic devices (HQ) using Anti-Racist Legislation.

**KEYWORDS:** Quilombola School Education. Law 10.639/03. Decolonization of the curriculum. *HagáQuê* Software.

**RESUMO:** Este artigo apresenta uma proposta pedagógica para os professores dos componentes curriculares Artes, História, Geografia, Ensino Religioso e Literatura no intuito de contribuir com o processo de descolonização de suas práticas pedagógicas através da efetivação da Lei 10.639/03 e da Resolução 08/2012 utilizando a Cultura Digital para evidenciar a cultura do Quilombo no currículo escolar. Nesse sentido, utilizamos a Pesquisa Qualitativa (YIN, 2016) para guiar a busca pelos resultados iniciais, constatou-se que os educadores possuem práticas tímidas no que tange à descolonização do currículo e geralmente ocorre em datas comemorativas, quais sejam, no dia 13 de maio e no dia 20 de novembro (Dia da Consciência Negra). Por isso é necessário promover reflexões sobre a praxis dos educadores, assim propomos a utilização do software *HagáQuê* para desenvolver dispositivos didáticos em quadrinhos (HQ) empregando a Legislação Antirracista.

**PALAVRAS-CHAVE:** Educação Escolar Quilombola. Lei 10.639/03. Descolonização do currículo. Software *HagáQuê*.

**RESUMEN:** Este artículo presenta una propuesta pedagógica para los docentes de los componentes curriculares Artes, Historia, Geografía, Educación Religiosa y Literatura con el fin de contribuir al proceso de descolonización de sus prácticas pedagógicas a través de la implementación de la Ley 10.639/03 y la Resolución 08/2012 utilizando la Cultura Digital para resaltar la cultura quilombola en el currículo escolar. En este sentido, se utilizó la Investigación Cualitativa (YIN, 2016) para orientar la búsqueda de resultados iniciales, y se encontró que los educadores tienen prácticas tímidas cuando se trata de descolonizar el currículo, y esto suele ocurrir en fechas conmemorativas, a saber, el 13 de mayo y el 20 de noviembre (Día de la Conciencia Negra). Por lo tanto, es necesario promover reflexiones sobre la praxis de los educadores, por lo que proponemos utilizar el software *HagáQuê* para desarrollar dispositivos didácticos cómicos (HQ) utilizando la Legislación Antirracista.

**PALABRAS CLAVE:** Educación Escolar Quilombola. Ley 10.639/03. Descolonización del currículo. Software *HagáQuê*.

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## Introduction

Preserving the culture of *quilombola*<sup>3</sup> communities ensures that their knowledge is not lost over time. For future generations to comprehend and preserve their historical identity, it is necessary to provide educational means that value the narratives created by social relationships throughout a society's historical development.

In light of the above, Resolution No. 08/2012 seeks to raise awareness within the *quilombola* school community about guiding the new generations on the importance of their place in preserving the memory of their ancestors, as schools are spaces of knowledge construction mediated by the legislation mentioned above.

*Quilombola* School Education, regulated by Resolution No. 08/2012, serves as a legal regulatory framework for education in *quilombola* communities and for schools receiving students from *quilombos*<sup>4</sup>. Its goal is to bridge the gap between the community's reality and the school curriculum, recognizing the territory as an integral part of the student's educational process.

In the view of art educator Piedade Videira (2013), there is an emphasis on the need for a curriculum rooted in the student's experiences so that they can (re)identify with the content taught by the teacher in the classroom, starting from their *quilombola* reality to reinforce the protection of traditional knowledge in the school, to break away from the Eurocentric curriculum.

In this context, Nilma Gomes (2012, p. 102) highlights the decolonization of curricula as a practice to break free from dominant Eurocentrism. The author states that decolonizing curricula poses "another challenge for school education" because much has already been exposed regarding curriculum content and the lack of teacher training policies that lead to reflection on the absence of certain cultures in the curriculum.

Supporting the understanding of the curriculum in *quilombola* communities, we bring the educator Maria da Glória Moura (2012) into the discussion. She emphasizes the existence of an "invisible curriculum" in contemporary quilombos, present in religious celebrations and the daily life of quilombos, which needs to be emphasized in schools because students also construct their identity through this "invisible curriculum."

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<sup>3</sup> Runaway slaves that inhabited *quilombos*.

<sup>4</sup> Term used to name the hidden places in the woods, with specific internal division and organization, where runaway slaves took shelter and their populations.

In this way, it emphasizes the importance of integrating classroom educational content with the student's life experience in the quilombo. This approach allows the student to learn in accordance with their reality in its cultural, religious, geographical, social, and political aspects. An example of this is the prominence of the spiritual dimension in the quilombo, which should thus be considered a starting point for learning (Bezerra; Videira; Custódio, 2020).

Therefore, educators must focus on developing pedagogical practices that are intertwined with the student's experiences in the quilombo while aligning with educational and technological tools. The National Common Curricular Base (BNCC) includes the use of technology in education as part of the fifth competency related to Digital Culture, emphasizing that digital technologies should permeate the entire curriculum, considering "cultural diversity" and "child and youth cultures" (BRASIL, 2018, p. 70, our translation).

In this context, we present the pedagogical proposal for the use of the *HagáQuê* software so that the research collaborators can create didactic materials in accordance with the curriculum components and the *quilombo* experience, highlighting their cultural and historical aspects, which are integral to *quilombola* ancestry and resistance, as addressed by Law No. 10.639/03 and Resolution No. 08/2012.

Educators significantly impact the process of shaping students' identity and core values in schools. In this regard, key questions arise that motivate the research: What is the racial perception of teachers regarding the school environment? Do teachers have an Afrocentric practice based on the reality of *Quilombo do Cria-ú*<sup>5</sup>? In what way can Digital Culture assist in the educational practice of these teachers?

The results were obtained using qualitative research methodology, conducting interviews, and administering questionnaires to the research collaborators. Despite the social distancing imposed by the COVID-19 pandemic context, valuable data was collected. A preliminary visit to the school community was also made, and approval for the research was obtained from the pedagogical coordination and teachers.

Through this instrument, we propose to contribute to the professional, cultural, political, and social development of the investigated teaching staff so that they can reconsider their pedagogical practices, increasingly emphasizing Afrocentric methodologies, aiming for curriculum decolonization, and the use of Digital Culture in the teaching and learning process to value *Quilombo do Cria-ú*.

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<sup>5</sup> Territory with features of African descent culture and people

Considering the above, the article is divided into three sections. The first section deals with legal and bibliographic contextualization, introducing the authors who form the basis of the research. The second section presents the territorial, cultural, historical, and political importance of *Quilombo do Cria-ú* and the significance of the teaching practices of the students working in the school who participated in the research. The third section presents the *HagáQuê* software and its potential as a technological resource in Digital Culture to assist teachers in developing their pedagogical practices.

### **Why and for what purpose decolonization?**

The State *Quilombola* School José Bonifácio (EQEJB) offers Basic Education at the level of Elementary Education - Early Years (morning) and Late Years (afternoon). The school's mission, described in its Pedagogical Political Project (PPP), is firmly rooted in active participation, respect, family, and the affirmation of cultural heritage to value the students' identity so that they are aware of their potential.

Therefore, Resolution No. 08/2012 reinforces that it is essential to develop activities that protect traditional knowledge in schools to ensure the preservation of Afro-descendant cultural identity. This action is legally explicit and states that the Pedagogical Political Project (PPP) must consider traditional knowledge, ancestry, technologies, and community experiences.

When developing any action in the school, the PPP and the legislation governing *Quilombola* School Education must be observed to ensure the continuity and emphasis on local culture in the school curriculum. Anthropologist Kabengele Munanga (1986, p. 23, our translation) states, "It is through education that a people's social heritage is bequeathed to future generations and inscribed in history." This movement allows education to be a political and cultural instrument of resistance.

The importance of the Brazilian people's identity in the school curriculum is highlighted in Law No. 10.639/03 and the Guidelines for its implementation. Law No. 11.645/08 also amends Law No. 9.394/96 to include the mandatory teaching of African, Afro-Brazilian, and Indigenous history and culture in the entire curriculum, especially in the subjects of History, Arts, and Literature. Moreover, Resolution No. 08/2012 guarantees the school and community the right to "appropriate traditional knowledge" (Brazil, 2012, p. 5, our translation).

In this way, the *Quilombola* Community of *Cria-ú* is a space of identity, culture, ancestry, resistance, and the safeguarding of traditional knowledge passed down through generations over time through the oral and written narratives of the community's oldest residents.

In this context, Professor Sandra Haydée Petit (2015, p. 72, our translation) introduces the term "Pretagogy," used to refer to "the training of teachers involved in producing tools to implement, in school and university curricula, the history and cultures of Africa, Afro-Brazilian, and Afro-diasporic peoples." The author asserts that this movement should be carried out in the spirit of the Sankofa bird, which moves forward with its feet but always keeps its head turned backward. This signifies that African history should progress into the future without forgetting the ancestry that constitutes the identity of African peoples.

The consideration by Professor Tomaz Tadeu da Silva (1999, p. 150, our translation) is relevant when considering the importance of the curriculum in shaping and valuing Black identity. He also considers the terms used by Glória Moura (2012), such as "hidden curriculum" or "invisible curriculum," as spaces of cultural dwelling:

[...] the curriculum is a place, space, territory. The curriculum is a power relationship. The curriculum is a path, journey, route. The curriculum is an autobiography, our life, curriculum vitae: our identity is forged in the curriculum. The curriculum is text, discourse, and document. The curriculum is an identity document.

The culture of the *quilombo* should be associated with formal education in schools. For example, the knowledge of parents, grandparents, and religious expressions are constituents of the student's identity. Therefore, there is a need for a school curriculum that addresses the experiences and life of the community, as Moura (2012, p. 147, our translation) points out, "While *quilombos* consider their values, the school ignores their history acquired at the origin of the people."

Under these conditions, the challenge is posed to the teachers involved in the research to adapt their pedagogical practices according to the *quilombola* reality of the students. As Videira (2013, p. 240, our translation) argues, it is necessary to "sensitize the teaching staff to the relevance of their effective, committed, and ethical participation within the ongoing educational work at the school."

Regarding the need to decolonize curricula, as proposed by legal foundations and the authors' studies already mentioned, it is understood that there is a need to discuss the

technological training of educators to effectively implement curriculum practices that align with the technical foundation of Upper Elementary students.

Considering this scenario, the appropriate use of technology in the *quilombola* school environment can enrich the discussion about a new way of constructing knowledge and learning in teaching practices, emphasizing the culture of the community. According to the studies of mathematician José Ricardo e Sousa Mafra (2020, p. 23, our translation), the use of technology in pedagogical practice enables significant changes:

Using technology for pedagogical purposes requires a change in the teacher's approach. New experiences with technological resources make educators reflect on their teaching practices and feel motivated to use them as an auxiliary alternative in the educational process, as it is currently almost impossible to dissociate them from the school.

According to Portuguese professor António Nóvoa (2009, p. 13, our translation), technological transformations in education do not replace teachers; instead, they reinforce their importance in the act of education. In the 21st century, teachers are considered "irreplaceable" for promoting and integrating technologies into the educational context. This leads to the reflection that technological tools are meant to complement educators' practices rather than replace them in the mediation of knowledge.

By grounding this research in theoretical and methodological assumptions, the aim is to understand the school dynamics of EQEJB and the teachers of the curriculum components of History, Arts, Literature, Geography, and Religious Education (ER) to promote action through the use of the *HagáQuê* software by educators in the production of comic books that emphasize the history, significance of the territory, memory, knowledge, and culture/religiosity of *Quilombo do Cria-ú*.

The existing obstacles in the theoretical realm of producing materials on the topic of racial relations in teaching and practice, as well as the realization of anti-racist education, also constitute the guiding elements of the presented research.

### **This is how the Resistant *Quilombo* was formed**

*Quilombo do Cria-ú*, located 14 km from the center of *Macapá* within an Environmental Preservation Area (APA), according to Videira (2013), is considered the first *Quilombo* in the state of Amapá and the second in the country to receive the title of "Rural Remnant *Quilombo* Community" in 1999 from the Palmares Foundation.

Symbolically, it is divided into two territories: *Cria-ú de Fora or de Cima* and *Cria-ú de Dentro or de Baixo*<sup>6</sup>. According to Videira (2013, p. 131, our translation), the term "Cria-ú" refers to a place suitable for raising cattle. Currently, most of the population knows and mentions "Curiaú." This change occurred because:

[...] The first teachers who arrived at Quilombo do Cria-ú in 1945 believed the spelling and pronunciation of the name "Cria-ú" were incorrect and changed it to "Curiaú." In this thesis, I will use the name that makes sense to the researched community, and to this day, the elders, when referring to their birthplace, pronounce it as "Cria-ú." The original name of the investigated Quilombo rescues and tells the history of its people and carries the meaning of "sacred and collective land" inherited from their ancestors, hence, a place for raising buffalo and cattle.

The community celebrates spiritual deities such as Saint Joachim - the patron saint of the *Quilombo*, Saint Mary, and Saint Sebastian, and the festivities are accompanied by the rhythm of the Batuque drum or the Marabaixo box. The school calendar of EQEJB respects the community's religious celebrations, understanding that the students are responsible for ensuring the continuity of the culture when the elders pass on to the spiritual plane, as pointed out by Videira (2013).

In the Criaú territory, there is only one Evangelical Church, and there are reports of religious racism towards Afro-Indigenous and/or African-based religions. Researcher Moisés dos Prazeres Bezerra (2019, p. 61, our translation) states that "in the *Criaú* territory, as well as in other *quilombola* territories, the religious landscape has changed significantly, becoming plural and problematic for the understanding of local cultural and religious identities."

The teachers were selected in accordance with the proposition of Law No. 10.639, which amended Law No. 9394/96 to include Article 26-A, which stipulates the mandatory inclusion of "Brazilian Afro-Brazilian History and Culture" in the Education Network, affirming that the content related to Afro-Brazilian History and Culture will be taught throughout the school curriculum, especially in the areas of Art Education and Brazilian Literature and History.

As this research is guided by the desire to understand events, an analysis of the results obtained will be conducted in light of researcher Robert Yin (2016) through qualitative analysis.

The questionnaire results revealed that the ethnic background of the teachers is predominantly Afro-descendant. They identified themselves by full name, date of birth, contact information, race/color, their role, the period of their teaching service, the duration of their work

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<sup>6</sup> Cria-ú from outside or above, and Cria-ú from inside or below.



at the school, whether they reside in the *Criaiú* community or not, and finally, they indicated the days they are available to participate in possible training sessions on the *HagáQuê* software.

Educators do not usually use apps and software in their pedagogical practices to reinforce curriculum content. "I always provide links for them to seek a deeper understanding of the content studied" (INTERVIEWEE 6, 2021, our translation). This can be justified because the school does not have Wi-Fi, and mobile data internet signal works only in some strategic points of the school, such as at the entrance to the sports court and in the library. Teachers bring their laptops to school when necessary, so they prefer to work "with short videos in the classroom about the content" (INTERVIEWEE 4, 2021, our translation).

Therefore, it is evident that educators need to adapt their pedagogical practices to the technological reality that students have outside of school. Many challenges marked the period of Remote Teaching during the COVID-19 pandemic. According to the Pedagogical Coordination, there were many student dropouts, "in some families in the Community, there was one cell phone for five children, and the father or mother had to come home from work to take turns among the children to complete their tasks" (INTERVIEWEE 3, 2021, our translation).

The teachers had to adapt quickly to minimize losses in the teaching and learning process. They created booklets with activities and delivered them to the students' homes. In this way, they had to use technological tools even more in the production of these booklets and to participate in virtual school meetings.

The performance of the educators who participated in the research was analyzed according to the studies of intellectuals Moura (2012) and Gomes (2012) regarding the importance of highlighting in the school curriculum the experiences of the community and breaking away from the Eurocentric curriculum. It was verified whether changes or adaptations in their methodologies and content were made to include local history and the experiences of *Quilombola* students, following the idea of the curriculum as a symbol of identity proposed by Silva (1999).

The responses of the teachers indicated a positive move towards an Africentric practice, as they seek to "contextualize the contents of the curriculum components I work on based on local culture, trying to meet the legislation for *Quilombola* schools" (INTERVIEWEE 5, 2021, our translation). There is a noticeable effort in the development of practices that encompass such ideas: "I try to make my students see themselves as *Quilombola* and value themselves as

such. Notice and feel the changes that have occurred in the place, in the space where they live" (INTERVIEWEE 6, 2021, our translation).

All interviewees emphasized the importance of the *Curiaú Mostra Tua Cara* Project <sup>7</sup>(CMTC) for implementing Africentric pedagogical practices. The project's culmination occurs annually and focuses on the valorization of *Quilombola* black identity. Teacher and poet Irene Bonfim created it after a painting activity in Early Childhood Education in which the children painted an image of how they recognized themselves, and all the students painted a white character despite being black children, leading to severe reflections.

The school had been conducting actions to further valorize the *Quilombola* identity since the 2000s, but the *Curiaú Mostra Tua Cara* Project was only consolidated in 2003. According to Videira and Do Espírito Santo (2017), the Project emerged to conduct a pedagogical intervention in Early Childhood Education classes and determine what was causing the children not to recognize their skin color.

The Project's actions involve the entire teaching staff, students, and the school community. Art educator Roseany Maciel Brito (2021) states that the Project was created so that students "could be proud of their ancestry, stimulate and improve self-esteem, spread knowledge about culture and ethnicity, promoting respect, tolerance, and fraternity among their peers and others" (Brito, 2021, p. 18, our translation).

Considering this, *Cria-ú* represents, for the history of *Amapá*, the living culture of *Quilombola* communities in the State and requires special attention due to its historical, political, social, and cultural significance, constituting the identity of *Amapá*. Therefore, it should be part of the PPPs, curricula, and the school network as a whole, as provided for in Resolution No. 08/2012 and Law No. 10.639/03.

In supporting the understanding of the pedagogical practices of the five teachers selected for the research, they were questioned about their knowledge of the scope of the curriculum components they teach and their importance in implementing Law 10.639/03 and Resolution No. 8/2012.

The results show that all of them seek to establish this connection through the theme indicated by the CMTC Project at the beginning of each year. Interviewee 6 underscores this by stating that she tries to approach the contents while keeping in mind the possibility of connecting them to the students' reality: "I seek to work with the contents taught in the classroom, I try to see if the subject we are studying can be brought into the students' real-life

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<sup>7</sup> Curiaú Reveals Your Face.

experiences" (INTERVIEWEE 6, 2021, our translation). Interviewee 5 also mentions presenting "the Brazilian and local cultural and religious diversity, promoting attitudes of respect and combating religious racism" (INTERVIEWEE 5, 2021, our translation).

These perspectives align with the pillars supported by this research in preserving the cultural identity of *Criau* Black individuals through the school curriculum, ensuring that cultural aspects outside the community do not interfere with forming the identity of children and young people.

### **Our culture and our customs, with *Batuque* and *Marabaixo* gatherings to spread around**

From the presented concepts, it is evident that educational systems, schools, teachers, students, and *quilombola* communities face yet another challenge: to think and build a school capable of meeting the specific needs of these communities. Resolution No. 08/2012 foresees "the development and use of didactic materials and pedagogical support specific to *quilombola* communities, with cultural, social, political, and identity content" (Brazil, 2012, p. 14, our translation).

In this perspective, Videira (2013, p. 238, our translation) emphasizes the need to integrate the community's experiences with the school reality by proposing the "production of didactic-pedagogical material that emphasizes and values the reality of *Cria-ú* in constant dialogue with the local, national, and global society."

The appropriate use of technology in the *quilombola* school environment can enrich the discussion about a new way of building knowledge and learning in teaching practices, emphasizing the community's culture. Thus, the *HagáQué* software can be a powerful tool in theoretical-methodological contexts.

The software is the result of the Master's research by researchers Silvia Amélia Bim and Eduardo Hideki Tanaka, affiliated with the State University of Campinas (UNICAMP), under the guidance of Prof. Heloísa Vieira da Rocha. The project started in July 1999 and was completed in August 2003. It is a comic book editor for educational purposes, capable of contributing to reading and writing activities.

In light of Figueiró (2014), the *HagáQué* software facilitates the creation of comics, and through its use, it is possible to build meaningful practices in the educational process, helping to preserve cultural and identity memories that can be worked on at any time and place.

Characterized as an enhancing tool for teaching, when used in EQEJB, it can enable students to develop black characters and images of the Cria-ú community.

According to Dias and Simplicio (2019), comics can assist educators in unfolding activities in elementary education. Therefore, its application in education aligns with Digital Culture Competence No. 5 of the BNCC, which envisages the use of digital technologies in the curriculum in a meaningful, reflective, and ethical manner.

Based on the theoretical and methodological framework that underpins this scientific section, we have created a comic book using the HagáQuê software as a concrete possibility for use by teachers at EQEJB. We used the *Quilombo* Newspaper to substantiate the creation of this teaching resource. The newspaper has been produced for about 20 years by Mr. Sebastião Menezes da Silva, a writer and resident of the *quilombo*, popularly known as *Seu Sabá*.

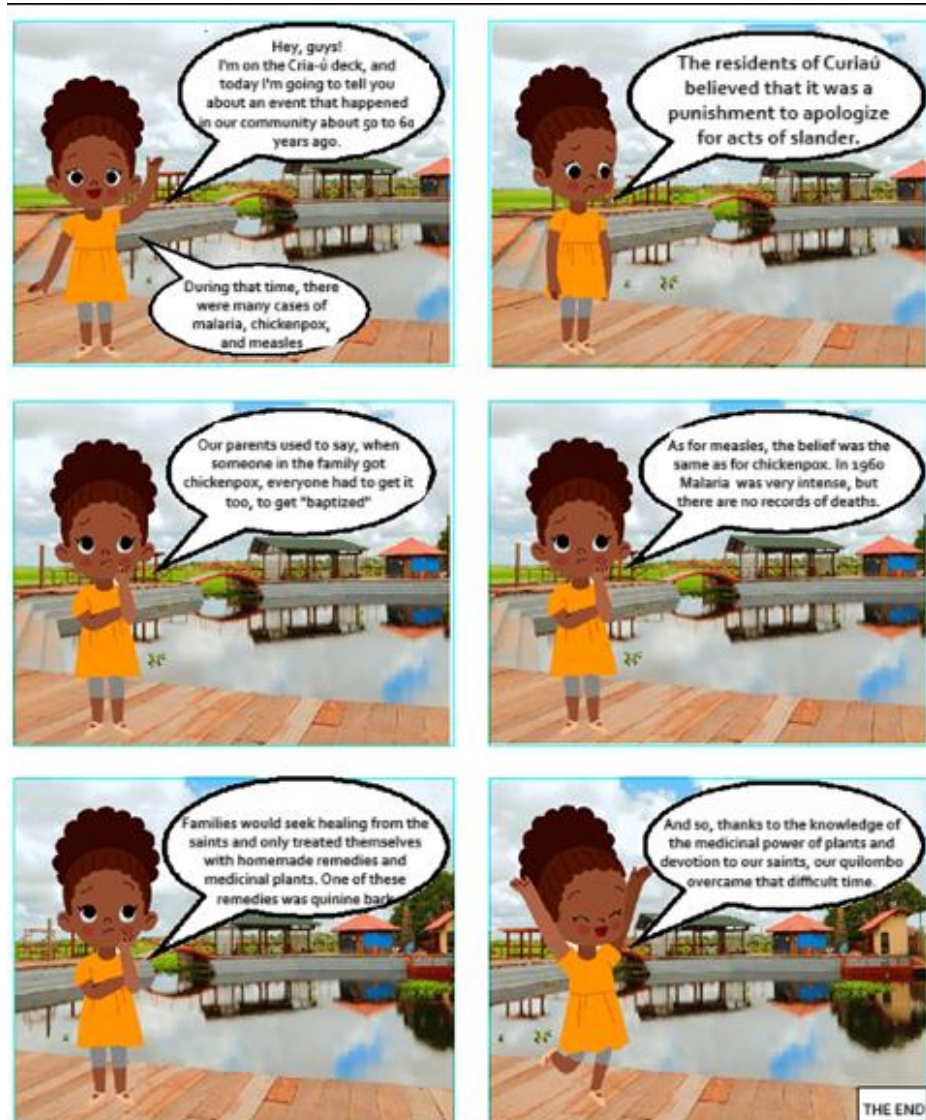
The newspaper is distributed free of charge to the residents of Criaú to keep them informed about matters of concern to the community. *Seu Sabá* recalls that it all started when his father's canoe was stolen, and he began distributing pamphlets in the *quilombo* to recover. The newspaper comprises headlines: History, Announcements, Complaints, Comments, and Points of View. The first headline, History, from edition number 134, corresponding to March 2021, presents how the contamination of infectious diseases such as chickenpox, measles, and malaria occurred. It also mentions the medicinal herbs used to treat these diseases and emphasizes that the afflicted individuals "reached out to the saints" in an attempt to find a cure through the intercession of spiritual deities.

*Benedeiras* (faith healers) also play a crucial role in the healing process of the afflicted in the *quilombo*. They possess knowledge of medicinal herbs and plants, serving as an alternative for curing diseases. Bezerra (2019, p.142, our translation) states, "The ancestral knowledge of the *benedeiras* from Criaú is manifold, unique, profound, and valuable."

Consequently, comic books are presented as a proposal for teachers to preserve the memories of the *quilombo* through pedagogical teaching materials, allowing students to feel represented by black characters, as they are often absent from comic literature. This will enable students to recognize themselves in their space and place of origin.

Teachers' production of teaching materials, relating their didactic content to the reality of the *quilombo*, can provide students with a deeper understanding of the content and an appreciation and preservation of Criaú's History, as their territory serves as the starting point for learning. Below is an example of this pedagogical teaching material created based on the *Quilombo* Newspaper:

Figure 1 – Infectious Diseases in Criaú



Source: Compiled by the author (2022, our translation)

The presence of Black children in comics is crucial to fill the gap in the representation of Black children as comic characters on national and international scenes. This movement will enable *Criaú* children to recognize themselves in social and spatial aspects, reaffirming their identity.

We relate the production of comics to the History curriculum component, which, being historical knowledge, breathes life into individuals' experiences. Teachers should seek actions that show that the past is intrinsically related to the present because, according to the school's PPP, the objectives of the curriculum components of Elementary Education consist of awakening students' sense of appreciation for their sociocultural reality and promoting respect for their own culture.

However, the teaching materials used by teachers in the EQEJB school and the Brazilian educational system have a Eurocentric conception and do not value Black culture in all its aspects. Many of the pages are dedicated to recounting stories from the context of slavery in which Black individuals were subordinated. Even though 20 years have passed since the approval and implementation of Law No. 10,639/03 and 12 years since Resolution No. 08/2012 on *Quilombola* School Education, both legislations have not been widely effective. What we have at the present moment is a precarious implementation of both laws.

One contributing factor to this precariousness is the lack of a sense of "belonging" on the part of some teachers, as few reside in *Quilombo* (INTERVIEWEE 2, 2021). According to the studies of Videira (2013) and Bezerra (2019), one of the factors is the continuous turnover of teachers and the lack of teaching materials adapted to the *Criaiú* reality at EQEJB.

Comics promote reading incentives and can subsequently be used to stimulate debates. Additionally, images and speech bubbles make the text visually more attractive, capturing the reader's attention.

In this context, the didactic material of comics will be another tool to explore by the teaching staff at EQEJB, contributing to the implementation of anti-racism legislation. According to the Guidelines and Actions for the Education of Ethnic-Racial Relations

To think about proposals for implementing Law No. 10,639/2003 is to focus on and react to school structures that place us in overly rigid models. Paying attention to interdisciplinarity in this proposal means being open to dialogue, listening, integrating knowledge, breaking down barriers, and eliminating rigid disciplinary segments" (Brazil, 2006, p. 59, our translation).

In this way, technology offers new didactic opportunities in teaching, and teachers can take advantage of this range of possibilities to expand their teaching methods in the classroom and adapt their content with a more sensitive look at the territory. Involving teachers in the creation process will enable a better understanding of the benefits of technology, making them protagonists in this proposed process to enhance the knowledge of an anti-racist and decolonial praxis.

Comics make the content more dynamic through visual resources, and most importantly, they allow for self-recognition within the comics. "As I am a History teacher, it becomes easier to work in accordance with the laws and comics," says one of the interviewees (INTERVIEWEE 4, 2021, our translation). This component requires special attention because it is where history is told. As researcher José Mafra (2020, p. 5) states, the advancement of

technology in various fields allows for reflection on its presence in education, potentially serving as an "ally to quality education."

The production of didactic materials through the *HagáQuê* software represents progress in decolonizing curricula and breaking away from the Eurocentric curriculum, strengthening a school curriculum based on diversity, ancestry, memory, and the cultural appreciation of the *Quilombo do Cria-ú*.

This research is proposed to understand the uniqueness of the technological process and its various techniques that can contribute to the implementation of Resolution No. 08/2012 and Law No. 10.639/03. It serves as a proposal to complement educators' practices and contribute to preserving historical memory, sociocultural legacy, and the material and symbolic richness of the *Quilombo do Cria-ú*.

### Final considerations

Based on the research conducted and the analysis of qualitative data, it is observed that a large portion of teachers develop pedagogical activities related to the *Curiaú Mostra Tua Cara Project* close to the culmination date of the project, which deviates from the initial proposal to create pedagogical activities within the curriculum components throughout the year, emphasizing the culture of the *Quilombo do Cria-ú*. Regarding technological practices, teachers still show reluctance to handle technology and face a lack of technology training opportunities. Another demotivating factor is the school's lack of mobile data connectivity signal for online activities. To access the internet at the institution, teachers collect money monthly to pay for the Wi-Fi service.

Some teachers must strengthen their sense of belonging to EQEJB and incorporate the Quilombo experience into their pedagogical practices to reflect the *Quilombola* reality. Despite all the existing legal framework regarding the production of didactic materials aligned with Law No. 10,639/03 and Resolution No. 08/2012 on *Quilombola* School Education, the school has only a small collection of Afrocentric literature, and some books have been lost due to non-return to the library.

Therefore, the material produced through the *HagáQuê* software can become part of EQEJB's library collection and complement the existing collection to guide other teachers to adapt their educational practices. In the context of an anti-racist teaching praxis, this research work represents a way to align the paradigm of a knowledge-based technological society with

educational technology, promoting the valorization of the history of the people of *Amapá* from the *Quilombo do Cria-ú*.

The goal is to emphasize the appreciation of cultural knowledge, with a focus on the Black culture of the State of *Amapá*, as well as the maintenance and importance of the *Quilombola* identity in the school curriculum, to reaffirm local knowledge through the awareness of the teaching staff regarding Anti-Racism Laws. The pedagogical comic material is believed to assist in understanding a decolonized school practice.

This path must be pursued with ethical and professional commitment, and we propose this research to understand the uniqueness of the technological process and how it can contribute to implementing Anti-Racism Legislation in teachers' practice. Thus, it aims to preserve historical memory, sociocultural legacy, and the material and symbolic richness of the *Quilombo do Cria-ú*.

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### ***CRediT Author Statement***

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