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Proposals for educating through narratives using monads: The case of teaching African and Afro-Brazilian history and culture in schools

Proposals for educating through narratives using monads: The case of teaching African and Afro-Brazilian history and culture in schools

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Abstract

The teaching of African and Afro-Brazilian history and culture in Brazilian schools, driven by Law 10.639/2003, seeks to promote inclusive, anti-racist, and pluralistic education. The goal is to monitor and recognize Brazil's cultural and social heterogeneity, while understanding existing social dynamics, the ills generated by structural racism, and the historical erasure of politically marginalized groups, their histories, and their resistance¹. This communication proposes the theoretical and methodological construction of educational proposals that employ narratives as monads, seeking to demonstrate how the integration of these elements can enhance the fight against racism and the teaching of African and Afro-Brazilian culture in schools. To this end, we draw on the contributions of author Conceição Evaristo, with reference to the chapter "Narratives of (re)existence," which originated from her speech at the XIII Southeast Regional Oral History Meeting in 2019, in the Pedro Calmon hall at UFRJ. We seek to demonstrate how the integration of these elements can enhance the educational experience, promoting a deeper and more engaging understanding of knowledge, in the fight against racism and in the teaching of African and Afro-Brazilian culture in schools.

Keywords: Education; African diaspora; Monad; Narratives; (Re)existence.

Abstract

The teaching of African and Afro-Brazilian history and culture in Brazilian schools, driven by Law 10.639/2003, seeks to promote an inclusive, anti-racist, and plural education. The objective is to accompany and recognize the cultural and social heterogeneity of Brazil, while understanding existing social dynamics, the ailments generated by structural racism, and the historical erasure of politically minoritized groups, their histories, and resistances. This communication proposes the theoretical-methodological construction of educational proposals that employ narratives as monads, seeking to demonstrate how the integration of these elements can enhance the fight against racism and the teaching of African and Afro-Brazilian culture in schools. To this end, we engage with the contributions of the author Conceição Evaristo, using as a reference the chapter "Narratives of (re)existence," which originated from her speech at the XIII Southeastern Regional Meeting of Oral History in 2019, held in the Pedro Calmon Hall at UFRJ. We seek to demonstrate how the integration of these elements can enhance the educational experience, promoting a deeper and more engaging understanding of knowledge in the fight against racism and in the teaching of African and Afro-Brazilian culture in schools.

Keywords: Education; African diaspora; Monad; Narratives; (Re)existence.

Introduction

As a Guinean-Bissauan and African in Brazil, I had the opportunity, like many Africans who arrive here (both as students and immigrants), to tear away the veil that covered us from the reality of the country with the largest black population outside Africa. A veil that covered us, and still covers us, woven by the media and the country's own official history. The latter, written by an elite, which

¹ This short article is produced as the final assignment for the course, Teaching History: Oral History and Narrative. Semester: 2025.1. The course is taught by Professor Elison Antonio Paim.

Year V, v.2 2025 | submission: 11/28/2025 | accepted: 11/30/2025 | publication:

12/02/2025 whiten a multiethnic and multicultural nation that for centuries depended on the slave labor of Africans and indigenous peoples. This is a chapter in Brazilian history that, it seems, has not yet been resolved, as it is clear that, in racial terms, Brazil still looks to Africa as something it would not like to be, and has long sought to eliminate its dark skin, while at the same time looking to other places, such as Europe, as something it dreams of being: a white country. In her speech in 2019 at the Pedro Calmon Hall of the Federal University of Rio de Janeiro (UFRJ) during the 13th Southeast Regional Oral History Meeting, Conceição Evaristo wisely reminded us that:

The search for the historical past by subjugated peoples, yesterday and today, has been a remarkable and emancipatory movement. As this past was not written into the history crafted by the rulers, suffering a process of erasure—or, when written, was violently distorted—the literary phenomenon that emerged from these historical subjects comes from an underground vein in which they are inscribed. (EVARISTO, 2019, p.24-25)

The historical past mentioned by Conceição does not seem very distant; it lives on not only in historical monuments and museums scattered throughout the country, but also in the memory and culture of these peoples who were brutally and silently marginalized. The descendants of Africans enslaved in Brazil still bear the marks and cultural elements of their ancestors kidnapped from Africa. Like the 'naked migrant' (Glissant apud Evaristo, 2019), that is, the one who arrives with nothing, his hands chained and empty, who, throughout centuries of slavery, carefully preserved and transmitted the memories of his homeland in new cultural habits, created to adapt to the cruel reality he experienced. Black people developed techniques to preserve memory and transmit it orally, like their African ancestors². Since they could not record their own history and memories of their experiences in official history.

In this context, our theoretical and methodological proposal for the development of educational practices that employ narratives in the teaching-learning process is based on the premise that bringing the narratives and experiences of Afro-descendants and Africans here in Brazil, in their own words, would be of great importance in combating structural racism, in the teaching of African culture and history, in the promotion of inclusive education, and in the demystification of stereotypes and prejudices built up over centuries about African history and culture in the diaspora. However, in writing this article, we relied on an interview with Nataniel, a young Angolan and former master's student in Portuguese Language and Literature at UFSC, and some texts from the course, such as Conceição Evaristo's *Narrativa de (re) existência* (Narrative of (re)existence).

To this end, this article is divided into two main parts: the first discusses the issue of black people and their diasporas, while the second presents our theoretical and methodological proposals for educational practices that employ narratives of memory and experience as a teaching element

² I recommend the text by Belgian historian Jan Vansina, a scholar of African oral traditions.

VANSINA, Jan. **Oral tradition and its methodology**. In: General History of Africa, V.I. SP, ÁTICA UNESCO. 2010).

Year V, v.2 2025 | submission: 11/28/2025 | accepted: 11/30/2025 | publication: 12/02/2025

When discussing African culture and its memories, it is always worth highlighting orality as one of its vehicles of transmission. An element that is still inseparable and present in African societies and traditions, particularly below the Sahara. The traditionalist, Amadou Hampaté Bâ, tells us the following:

When we talk about tradition in relation to African history, we are referring to oral tradition, and no attempt to penetrate the history and spirit of African peoples will be valid unless it is based on this heritage of knowledge of all kinds, patiently transmitted from mouth to ear, from master to disciple, over the centuries. This heritage has not yet been lost and resides in the memory of the last generation of great custodians, who can be said to be the living memory of Africa. (Bâ, 2010, p. 167).

Many who were educated in oral traditions—that is, in cultures where orality is more prevalent than writing—not only develop cultural habits that preserve and carefully transmit everything that society considers relevant to the proper functioning of social institutions, but also master the art of speech, as it is attributed with meanings that consecrate it as an element of cultural and identity preservation. Orality is not only the means by which ancestral knowledge is transmitted, but also a web that stitches together and organizes social institutions in Africa.

Africa and its diasporas.

The Africa referred to in this text is the Africa invented by Eurocentric modernity. A so-called savage Africa, inhabited by supposedly "inferior" peoples, which is always remembered in schools when teaching the darkest and most brutal chapter in Brazilian history: slavery. And, along the same lines, we refer to the Africa created in the Pan-Africanist imagination, an Africa referenced as a place of origin, of ancestry cultivated by Africans and their descendants in the Americas, especially in Brazil: the Brazilian African diaspora.

The issue of race, the classification and hierarchization of human groups from which the racism we know derives, remains one of the biggest problems of the 21st century (Miranda; Riasco; Quiñonez, 2014). As one of the founding myths of Western modernity³, the idea of race was also at the origin of modern African nationalism, emerging as a response to the process of racialization and marginalization of Africa and black people. In dialogue with Appiah, he tells us the following:

At the heart of Crummell's vision lies a single guiding concept: race. Crummell's "Africa" is the homeland of the black race, and his right to act within it, speak for it, and shape its future stemmed from the fact that he himself was black. More than that, Crummell maintained that there was a common destiny for the peoples of Africa, which is why we must always understand black people, not because they shared a common ecology, nor because they had a common historical experience or faced a common threat from imperial Europe, but because they belonged to this single race. For him, what made Africa unitary was

³Paim, 2023, p.209

Year V, v.2 2025 | submission: 11/28/2025 | accepted: 11/30/2025 | publication: 12/02/2025

it being the homeland of black people, just as England was the homeland of the Anglo-Saxons, or Germany that of the Teutons. Crummell was one of the first people to speak as a black man in Africa, and his writings effectively inaugurated the discourse of Pan-Africanism. And that he thought of the people of Africa (in terms that 19th-century nationalism made natural) as a single people, to be conceived, like the Italians or Anglo-Saxons, in a sense, as a natural political unit. This is the fundamental assumption of Pan-Africanism." (Appiah, 1997 p.22)

Considered by many to be one of the fathers of modern African nationalism and Pan-Africanism, Crummell⁴ laid the foundations for what would become, in the early decades of the 20th century, the movements fighting for African independence, even though he never participated in any Pan-Africanist congresses—all of which took place after his death, such as the first one held in 1900, organized by Henry Sylvester-Williams of the West Indies. For many, it was Sylvester-Williams himself who came up with the idea: Pan-Africanism⁵. An ideology that preached two basic elements: "the common heritage of people of African descent throughout the world and the responsibility of African peoples to work for each other's interests and well-being everywhere" (Khapoya, 2015, p. 210). The purpose of this meeting in 1900 was to protest to the British government against the alarming, brutal actions of colonial expansion and domination taking place throughout Africa and the racist treatment that Africans and their descendants were experiencing around the world, especially in London.

After Williams, there were two other important figures in the cause of modern African nationalism: W.E.B. Dubois and Marcus Garvey. The latter was considered the more radical of the two, preaching the idea of a return to Africa, much like Alexander Crummell. The actions of the Pan-Africanists had a significant impact on the African and Afro-diasporic world. Evidence of this can be seen in the pro-independence African leaders who emerged after the 1945 congress in Manchester, many of whom became presidents of their countries after leading the independence movement, such as Kwame Nkrumah of Ghana, who also participated as one of the secretaries at the congress. However, one of the movement's greatest triumphs was to remind the West that Africa and black people have history and culture. And, as Joseph Ki-zerbo states, (...) "the history of Africa is one of awareness"⁶. A reborn awareness that is necessary to combat colonialism, racism, ignorance, and oppression built up over centuries by the West⁷. In this context, Ki-zerbo himself said the following:

"In this sense, the history of Africa must be rewritten. This is because, until now, it has been masked, camouflaged, distorted, and mutilated. By the "force of circumstances," that is, by ignorance and self-interest. Battered by centuries of oppression, this continent

⁴Alexander Crummell (1819-1898) was an American pastor and scholar. Ordained as an [Episcopal](#) priest in America, Crummell went to [England](#) in the late 1840s to raise funds for his church, giving lectures on [American slavery](#). [Abolitionists](#) supported his three years of study at [Cambridge University](#), where Crummell developed concepts of [Pan-Africanism](#) and was the first black student to enroll and graduate from the institution. (Appiah, 1997)

⁵ Khapoya, 2015, p. 210

⁶Ki-zerbo, 2010, p.32

⁷According to the Puerto Rican sociologist, who belongs to the modernity-coloniality group, "Epistemic racism/sexism is one of the most important problems in the contemporary world. The epistemic privilege of Western men over the knowledge produced by other political bodies and geopolitics of knowledge has not only generated cognitive injustice, but has also been one of the mechanisms used to privilege imperial/colonial/patriarchal projects in the world." (GROSFOGUEL, 2016 p. 25)

**Year V, v.2 2025 | submission: 11/28/2025 | accepted: 11/30/2025 | publication:
12/02/2025**

It witnessed generations of travelers, slave traders, explorers, missionaries, proconsuls, and scholars of all kinds, who ended up fixing its image in the scenario of misery, barbarism, irresponsibility, and chaos. This image has been projected and extrapolated to infinity over time, coming to justify both the present and the future." (Ki-zerbo, 2010, p.32)

Ki-zerbo does not want a "revenge history," he makes a point of emphasizing in his writing, but one that returns to science and resurrects the image of Africa that has been obscured by ignorance and economic and imperialist interests, because Africa has a history. And, in addition to misrepresenting and claiming that Africa and black people had no history, within this logic of classification and hierarchization of human groups into races, it places Africans in a single homogeneous category. In this regard, Paim tells us:

These hierarchies and erasures of differences have been perpetuated historically. Perpetuated for what purpose? To erase multiple peoples and exalt the so-called white Europeans who place themselves at the top of the hierarchy. To this end, philosophers themselves have constructed justifications to affirm and guarantee race as a distinctive element. It has been agreed that if you belong to a race considered inferior, you are not human. On the scale, the closer to nature you are, the less human you are. So, what is an "Indian"? Someone who is not white. What is a black person? Someone who is not white. Therefore, indigenous people and black people are not human." (Paim, 2023, p.210)

Following this racist logic, those (Europeans/white people) considered human in this racial hierarchy could have history and culture. Africans and indigenous people not considered human could only be assimilated into European culture, which is what was attempted and is still attempted in Brazil.

Therefore, what is being discussed in this brief text is not whether the nationalist ideologies and thinkers behind the black cause movements are right or wrong, the blackness of Aimé Césaire and Léopold Senghor that exalted the beauty, art, and history of black culture, Pan-Africanism, etc., but rather the context of the time and also experienced by this African diaspora that created this new Africa to confront colonialism and racism. The African diaspora reframes the idea of Africa to combat discrimination and negative stereotypes constructed by the West to justify its domination and exploitation. At the same time, this diaspora looks to Africa as its place of origin, of ancestry, the cradle of Black culture, and the land of the so-called Black people.

This is understandable to us, as the African diaspora itself has suffered and continues to suffer more from racism than Africans on the continent. Living in the metropolis, they have more contact with the colonizer, with whiteness, than Africans living on the continent. Many of us (Africans from Africa) only experience racism when we leave the continent, and many communities have little contact with so-called white people, as is the case in the Bijagós archipelago where I was born and raised.

Therefore, when Conceição (2021) emphasizes in "Narratives of (re)existence" the need for subjugated peoples to appropriate the past that is not written in official history, as in the case of Afro-descendants, as an emancipatory element, it is a way of rescuing this humanity denied by whiteness, because, as we mentioned, Black people had no right to history and culture because they were relegated to the category of subhumans and could only be protected in this racial order

Year V, v.2 2025 | submission: 11/28/2025 | accepted: 11/30/2025 | publication:

12/02/2025

At the same time, this appropriation of the narrated and unwritten past is an attempt to record the lived experiences, memories, and stories of their African ancestors in the diaspora, which were denied to them. So, it is a movement that redefines the idea of Africa in the Brazilian context. For the African who arrived on the Brazilian coast as a slave could only carry with him his experiences, cultural memories, and skin full of melanin as his greatest mark. However, educated in the oral traditions and methods of memory preservation in Africa, enslaved Africans had to pass on their African history and culture to their descendants in Brazil in other ways, often clandestinely, since some of their practices were even criminalized, such as capoeira. In this context, she tells us the following:

(...) "By bringing together cultural elements of African origin as a form of resistance, and thereby seeking new forms of social intervention, Afro-Brazilians promote art and politics based on the subaltern condition they experience.

Appropriation of the past has allowed us to question the idea of the Brazilian nation as a "gentle motherland" for all, insofar as we still experience various processes of exclusion, and it also offers us the perception that we have a common experience, a shared destiny, a "transversalized" history from Africa to the diaspora." (Evaristo, 2021, p. 25)

Along the same lines, the writer continues to present this Brazilian African diaspora, saying:

(...) With their hands, they reconstruct and reterritorialize their diasporic culture of origin, creating the possibility of living a continuum of African tradition, despite different historical times and spaces. Thus, the continuity of Africanity in the diaspora will be made possible by the power of collective memory, which, even when erased, allows Africans and their descendants to maintain a symbolic heritage inherited from the African continent. It is through the power of memory that the Afro-diasporic subject can reconnect with the African territory, their point of origin. (Evaristo, 2021, p.26)

Memory is the soul of resistance, and it is the only thing that migrants can bring with them. Chained, Africans in exile (Evaristo, 2019) reterritorialize themselves and rebuild their own culture with layers of memory and experience. The Afro-Brazilian diaspora recreates the image of Africa from its own local context and the view it takes of its origins. And many of us Africans from Africa, when we arrived here, in the diaspora and today, we find this Africa redefined and fighting against racism, prejudice, and for its place in Brazilian society and the Western world. That is why we identify more with this African identity when we are in the diaspora than when we are on the continent. Because in the diaspora, Africa is discussed more as a whole than the heterogeneity of the peoples who live there. That is why when I tell someone that I am Bijagó, they will probably remember me more as African than as Bijagó.

However, with the struggle of the black movement, Law 10.639/2003 was enacted, which aims to promote inclusive, anti-racist, and pluralistic education capable of accompanying and recognizing the cultural and social heterogeneity of Brazilian society that we mentioned at the beginning. So, how can we teach about Africa and its diaspora in classrooms? One that arises from a context of racialization and

⁸ (Glassient apud Evaristo, 2021)

Year V, v.2 2025 | submission: 11/28/2025 | accepted: 11/30/2025 | publication:

12/02/2025 tion of human groups, and continues to struggle to reconstruct its own past. What contribution do these new Africans make, coming from a totally different context than their ancestors? What theoretical-methodological proposals can be constructed to educate through their narratives of experiences using monads?

Proposals for educating through narratives using monads

The implementation of compulsory teaching of African and Afro-Brazilian history (Law 10.639/2003) in Brazilian schools is the result of a struggle by the Brazilian black movement, which seeks to fill a deep gap in the country's history. A gap that has existed since the arrival of the first Africans in chains on the Brazilian coast. Brazil needs to face its own history head-on, its dark past, and, with that, seek mechanisms to solve the problems that arise from it.

In this text, we propose some theoretical and methodological educational proposals that use narratives of experiences and accounts of memories as an educational method. Along the same lines, we propose using monads as units of interaction and representation of these experiences. The use and monodological readings here, in this context, are understood from Cyntia Simioni França, as elements of reading that "connect our unique experiences with other experiences, enabling us to find similarities in the world, to recognize ourselves and to constitute ourselves in the relationship." (França, 2023, p.245). We believe that other experiences have enormous potential to contribute to our education and improve the fight against any type of prejudice and discrimination. Putting oneself in another's place is also an art, and it is made possible by the ability to listen, to read other experiences without merely scientific analysis, which, in Cyntia França's view, "simply seeks to classify data and disseminate regimes of 'truths,' obscuring the brilliance of each human experience." (França, 2023, p.245). In this context, monads serve as an element of interaction, listening, and interpersonal connection. Who can hear me? Because listening also means learning new things without casting stones or judging. Because our life experiences give us knowledge. The racism and discrimination suffered by black, indigenous, LGBTQ, women, and other minority populations give you knowledge. Why not listen to them?

However, in the context of this short dialogue, the statements made by our interviewee, Nataniel, function like these monads: each account is a unit of subjective experience which, when analyzed, reveals complex layers of memory, identity, resistance, and the impacts of colonialism and racism on the life of an African and Afro-descendant in the diaspora.

Our interviewee is of Angolan nationality (an African country that became

Year V, v.2 2025 | submission: 11/28/2025 | accepted: 11/30/2025 | publication:

12/02/2025 Independent from Portugal on November 11, 1975) and says that he arrived in Brazil in 2014 as a student at Unilab (University of International Integration of Afro-Brazilian Lusophony). In this contact, in a new home, he reports a case of prejudice that occurred in his early days in Ceará, Brazil. A narrative of an African's experience in Brazil in monads, with great learning potential.

Mônada: The first one who suffers, I remember. The first prejudice I suffered was in Ceará, when I arrived, I was there in Ceará, I remember, I was with a friend, Zé Bedeu, we lived together. [...] And I got on the bus, we were leaving Fortaleza, I remember very well from Fortaleza to Acarape. We got on the bus and I saw where I could sit, I saw that there was a lady there, she was there, and there was a vacant seat, my friend sat somewhere else, even though we preferred to sit together, so we wanted to sit together. But I went to sit down because there was no place for us to sit together. I sat down like this, and he sat on the other side, but I sat down next to a lady. Here in Brazil, they call her *parda*, right? She is *parda*, *pardo*, anyway, for us in Angola she is *mulatto*, or *latona*. I saw her, sat down, asked permission, sat down, and she started watching me. First, the bag was in its place, she took the bag from that place, put it in another, and I just stayed there, watching. She started watching me, watching me, watching me, looking at me, and I was like, what's up with her? I stayed calm, I didn't do anything, I'm not a threat to her. Suddenly she looked at me, looked at me, and stayed like that, with a look on her face like she was bothered by my presence. After a moment, she picked up her bag, got up, left, and went to sit somewhere else. And I understood that it was a matter of discrimination on her part. I understood that because I am African, black, and she is Brazilian, or at least I think she thought she was white, I don't know, and she went there, and I felt bad that day. I talked to my friend, explained it to him, I felt bad, bad, bad, bad, but then I said, this is the reality of Brazil, I had this shock, I said, "How sad, you know, but that's how it is." Not to mention the issues that sometimes arise when you're walking down the sidewalk, and another woman, white or brown, I don't know what, sees you and crosses to the other side of the street, because you, being black, African, are a potential threat, a threat to her. Anyway, I don't know, so that's it, that's what I remember, at first that's what I remember, there must be other events, but they don't come to mind at the moment. (Nataniel; interview conducted in June 2025)

Monada: It took a law to teach about Africa!

The teaching of African and Afro-Brazilian history and culture is something that we know is also linked to political issues, but it was only in 2003, with the enactment of Law 10,639, that we saw the mandatory teaching of Afro-Brazilian and African history and culture in schools. So it took a law to make it mandatory to teach this, even though we knew that a large part of the population at that time, if not almost the majority, was already of African origin, black, or brown, as we well understand. [...] And, unfortunately, very little is taught in schools. I had contact with this, I did five internships, it was difficult, the staff taught almost nothing, even with this law in place. Even when they did teach, it was very superficial, sometimes a chasm of ignorance, you know? About the reality of Africa, about the history of Africa. I remember we did it once, I participated in PIBID, I was a PIBID scholarship recipient, and in this scholarship program, we worked with African literature, African and Afro-Brazilian culture. We worked on a project for two years. And the first show we did, when we opened, we presented Africa, some snippets, so to speak, there was a boy from Guinea-Bissau, me, from Angola, there was one from São Tomé and Príncipe, right, and from Cape Verde. And Brazilians also participated in this same project. When we did a presentation, we talked about Angola, Africa in general, and at the end, we first brought up the issue of identity, identity through hair. [...], but then we started to explain where it comes from? How does it come about? Because there was that initial shock, and we broke the ice, the boys started to identify with that, they said it makes sense, that it's beautiful, I don't know what. Then, at the end, I remember Edna, she asked, she wanted to know, actually she didn't even ask, the girls asked to braid her hair. I want it too, I think it's very beautiful, I identified with it. You had to see that the boy was crying, you know, at the end they were crying, he didn't know I was black, he didn't know about that joke. I said, man, I've never seen that. I still have it on my old computer, but it never turned on again. I still have those records today. Girl talking, the ending is very good,

Year V, v.2 2025 | submission: 11/28/2025 | accepted: 11/30/2025 | publication: 12/02/2025

I don't know what, because no one taught us, I don't know how many. I said, yeah, right? That's what we're here for. And we worked, I see that it was very productive. At least at that school, she can learn a lot about African culture, Afro-Brazilian culture, history, literature, and other topics. (Nataniel; interview conducted in June 2025)

The use of experience reports is a very important educational method, it takes us out of our comfort zone and allows us to see things differently, giving us a glimpse of other angles of society. Many of us Africans, when we arrived here in Brazil, were faced with a society that already had a preconceived and negative view of our black bodies. This view is already established by the racial imagination that sees black people as homogeneous, in this racial order, and attributes to them every negative stereotype that may exist, and, in this unconscious collective imagination, considers them a danger to be eliminated. In other words, black skin makes us criminals even without committing any crime.

Narratives, especially oral ones, and accounts of experiences in the classroom are a way of combating these stereotypes and prejudices generated by racism. At the same time, they dialogue directly with African traditions of knowledge transmission, as emphasized by Amadou Hampâté Bâ⁹. If official Brazilian history sought to silence and distort the history and experiences of Africans and their descendants in Brazil, personal narratives emerge as an underground vein of knowledge and reexistence, as emphasized in the words of Conceição Evaristo.

However, by bringing these voices into the classroom, teaching African and Afro-Brazilian history and culture transcends the mere transmission of facts, becoming a practice that: Humanizes knowledge, connecting students to real and living experiences, promoting empathy and deconstructing stereotypes; Empowers individuals and recognizes the knowledge production of historically marginalized peoples; Reframes Africa and its diaspora, presenting it as alive, heterogeneous, and in constant dialogue with the realities of its descendants around the world, especially in Brazil.

Therefore, for the implementation of the proposals, we suggest the creation of educational projects that

include:

Collection and Analysis of Narratives: Based on interviews and oral accounts, such as the case of

Nathaniel, or other narrative sources (literature, music, testimonials). The monad methodology would help identify the central points and interconnections present in these statements.

Creation of Monad-Based Teaching Materials: Development of resources (videos, short texts, activities) based on significant excerpts from the narratives (the monads) to

⁹According to Malian writer Amadou Hampâté Bâ: "Oral tradition is the great scale of life, and from it it recovers and relates all aspects. It may seem chaotic to those who do not uncover its secret and may disconcert the Cartesian mentality accustomed to separating everything into well-defined categories. Within oral tradition, in fact, the spiritual and the material are not dissociated. By moving from the esoteric to the exoteric, oral tradition manages to place itself within the reach of men, to speak to them according to human understanding, to reveal itself according to human abilities. It is at once religion, knowledge, natural science, initiation into art, history, fun and recreation, since every detail always allows us to return to the primordial Unity." (BA, 2010, p.162)

Conversation Circles and Debates: Create spaces where a student or an African resident in Brazil can be invited to participate in a dialogue of interaction and integration, where they will talk about their experiences and memories as an African in contemporary Brazil. At the same time, discuss the narratives presented, sharing your perceptions and connecting them to your own reality and the school curriculum.

Production of Counter-narratives: Encourage students to create their own narratives or write letters in response to the monads and accounts of experiences read, discussed, or heard in the conversation circles. Encourage the (re)telling or (re)writing of history from Afro-Brazilian and African perspectives, using different languages (written, artistic, oral).

This methodological approach, centered on narratives as monads, seeks not only to comply with Law 10.639/2003, but to go further, building a truly inclusive educational environment that values cultural diversity and promotes the formation of conscious and anti-racist citizens, capable of recognizing the complexity and richness of African and Afro-Brazilian contributions to society.

Conclusion

This article started from the assumption that the teaching of African and Afro-Brazilian history and culture in schools, even after the enactment of Law 10.639/2003, still faces the challenge of historical erasure and structural racism. Such erasure represents a barrier to the true integration of historically marginalized peoples, requiring the development of educational proposals that seek not only to comply with the law, but also to contribute to the eradication of racism and the social and racial inequalities derived from it.

It is in this context that our text set out to present educational proposals that employ narratives of experience and accounts of memories as monads. We demonstrate that these narratives, such as those of Nataniel, carry the legacy of movements such as Pan-Africanism and Conceição Evaristo's "narratives of re(existence)". By reterritorializing itself, the African diaspora in Brazil has reframed the idea of Africa based on its ancestral memories, creating a rich culture that needs to be valued.

Therefore, the use of monads in teaching goes beyond compliance with the law. It builds a more inclusive educational environment, capable of valuing cultural diversity and forming conscious and anti-racist citizens. Humanizing our experiences and learning to put ourselves in the other's shoes is, ultimately, the way to build a less selfish and individualistic future and world.

Year V, v.2 2025 | submission: 11/28/2025 | accepted: 11/30/2025 | publication:

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