


EDUCATIONAL TERRITORIES: INTEGRATING TRADITIONAL QUILOMBOLA PRACTICES INTO ELEMENTARY SCHOOL

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ABSTRACT

The geographies of quilombola territories are constantly challenged as curricular components. The texts of the textbooks hardly address quilombola histories and regionalities as important knowledge in the process of the historical constitution of Brazil. Thus, our challenge was to act at the interface of educational research, considering the difficulties and peculiarities of Quilombola School Education. At this point, to transform the knowledge acquired and the production of knowledge possible in the school of the quilombola territory of Sapê do Norte. The methodological process relied on participant observation of the Oral History methodology, also initially considering semi-structured interviews. The subjects researched are Guardians of the practice of Jongo, who work by disseminating generational, ancestral and ritualistic knowledge. The research enabled the involvement of 9th grade students from the Municipal School of Elementary Education Dr. Mário Vello Silveiras, who as discursive agents created several possibilities of adapting knowledge to the curriculum practiced. We present the results of a research on Quilombola School Education whose theme is Quilombola School Education. Our objective was to rescue memories of the women of Jongo de Conceição da Barra, valuing their faith and resistance, through narratives and, from them, identify how they can relate and create new dialogues with the school curricula. The methodological path of the research comprises qualitative discourse analysis, considering a preliminary diagnosis of the knowledge disseminated or not in the school, the interfaces of the discussions on Quilombola Education and the narratives of women in/from the territory. The methodological path articulates oral history with semi-structured interviews. Our subjects are four black women from the Quilombola Community of Linharinho and the process of "translation" and as a basis of study we used the school in quilombola territory EMEF. Dr. Mário Vello Silveiras with 9th grade students who intensely experienced quilombola cultures during the research process. As a result, we identified that jongueira women are sources of maintenance of quilombola territorialities, as they preserve practices of knowledge, identity and citizenship, strengthening the formation of female leaders necessary for the exercise of composition of school curricula for the valorization of the black population and understanding of an Anti-racist Education.

Keywords: Memories. Quilombola Education. Territoriality.

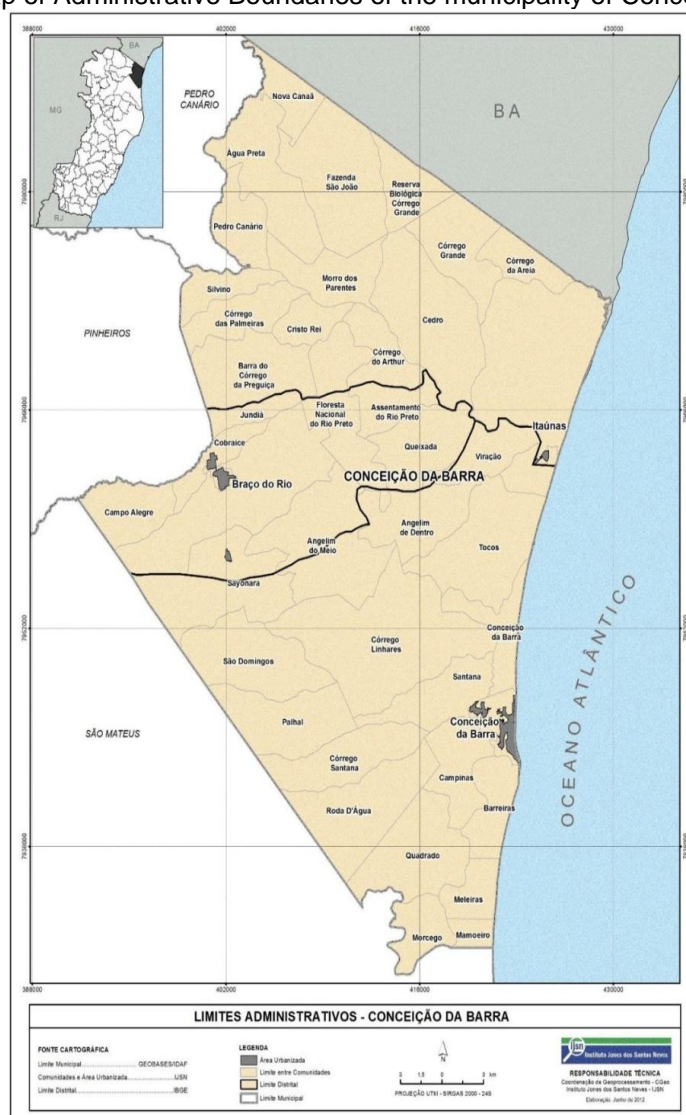
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INTRODUCTION

This research takes place in the quilombola territory – Sapê do Norte, a region that includes the municipalities of São Mateus and Conceição da Barra in the north of Espírito Santo. We investigate possible practices to think about Quilombola Education from the investigation of the stories, narratives, and memories told and experienced by the quilombola women of jongo. In this sense, we bring to the memories of childhood and adolescence of this researcher, since I "speak from within" the territory, as a subject who experienced creation in the territory, in quilombola practices and today, on the other hand, he can write about them. Therefore, their memories, family memories, memories of Sapê do Norte from quilombola women are intertwined.

Figure 1 Map of Administrative Boundaries of the municipality of Conceição da Barra



Source: Jones dos Santos Neves Institute (IJSN, 2018).

Conceição da Barra is a city that awakens affective memory of its inhabitants and visitors, who are enchanted by its landscapes, traditions and diversity. Lima (1995, p.25) adds that the official date of the political emancipation of Conceição da Barra, which is October 6, 1891, is not so relevant to the identity and culture of the people of Barrense, who prefer to celebrate the city's anniversary on December 8, the day of the Patron Saint Nossa Senhora da Conceição. According to Lima, the collective memory of residents is more linked to religiosity and tradition than official records.

On the other hand, it is essential to understand myself in this community as a propeller and promoter of anti-racist practices in the school, of quilombola maternal ancestry from Angelim de Dentro – a locality in this territory, a teacher in a school that receives quilombola students. It is from this place that we experience racist practices daily and thus we proposed to study quilombola territorialities and practices to confront racism from what we understand as "Quilombola Education" that intends, from its territorialities, to constitute itself as a process of identity recognition (Andrade, 2018).

Osvaldo Martins de Oliveira (2022, p.1) In his research, he identifies the constant struggle that quilombolas face for the defense of their territories and their culture. They are threatened by different forms of violence and exploitation. It shows that quilombolas are not passive victims of these processes, but also active subjects who resist and claim their rights. Given this, Oliveira (2022, p.1) highlights that quilombola territories are not only physical spaces, but also symbolic spaces, where quilombola identities, memories, knowledge, cosmologies, and spiritualities are expressed.

Oliveira (2022, p. 2) also considers that the right to memory is not something natural or given, but rather something that is socially and historically constructed and disputed. Given this, memory involves issues of power, recognition, reparation, justice, as it was an achievement of the social movements that fought for the democratization of the country and the guarantee of human rights. Therefore, the right to memory is inscribed in the Constitution of the Federative Republic of 1988 as a way to protect and value the cultural and historical diversity of the country, so memory is a fundamental right for the construction of citizenship and national identity.

From Oliveira's (2022) perspective, we can understand the right to memory as a social and historical process that is in dispute between different groups and interests. In this sense, memory is not only an individual expression, but also a collective construction that involves issues of power, recognition, reparation and justice. Pollack (1989, p.10)

considers that individual memories express the experiences, feelings and identities of minority or dominated groups, but these memories will be affected, repressed and transformed by the official memory.

Schiffler and Nascimento (2012, p. 2) point out that the culture, memory and history of a people are constructed and transmitted in different ways, not only by formal education, but also by the education that takes place in the communities, the community educates, the social environment educates. Therefore, we affirm that traditional communities are fundamental in this educational process. They have their cultural knowledge, which is recorded and shared orally, from generation to generation, expressing identities, resistances. Thus, this knowledge and cultures are valid and important and in addition to recognition, there is a need to know how to work with this diversified knowledge in schools, and which need to be recognized and valued by the academic field, especially in teacher training.

Patrícia Gomes Rufino Andrade (2007, p.44), a researcher of Quilombola Education and Quilombola School Education, points out in her research the need to value everyday knowledge in the quilombola community, which means recognizing that all knowledge is important, valid and complementary, and that there is no hierarchy or superiority between them. She uses the concept of rhizome, which is a non-linear, non-centralized, and non-hierarchical form of organization, to suggest that everyday knowledge should relate horizontally, that is, without subordination or domination. In this way, all knowledge has its limitations and possibilities, and that can mutually enrich each other, from the point in which they respect and value each other.

Thus, Schiffler and Nascimento (2012, p. 5) point out that traditional communities that are based on oral tradition are not limited to canonical representations, which follow established standards, norms and models. Thus, the cultures of traditional communities present practices passed down from generation to generation in movement, performative, which are those that have no fixed form, adapt to the circumstances and structures that are presented in the act of expression. In summary, these practices are produced in the act of social survival, that is, they are ways of resisting, affirming and valuing the multiple identities of traditional communities.

Therefore, it is important in this research to reaffirm the interfaces of these learning contexts, in which "Guardians of the Territory" – as we call our researched protagonists, can especially through jongo, an Afro-Brazilian cultural practice a cultural manifestation that

involves music, dance, poetry and ritual, demonstrate the ancestral educational process of black communities.

The questions that guided the research were: How to think about School Education in a quilombola community? How to rescue the memory of the women of the jongo of Conceição da Barra, valuing their faith and their resistance so that they can contribute to quilombola school education? These questions are justified by the importance of preserving and disseminating quilombola memories, which are sources of knowledge, identity, and citizenship.

In addition, the theme – Quilombola School Education is related to the general objective of this research, which is to rescue the memories of the women of the Jongo of Conceição da Barra, valuing their faith and their resistance, through narratives. The specific objectives are as follows: 1) To identify, based on memories, faith traditions, resistances, the aspirations of black women quilombola leaders. 2) To record the memories related to jongo and to the yearnings of women who fight for equity in Linharinho.

METHODOLOGY

Our methodological paths were concatenated, combining participant observation with the perspectives of Oral History and thematic Oral History. The interviews and narratives were interpreted with the theoretical help of Paul Thompson (2002) and Bom Mehy (1996). Thompson (2002) conceptualizes *Oral History* as the "interpretation of history and changing societies and cultures through listening to people and recording their memories and experiences". Through this definition, it is possible to understand the importance of capturing the history and transformations of societies and cultures through personal narratives. It is important to consider that *Oral History* is not only a record of events from the past but also a mosaic of individual experiences and memories. In practical terms, Thompson (2002) reinforces that each person is a bearer of a part of history, and their memories are valuable to understand the whole. Mehy (1996, p.9):

[...] Oral history has brought together people concerned with two important aspects of contemporary life: [...] the inclusion of stories and versions maintained by segments of the population that were previously silenced, for various reasons, or that have their interpretations; varied and unofficial, of events that manifest themselves in contemporary society (Mehy 1996, p.9).

Andrade (2007) points out that [...] the use of narratives based on the assumptions of oral history, in this case not necessarily the life of the subject, but their experiences, is

presented as a way to contribute to the socialization of conceptions, experiences [...]. This is a great contribution to teachers' understanding of quilombola knowledge and its transposition into their school curricula.

Based on what Thompson (2002) says, *Oral History* values the individual and recognizes the diversity of perspectives in the interpretation of historical events. It is also a way of democratizing history, giving voice to those who are traditionally not heard. Thompson (2002, p.10) emphasizes that *Oral History* is an *interdisciplinary* and transformative method that crosses and unites several areas of knowledge, such as sociology, anthropology, history and literary studies and culture.

To dialogue with these issues, Salvatici (2005, p. 29) explains that the interdisciplinary approach to *Oral History* is "(...) insert the voices that were missing, those of the disadvantaged, to create a new "history from below", that is, an Oral History that emerges from the quilombos, stories of silenced, invisible women, in contrast to the history written predominantly from the perspective of the canon of whiteness.

It is important to emphasize that *Oral History* is different from *Life History*, but both contribute to giving visibility to *stories from below*. Thus, according to Thompson (2002, p. 12) *Oral History* is broader, encompasses a variety of experiences and memories within a larger social or historical context, and it can include many different voices and perspectives. On the other hand, the narratives presented in this research are fragments of the Life Stories of quilombola women reviewing details of experiences often from childhood, "life in childhood and adulthood more than with childhood itself". Thompson (2002, p.12-13). These passages are scattered in the analysis of the narratives of our guardians.

It is worth mentioning that, for Thompson (2002, p. 14) "Oral *history* that pays attention to *sampling*, or rather, that is linked to broader *survey samples* , has an important potential to fill this gap, and in doing so, strengthen both types of research". Thus, the quilombola women of the jongo were carefully selected so that they would adequately represent this group of women. Since sampling is crucial, the participants were carefully selected for their representativeness in the territory's activities. By linking *Oral History* to *larger survey samples*, we fill in gaps left by other types of research, such as quantitative research, and vice versa. Thus, we can offer a more complete and representative understanding of the hidden histories, silenced voices in the territory.

The representativeness of quilombola women is the subject of many questions, because most of the time quilombola leaders are men who develop local activities. But in our perception we understand that women are the maintainers of the jongo territorialities since they are the leaders of the jongo, occupants of the activities and organizers of the parties.

Thus, when we sought to intersperse the activities of the territory with school practices, it was necessary to know, initially, what the bottlenecks would be. So it was necessary to start with a diagnostic questionnaire applied to teachers and students, to understand where and what our main difficulties would be. We often ask ourselves: How is it possible to dialogue the knowledge of the community with curricular activities?

The interviews and narratives of four quilombola women guardians of the jongo of the Linharinho Community, located in the municipality of Conceição da Barra, were recorded: Dona Gessi Cassiano, guardian of the Santa Bárbara Memory Point, Leticia dos Santos Nascimento, Luandra Gomes dos Santos and also Juliana Gomes dos Nascimento – Young Jongueiras of the new generation. Thus, we bring the narratives of these women, contributing to a more inclusive and diversified understanding of the territory, recognizing that each individual has a valuable history that contributed to a quilombola school education.

The narratives went through an intense process of reading and categorization by subjects. This herculean task included immersions in the territories, when, in addition to the interviews and the moments when conversations arose sporadically, active narratives were also developed with the students who were on site on pedagogical visits.

RESEARCH DESIGN

Complementing the methodological research procedures already outlined, through the answers obtained in the diagnostic questionnaire, completed by ninth grade students and EMEF employees. DR. MÁRIO VELLO SILVARES we were able to develop effective strategies to contribute to the implementation of Quilombola Education. This active participation of ninth-grade students was a fundamental step towards the construction of a mechanism that can value, disseminate and integrate the rich traditions, knowledge and practices of jongo.

After the questionnaire, the students made two technical visits to the Linharinho Quilombola Community. Through this collaboration, students had the unique opportunity to

immerse themselves in the reality of a quilombo, understanding its functioning and the richness of *Oral History*. *Our challenge here would be to pedagogically build possibilities for a better understanding of both history and the use of the visits.* For better organization, the students were divided into four thematic groups for an efficient distribution of tasks, so we presented four themes: Group 1 Territoriality, Group 2 Faith, Group 3 Narratives, and Group 4 Jongo.

The post-visit activities – it was the moment of the organization/construction of a Reference of Anti-Racist Pedagogical Practices for Quilombola Education. With the *Chromebook* in the classroom, the students made all the productions using *Canva c* based on the information collected in the quilombo. The productions highlighted narratives, memories, faith and resistance.

QUILOMBOLA TERRITORIALITIES: KNOWLEDGE IN THE CONSTITUTION OF QUILOMBOLA TERRITORIALITIES: RESEARCH SUBJECTS

Territoriality is revived by memory because, according to Ferreira (2010, p.12-13), place is a fundamental element for the construction of the identity and territoriality of the communities of Sapê do Norte. The place is the space where the forms of life, meaning and understanding of the world of these communities are elaborated, which are based on their knowledge, historically constituted and transmitted from generation to generation.

It is necessary to understand this conflict of black territoriality in Sapê do Norte. Ferreira (2010, p. 13-14) draws our attention to these conflicts faced with white groups that tried to dominate and exploit their lands and resources. It is important to reflect, because these conflicts began in slavery, when blacks resisted oppression, humiliation and fled to the quilombos. According to Ferreira (2010), these conflicts continue to this day, after slavery, when the quilombolas had to fight for the recognition of their lands, and this intensified in the 1960s when pulp and coal companies invaded the region with large eucalyptus plantations.

Ferreira (2010, p.13-14) uses the concept of territoriality to show that the black communities of Sapê do Norte have a special relationship with the space where they are situated, which is more than a simple place but a territory. A territory that has a cultural, historical, political, affective meaning for this social group that builds and defends it as part of its identity. It is worth mentioning that the territory is a space of power, where relations of domination and resistance are manifested.

Andrade (2018, p. 83) reinforces that "territorialities and borders that are made and remade. In this sense, I believe it is pertinent that the discussion of physical space is related to the subjective space that also moves". In this way, territorialities and borders are not only objective realities but also subjective ones, which involve the affective, emotional and imaginary dimensions of the subjects and groups that inhabit and produce the space. It is important to understand that the physical space is the concrete place where subjects live, work, have fun, among others. On the other hand, the subjective space is the symbolic place, where the subjects construct their identities, values and feelings.

(...) and I have many references of strong women within my community, and I try like this, even if it's the minimum, I try to be inspired by them, just as I talked about my aunt Helda, my mother, my grandmother, Gessy too, other aunts of mine, Beatriz, among other women within my community. So, being a woman, for me, is very arduous, you have to have a lot of resistance, because it's not easy, we live in a prejudiced world, it's not enough to be black, and when we're women, I think it's a thousand times worse. Because in terms of salary, in terms of competitions, in terms of employment, it is very difficult. And when you want to go to college, when you want to be someone in life, you are sometimes very discriminated against, we know why, but we don't want to face why, it's very difficult, so we are: "how long will this happen? How long will this hinder our future?" but I always try to get inspired, wow: if Dandara was strong, why can't I be strong too? Why can't I have her strength too, to face this world so racist, so unfair? Do I not have this ability to also be a Dandara of life? A strong Luanda also of life? (Luandra Gomes dos Santos, interviewed on April 19, 2024).

Luandra's speech reminds us of the poem *Vozes-Mulheres* (2008), by Conceição Evaristo. The poem is an invitation to celebrate the ancestry and collective memory of black women. It is clear that the interviewee highlights the importance of quilombola women always being at the forefront of their communities, this teaches us a lot about the leadership of these women, who are guardians of traditions, natural resources and care for the home and the land.

From this perspective, Andrade (2021, p.82) in the article *On Policies of the Black Female Body and Jongueiras Territorialities in Confronting Racism*, will tell us that:

(...) in strategies of opposition and strengthening of female leaders that, historically in the face of these forces, have evidenced intergenerational learning, passed from the oldest to the youngest as survival strategies (Andrade, 2021, p.82).

Like Luandra, Andrade (2021) highlights the importance of transmitting knowledge and experience between generations. Thus, as quilombola women pass on survival strategies from the oldest to the youngest, it is clear that the interviewee is also inspired by the stories and strengths of the women who preceded her.

Luandra draws our attention to the appreciation of these female leaders and to the understanding of how their resistance is fundamental for the survival of the quilombo. She also highlights the challenges faced by these black women: prejudice, wage inequality, discrimination in access to education and employment. Andrade (2021, p.81) tells us that:

(...) the generative, protagonist, self-referenced woman. Becoming black by understanding this process involves learning to recognize this woman with her own body, with her community, and reconnect with her ancestry" (Andrade, 2021, p81).

These territorialities are constitutive when this woman understands that she is not just a passive object, but a subject who creates, leads and defines herself. It is to understand when he becomes black, it happens from the recognition of his own racial and cultural identity. Therefore, quilombola women are agents of change, who fight against oppression and strengthen themselves as black women, In the table below, we describe who our subjects are, and soon after we bring their narratives for analysis and perceptions of these processes of territoriality.

Below is the profile of the interviewees:

INTERVIEWED	AGE	ETHNICITY	TRAINING	OCCUPATION
Gessi	65	Quilombola	3rd grade Ens. Fundamental	Jongo Master, President of the Association of Quilombola Women
Luandra	28	Quilombola	Bachelor of Laws	Project coordinator of the Association of the Quilombola Community of Linharinho – ACQL
Juliana	28	Quilombola	Middle school	Association of the Quilombola Community of Linharinho / Member of the Women's Association / Secretary of the Santa Bárbara Church.
Leticia	27	Quilombola	Chemical Engineer	Alcon

Source: Prepared by the researcher, 2024

We will explore here the Category of Struggle and Resistance of the women of the Quilombola Community of Linharinho. We will present the notes of the interviews, following the construction of the guiding questions: How to think about School Education in a quilombola community? How can we rescue the memory of the women of the jongo of Conceição da Barra, valuing their faith and their resistance so that they can contribute to quilombola school education? In order to understand the challenges faced by these black quilombola women from the municipality of Conceição da Barra – Espírito Santo, Quilombola Community of Linharinho, how they unite to preserve their culture, claim their rights, and face oppression.

According to Thompsom (2002, p.16-17) he points out that:

(...) Oral history has a unique power to give us access to the experiences of those who live on the margins of power, and whose voices are hidden because their lives are much less likely to be documented in the archives. These hidden voices are above all women's – which is why oral history has been so fundamental to the creation of women's history; But there are many others, such as workers who are not organized in unions, the very poor, the disabled, the homeless, or marginalized groups. In Brazil, this particularly includes indigenous peoples, rural communities of former slaves who lived in quilombos and, above all, families from the favelas of large cities (Thompsom, 2002, p.16-17).

The black women of the Quilombola Community of Linharinho are valuable treasures that connect us with the past and allow us to understand their struggles, resistances, experiences. Quilombola women have been fundamental to the survival and resistance of the quilombo, being true guardians of memories.

Andrade (2021, p.87) highlights the importance of aquilombadora, political, cultural, and religious practices in the work of enslaved and post-enslaved women, both in the countryside and in the city. Healthy:

(...) aquilombadora, political, cultural, religious practices, which to this day are recognized in the terreiros of the zeladoras de santo, Matriarch "Mothers", in the political struggles of the ancestors. Women like Aquatune, Dandara, Constância de Angola, Zazimba Gaba, Lélia Gonzalez, Sueli Carneiro, Luiza Bairos, Mestre Nêga (Jongueira Sapê do Norte), Mestre Gessy (Jongueira Sapê do Norte), Mestre Maria Amélia (Jongueira Sapê do Norte), are women who have incorporated these struggles into their "DNA" and somehow self-reference in their coping strategies. In these struggles, the aggregating resistance transforms the collective, mainly because it constitutes an additional space for companionship and solidarity stimulated in daily conviviality and sharing (Andrade, 2021, p.87).

The aggregating resistance of these women transforms the collective, thus creating an additional space for solidarity, companionship in everyday interactions. In this way, from the interviews it is evident that the process of struggle and resistance of these black quilombola women began at an early age. Even so, these women never stopped dreaming, persisting, and moving forward in the fight for their rights, as shown in the table below:

MEMORIES	INTERVIEWED
(...)All that we had the firm took, took away our water, took away our soil, that's why it says, which in the past said a healthy territory, today it exists in people's eyes, cursed territory, but by the firm it is the eucalyptus and the sugarcane plantation that ends up with our soil.	Gessi Cassiano – April 12, 2024

(...) Being a quilombola and black woman, is strength, is grit and always following the path with your head held high. Never lower your head. I've lowered my head several times. But today I learn, I've learned a lot, that I don't have to bow my head to anyone, no. I have to step on it, so I step on the snake's head.	Luandra Gomes dos Santos - April 19, 2024
In the community, my relationship is to fight together with everyone inside, right? Fighting for the things we need, for the things that are ours, we emphasize the land, you know. That we fight a lot for the land, and work in unity, also there. We like to work together, right! One always helping the other, there in the community. That's my relationship, right?	Juliana Gomes dos Nascimento – June 21, 2024
The main struggle is to get the titled lands that the people who came in the past bought and ended up taking more. So, nowadays, it's wanting to take back what's his. That is, Suzano, which nowadays is Suzano, which back then was not Suzano, which had several names behind, Vivaldo. The others who bought the land, when they came to buy, what the people say is that they came to buy a piece. "Oh, I want two hectares." They didn't take two hectares, they took four. So, they paid for two, but it was four. So, nowadays, it is more about having this possession of the land in your hands than what is his, what is ours, the right. This is the main one we have today.	Letícia dos Santos Nascimento - April 18, 2024
(...) If it wasn't for our elders, who we call ancestors, our elders, who we talked about resistance, passing on what we talked about here, we wouldn't have resisted. This point of memory was remade with clay, stick, sand and with several hands. Several hands he was passed. You see that here there is a part of tile, which has passed behind us, you see that there is a part of stucco. And then when we think, because I never imagined... And we, to continue within our tradition, we had to go through the test, create a family, create friends.	Gessi Cassiano – April 12, 2024
Inside the quilombo it's about strength, like overcoming strength, right? Because there they negotiate a lot like this, things go ahead because it's for young people, especially women, right? So, the women are all there in front, we don't let anything go unnoticed, we are always there giving strength to everyone, in every way. In the countryside, at work, like, in every way, we are there, the black women, there giving strength.	Juliana Gomes dos Nascimento – June 21, 2024

Source: Prepared by the researcher, 2024

Thus, Fanon (2022, p 57) will tell us that "Colonization or decolonization is simply a relationship of forces. The exploited realize that their liberation presupposes all the means and in the first place force." This perspective resonates in the voices of these black quilombola women who are resistant, face challenges and fight for their rights.

The interviewees reveal how their lands were exploited and depleted, removing natural resources such as water and soil, and how this negatively impacted the territory. At the same time, we can see in Dona Gessi's speech when she says of the external gaze that often stigmatizes these areas, considered "cursed", however, the real exploitation comes from the cultivation of eucalyptus and sugar cane.

It is important to realize the strength of these black quilombola women, who refuse to lower their heads, and face challenges with determination. As well as the collectivity of the community to fight for its needs, and also the importance of ancestry, of the elders who play a crucial role in resistance.

For a better in-depth understanding of the 'Struggle and Resistance' category, we have divided it into subcategories. Thus, these subcategories include memories related to: Jongo as female ancestral knowledge, Faith, Santa Bárbara, the patron saint of the Community, Childhood, Being a Quilombola Black Woman, Quilombola Education. Thus, we will begin our analysis by exploring jongo's memories.

MEMORIES	INTERVIEWED
When it is danced with the wisdom it should be, today people dance to show off. Because jongo is pain, joy and suffering. It is two things linked to ancestry: leather and wood, leather is a food and at the same time it is a blessed creation, because leather has to be made of ox and wood is nature, it is wood (...).	Gessi Cassiano – March 23, 2024
(...) We worked for a while with the jongo of Santa Bárbara, not only in dance, drums, song, but also as a story, right? It was also like a story for us too, with the girls.	Luandra Gomes dos Santos - April 19, 2024
It is a dance of freedom. We, when we're dancing there we felt so liberated, I think it's because it already comes from the people of old, right? When they had some victory, the slaves had some victory, who would dance and beat the drum. Then we came up with that, when we beat the drum, we already started dancing in the circle.	Juliana Gomes dos Nascimento – June 21, 2024
In addition to the culture, the friendship, the joy of playing, of being together, of showing the world our culture, our reality, that we look, we have been to several places and we have already been applauded. Like, we never expect that, to be recognized in our culture and that in the community you are recognized: "look at jongo, this jongo is from Linharinho". They say: "ah, jongo is different, right?" "It's different." "But why is it different?" "Ah, because we mix jongo, that jongo that is the most traditional jongo, with a little African dance". Did you understand?	Letícia dos Santos Nascimento - April 18, 2024
(...) The jongo you hold here at the end of the hem, the skirt has to be round, because you suspend the side and here it creates a barrier, behind it creates a barrier, all you do is that the skirt that has to move, sometimes you just do that, the skirt is the one that has to move. And today they suspend their skirts to run.....	Gessi Cassiano – March 23, 2024
I think it's joy, the feeling of being able to dance, the feeling of being able to show something that our community has, that is different, that no one has ever seen, that many people have never seen, that many people are curious to see.	Letícia dos Santos Nascimento - April 18, 2024
(...) Because the jongo was to hide the cry of pain, to hide the flight of blacks in the slave quarters. The jongo was to forget the pains, to bring peace and joy. Do you understand what jongo is? You can be quiet, but a jongo circle is formed, right, for those who seek to give three taps on the drum, you already alert: Look! There will be jongo, someone beat the drum. So, it's a warning, today it no longer exists, but the communication of a drum inside a quilombo echoes from one to another.	Gessi Cassiano – March 23, 2024

Source: Prepared by the researcher, 2024

The interviewees' speeches reveal a deep connection with jongo, a traditional African dance, which has become an essential part of the ancestral heritage of these quilombola women. A deep ancestral connection is evident, being transmitted orally, preserving memories and traditions.

Hall's studies (2003, p. 136) consider culture as a set of shared values and meanings, because according to the author it does not remain stagnant, it transforms and adapts over time. According to his thought:

Culture is this pattern of organization, these characteristic forms of human energy that can be discovered as revealing of themselves – "within identities and unexpected correspondences", as well as in "discontinuities of unexpected kinds" – within or underlying all other social practices. The analysis of culture and, therefore, "the attempt to discover the nature of the organization that forms the complex of these relationships" (Hall, 2003, p. 136).

Hall (2003) will highlight culture as a set of shared values and meaning. The statements of the interviews reflect this view, as they describe jongo as something that goes beyond dance and drums, which represents ancestry, loaded with memory, history, identity and the freedom of its people.

As Hall (2003) argues, culture is not just a random set of elements, but rather a "pattern of organization" that structures and shapes social life. In the context of jongo, this organization is manifested through specific choreographed movements, drum rhythms and the formation of a circle. In addition, jongo evolves, mixing traditional elements with African influence. This combination represents the "discontinuities of unexpected kinds", as it transcends cultural boundaries and creates something new and unique, but without losing its essence.

MEMORIES	INTERVIEWED
(...) I'm going to put it two months after she was born, I was represented, for her, at the Santa Bárbara Table, now for whom I don't know. When I completed three months, I had to be baptized at the Santa Bárbara Table.	Gessi Cassiano – March 23, 2024
(...) Then, I have many memories of her in her terreiro, which was a house that was close to her house, it still has to this day. Some people have Cosmas and Damião parties there. And I remember her always bringing candy to us, to me and my sister, sweets too, and always teaching something she learned, something new, just like I talked about medicinal herbs, about baths that heal, baths that give relief.	Luandra Gomes dos Santos - April 19, 2024
(...) There are several other cultures in my community, right? Some work with condômbre, there is one who is from the Catholic religion, today even, it was all mixed, but today it even happened a separate one that I didn't understand why. But I, myself, nowadays, I'm more in the Catholic Church. My religion is there in the Catholic church, I'm a devotee of Santa Bárbara, right? But it doesn't mean that I've already participated in another, no, that I have. My grandmother had her center there, isn't there? And then we participated.	Juliana Gomes dos Nascimento – June 21, 2024
(...) Because we know that we live, that there is as if we had a little of the African matrix of the people who came from Africa to us, where we are staying, showing that the faith of the community has not died in relation to what the African people brought. And we are cultivating something from our ancestors, which came from the past, from the people who came, when they came to life in Brazil from Africa.	Letícia dos Santos Nascimento - April 18, 2024

(...)Now they are things of the entities and we don't try to enter that side, because I think like this, if an entity comes, warns you, tells you everything you have to do, you have to do it. That if you're supposed to know, she won't tell you. Because I learned like this, that everything I was going to ask my father and my mother, what did they say? "Do it and observe that with time you will know". So, it's not a thing of the moment I'm asking, I have to do it.	Gessi Cassiano – March 23, 2024
So, as I said, since we were little we knew how to cultivate what comes from the land. And the herbs come from the earth, the herbs come from our ancestors, from our quilombola people. So, the importance she has for me... Yes, I don't know how to pronounce it right, but it is an importance of healing, of rebirth. And I have, like, a pity or pity for some people, some children in my community not knowing the meaning.	Luandra Gomes dos Santos - April 19, 2024
(...) When I go to take a test, a contest, there's no way, you can even look at my cell phone. "Pray, hail queen, pray such and such a thing." Then a download of several prayers begins, several teas for me to drink. So, like this, she... I have a two-year-old nephew that I try to put in his head what it means for each thing. My sister knows this and she says: "mom" (she lives in São Mateus), "mom, bring this tea to give Ruan, because he's having a toothache". Then she goes and takes it. Because then it shows the importance of our culture, because it's very bad to see a culture that we fought so hard for getting lost and these children nowadays they don't know how to value it and some parents don't know how to pass it on to a child in a correct way.	Luandra Gomes dos Santos - April 19, 2024
(...) And I was always raised in the middle of these two elements you mentioned, right? A little foot there and a little foot here. But, for me, it's the same function. You can see, I don't know if anyone has ever told you, but when the slaves gathered, they met inside a church, a place. And, for me, the church in my community is where we meet again. In the past, we had many meetings and debates inside. Today, unfortunately, you can't, right? A lot of things of being Catholic.	Luandra Gomes dos Santos - April 19, 2024
(...)So, I say that that person is a caretaker, he is the horse to leave the bodily entity to help those in need. So, that person for me is not a mother, because she has the wisdom of the orixás, she has the wisdom of the enchanted ones, she has the wisdom of Jurema, she has the wisdom of Emanjá. So, it's not hers. I see myself like that, so it's not hers. I see myself like this, passing on something that I see myself, and it's not just me, it's all of us. Everything we learn is from the orixá. So how come you are the mother of the orixá.	Gessi Cassiano – March 23, 2024
Who here has ever seen a baobab tree? Here is such a sacred place that we even have a baobab tree, which is a sacred tree in Africa! This tree is so sacred in Africa that when the blacks came here, it is on the same shelf a tree of oblivion.	Gessi Cassiano – April 12, 2024

Source: Prepared by the researcher, 2024.

The speeches of these black quilombola women reveal a deep connection between faith, spirituality and ancestry. It is noticeable that Dona Gessi reports that she was "introduced" to the Mesa de Santa Bárbara since the first months of her life. Luandra, in turn, talks about the feasts of São Cosme and Damião, as well as about medicinal herbs, healing baths. These practices reflect the connection that exists with spirituality and ancestors and how important this connection is for the construction of meaning in their lives

and how these practices are transmitted from generation to generation, preserving ancestral wisdom.

The statements of the interviewees are in line with what Santos (2023, p.30) says about the plurality present within the quilombo, where different cultures are intertwined. In this way, the faith of these quilombola women transcends religious boundaries, connecting them with their roots and with the sacred. There is also a concern of the loss of these traditions, especially when parents are unable to pass it on.

RESULT AND DISCUSSION

The good part of my childhood, because I studied, in the past it was from the 1st to the 4th grade that I spoke, I studied within my community. I started studying there at the age of 5. Studying, like this, of taking a test, no. I'm talking about studying, sitting there just listening to the teacher speak. My first teacher was Benedita Cassiano. She taught me until the 4th grade. And Wallace was very good, because we not only learned Portuguese and mathematics, we learned the history of the community. (...)And nowadays it's different, right. So, for me, school in the community was a very important moment for me. And they too, I'll tell you, that they prepare a lot of people, like, in my time, right. It prepared a lot of people for the city school, which we talked about, you know, for the city school. I felt: "wow, I'm going to the city school". But when we arrived here, it was something different from what we lived there, different customs, different food. The spice there was my aunt's spice, she cooked it for us, eaten with black pepper. It was common, it was normal for us. Here there was no such thing. It's a different cuisine. Palm oil was in our food. Here there was none. So, we adapted when we arrived to study here in Conceição da Barca, here in the center. And we got used to that. "Oh, it will be different at the school at the headquarters. This will be different, that will be different. You will suffer prejudice, because we suffered a lot of prejudice, okay?" (Luandra Gomes dos Santos, 2024)

Taking into account the detailed oral history and experiences shared by Luandra Gomes dos Santos, we can see her deep connection with her roots and the importance of the *Quilombola Education* she received in the Linharinho Quilombola Community. The interviewee highlights the richness of not only learning Portuguese Language and Mathematics, but also the culture of her community, something that transcends the traditional curriculum and is rooted in the collective identity.

It is interesting to note that the transition to the city school represents a significant culture shock for Luandra. The interviewee's speech mentions the differences in daily practices, such as food, the seasoning of food, which symbolize the loss of a piece of cultural identity that is preserved and celebrated within the Linharinho Quilombola Community. With this, Quilombola Education emerges as a fundamental pillar in Luandra's formation, creating a mechanism for the solid strengthening of knowledge and self-esteem.

The interviewee's speech is in line with what is stated in the article *Ways of Being and Feeling: Interlacing Narratives of Quilombola Children and Teachers*, by Araújo; Andrade; Reginaldo; Cassiano (2020, p. 92):

In this understanding, it is possible to understand that working on Quilombola Education refers to the different forms that, considering the contexts of Education, broad, diverse, guaranteed by LDBN 9394/96 (BRASIL, 1996) and that comprise curricula that contextualize and reference the history of the Afro-Brazilian population in the territories duly recognized by the subjects who are there, by the quilombola family tradition regardless of the force of the law. (ARAÚJO; ANDRADE; REGINALDO; CASSIANO 2020, p. 92):

Considering the above, we realize that *Quilombola Education* should be seen within a broader context, in which it recognizes the diversity of educational experiences and the need for a more inclusive curriculum. This is evident when Luandra states "because we not only learned Portuguese and mathematics, we learned the history of the community". Thus, the contents should reflect the trajectory, culture and contributions of this population, especially in quilombola territories, considering the experience and identity of these subjects.

Another point that deserves to be highlighted is the *Quilombola School Education Curriculum*, which should take into account the general aspects indicated in the General National Curriculum Guidelines for Basic Education, as well as a flexible and open curriculum that recognizes the particularities of quilombola communities and refers to the values of the communities. However, *Quilombola School Education* must overcome the limits:

by dialoguing and inserting traditional knowledge in communication with the global, national, regional and local, some dimensions should be included in a nuclear way in the curricula of rural and urban schools that offer Quilombola School Education throughout its stages and modalities: culture, traditions, orality, memory, ancestry, the world of work, ethnodevelopment, aesthetics, the struggles for land and territory. (BRASIL, 2012, p. 42)

From this perspective, *Quilombola School Education* will integrate the local knowledge of the communities in articulation with school knowledge, without hierarchization. Thus, "Valuing the past and recreating the present has been one of the ways in the construction of quilombola identity" (BRASIL, 2012, p.42).

CNE/CEB Opinion No. 2/2020, which complements and updates the National Curriculum Guidelines for *Quilombola School Education* in Basic Education, highlights that:

Quilombola School Education was designed for black peoples, with elements of their identities, ancestral roots, recovering and valuing traditional knowledge and its implementation is accompanied by prior consultation, from the public authorities to the communities, their organizations and leaders, considering the institutional and bureaucratic normative aspects that sustain public policies. (BRAZIL, 2020, p. 4)

In this way, *Quilombola School Education* must take into account the elements of identity, ancestry and traditional wisdom, valuing and recovering history and culture. Likewise, the implementation of *Quilombola School Education* requires the participation and consultation of quilombola communities, their organizations and leaders.

According to the *Guidelines and Actions for the Education of Ethnic-Racial Relations* (2006, p. 141) what is desired, "(...) it is that the formal educational process contemplates the perspective of giving meaning to the contents, to learning, to knowledge. (...) in relation to their historical and cultural nature, they are able to behave, maintain and situate themselves within their community". Thus, *Quilombola School Education* promotes a deep understanding and connection with the lived reality.

As discussed in the *Guidelines and Actions for the Education of Ethnic-Racial Relations* (2006, p.147):

The contact with the land, with the environment, with nature in the quilombola communities that have their own space, their territory, suggests an idea that men, women and environments are constituted as differentiations, extensions and complementarities. This perception evokes a less shattered relationship with nature, with life; This relationship of interdependence, reciprocity, and dialogue is the perspective that can be called "interdisciplinary", a didactic-pedagogical presupposition that encompasses the consequent commitments, if the subjects do not find themselves in them, also as complementarities. (Guidelines and Actions for the Education of Ethnic-Racial Relations 2006, p.147).

Quilombola Education values the community's connection to the land, the natural environment, and local culture. It is worth mentioning that this involves not only teaching formal content, but traditional knowledge, sustainable practices and respect for ancestral traditions. This means the idea of interdisciplinarity, as a *didactic-pedagogical assumption*, which can integrate different areas of knowledge, such as traditional, historical, environmental, and social knowledge that need to coexist and dialogue, enriching the experience in School Education.

In this conception, it is observed that Quilombola Education strengthens the identity of communities, valuing their roots, languages, traditions and histories. It is important to note that this less *shattered perspective* reflects a holistic view, in which these subjects see themselves as part of a whole.

Still in this discussion, according to *the Guidelines and Actions for the Education of Ethnic-Racial Relations* (2006, p.147) it is important to understand the *place and orality and the various tones of voices* as pedagogical components. In this way, "The pedagogical, in short, is in our ability to demand from ourselves a teaching with a more attentive look at ethnic-racial diversities so that difference and equality are possible (...)".

In this way, it is necessary to give body to other knowledges, more "open" knowledges, which give dynamism and consistency to "closed" knowledge. Therefore, it is important to complement closed knowledge (those more rigid, more specific contents) with more open, more dynamic, broad, flexible and adaptable knowledge (Guidelines and Actions for the Education of Ethnic-Racial Relations (2006, p.149)

The above statements allow us to think that:

The knowledge produced within black communities is a knowledge that, articulated with the contributions of those who are "outside", can produce sustainable development, income generation, preservation of culture, in short, a perspective of ethnodevelopment. (Guidelines and Actions for the Education of Ethnic-Racial Relations (2006, p.150)

Quilombola Education is a process that occurs within black communities, which involves sharing knowledge, as well as knowledge among its members. It is perceived that this knowledge that is produced internally is not isolated, it connects with external contributions, thus ensuring an enriching dialogue. So, we will have sustainable development, income generation and cultural preservation.

This means that it is necessary to think "(...) in a curricular formation where the instituted knowledge and the lived knowledge are contemplated, causing a rupture in a pedagogical practice in which the curriculum is seen as a grid, hierarchically organized as contents that perpetuate power". From this perspective, one can think of a *Quilombola School Education* that contemplates the knowledge lived, *Quilombola Education* decentralizes the power of the traditional curriculum, breaks with the hierarchically organized curriculum model, which often perpetuates inequality and power. (Guidelines and Actions for the Education of Ethnic-Racial Relations (2006, p.150).

With this in mind, this intertwining of *Quilombola Education* with teaching at *EMEF.Dr. Mário Vello Silveiras* was a rich, grandiose and transformative process. Two visits were made to the Linharinho Quilombola Community, specifically at the Santa Bárbara Memory Point, students from the 9th I1, 9th I2 and 9th I3 had the opportunity to experience

this education firsthand, interacting with Dona Gessi Cassiano, guardian of the Memory Point.

The experiences in the Community provided students with direct contact with quilombola traditions, faith, stories and knowledge, which were later brought to the classroom. In the *Quilombola School Education*, students participated in pedagogical activities, valuing the narratives collected during the visits. In this way, this intertwining between real experiences and educational practices strengthens identity, promoting the appreciation of diversity and contributes to a more meaningful and inclusive education.

I've heard a lot about jongo, many spoke well, but many also said bad things such as: "ah, jongo is a thing of the devil, they do macumba, spell and etc". I've also had a lot of desire to participate and I also think the dances and the way of their culture are very beautiful, but with a little fear because of the bad rumors, but when I really got to know a little about the jongo culture with Dona Gessi, I saw, heard something very different from what I had heard from others. I really found it a very good and different experience as well. (...) So, to be quite honest, I really loved the experience of going there and I really liked Dona Gessi's words. What I liked the most was a song that Dona Gessi sang, I thought it was very beautiful and different. So, I really loved going, if I had other opportunities to go I would go. (Student, T.J.P, 14 years old, 9th I³).

From the student's experience in the Linharinho Quilombola Community, we can highlight one aspect, which is cultural knowledge. The significant value of directly experiencing a culture to form an authentic understanding. We can notice that the student began with a perception of jongo by influences from external opinions, some negative and others positive, which include stereotypes and prejudices. However, his direct contact with Dona Gessi transformed this perception.

The direct experience that the student had with a jongueira allowed her to overcome unfounded rumors and fears, replacing them with appreciation and understanding. Thus, listening to Dona Gessi, a jongueira woman served as a powerful means of connection and cultural expression, which is evidenced by the emotional impact the song had on her.

It's important to think that this experience is a valuable reminder that cultural experiences shouldn't just be filtered through the lens of others. Instead, they should be explored personally, with an open mind, allowing each individual to form their own opinions based on authentic interactions.

In this way, the student's experience to revisit the community and continue learning is a testament to the positive power that a direct cultural experience can have in overcoming barriers and promoting intercultural understanding.

During the technical visit, students from the 9th grades I 1, I 2 and I3 were divided into four thematic groups, each representing a fundamental pillar of quilombola cultural identity. In this way, the first group, called "Territoriality", sought the deep connection between quilombola women and their ancestral land. On the other hand, the second group, called "Faith", immersed itself in the spiritual practices and religiosity that sustain the community. The "Narratives" group, which was dedicated to unveiling the narratives and legends that are transmitted through the generations. Finally, the "Jongo" group delved into the study of this engaging dance and its importance as a form of resistance and cultural affirmation.

The first technical visit to the Linharinho Quilombola Community, held on April 12, 2024, was a significant milestone in the students' educational journey. There were 34 students, accompanied by me, the supervisor, a mediator for a student with special needs and the photographer. We arrived at the Santa Barbara Point of Memory around 8 am: 30 minutes. The fresh morning air and the sweet taste of the acerola harvested by the students welcomed everyone, while the aroma of smoking filled the room, announcing the richness of the tradition of the Santa Bárbara Memory Point.

Figure 2 – Arrival at the Santa Bárbara Memory Point – Linharinho Quilombola Community



Source: Researcher's file.

In this warm atmosphere, we were welcomed by Dona Gessi, the guardian of the Santa Bárbara Memory Point, whose captivating smile and welcoming presence immediately made us feel part of the community. After accommodating all the students, I introduced them to Dona Gessi, emphasizing their importance and that of the space she cares for. Thus, she shared with us the stories and relevance of the Memory Point, and also introduced us to Almir, Teresinho from the Angelim de Dentro Quilombola Community and his wife Patrícia who also contributed significantly to the process.

Figure 2 – The researcher with Dona Gessi Cassiano



Source: Researcher's file

Figure 3 – Santa Bárbara Memory Point



Source: Researcher's file

The second technical visit was on **April 19, 2024**. We left with 36 students and two teachers specialized in student service. We arrived at the Santa Bárbara Memory Point around 8:20 am, where we were welcomed by Dona Gessi Cassiano, the guardian of the Memory Point and there were also Professor Aissa from the Federal University of Espírito Santo, the photographer who was accompanying, Leia from the São Cristovão Quilombola Community, from São Mateus, Natan who is a manager in the culture secretariat, quilombola from the Santana Community and also jogueiro, Helen from the Santana Quilombola Community, Teresino and his wife Patrícia from the Angelim de Dentro Community, Almir and then Didito and his wife Leticia arrived.

In my opinion, the second day of the technical visit was the most exciting. We were warmly welcomed by Dona Gessi, who welcomed us at the Point of Memory all perfumed by the smoke. I began by explaining our goal for that day, highlighting the importance of each one present on that day and the continuation of our activities that we had started on April 12.

I gave the floor to Dona Gessi who expressed her joy in receiving us and the importance of that meeting. Then, he invited each of the guests to introduce themselves, talk a little about the community. After the introductions, Dona Gessi guided us outside, where we experienced the highlight of the day, the presentation of the Baobab tree, what a thrill! A large circle was made around the tree, Dona Gessi shared stories, memories, what a deep moment of great emotion! Then we started talking about jongo.

We took a break for a snack. Within the Point of Memory, the students continued the questions about the difficulties faced by the community, access to health, education. We ended our visit with Dona Gessi singing the song for caboclo protector of the forests. We left the Memory Point around 10 hours and 45 minutes, taking with us unforgettable memories of this enriching experience.

After the two technical visits to the Linharinho Quilombola Community, in the classroom we reflected on the experience lived in that space, we discussed what impressed us the most, what caught our attention, the memories that will be kept. In this way, each student tried to talk a little about the experience within the community.

Before I met the memory point, I thought it was a place with people who beat drums to be able to do macumba, but when I went there on the 19th I saw that it wasn't that. At the point of memory for them it is a sacred and very important place for them, jongo for them is a cultural manifestation, they dance, beat the drum to be able to dance, even the children participate, in fact everyone participates no matter the age. I thought the place was cool, there are some paintings that represent their religion, there are also some saints that represent their religion, but in fact they have several religions, they have a lot of fun dancing jongo, who dances is the women and who beats the drums is the men, the women can beat the drum, the men beat because they have more strength, And I really enjoyed getting to know the memory point. (I.B.O.M, 14 years old – 9th I¹).

It is perceived that the student's experience in the community revealed a rich and diversified cultural reality. Before, she had a misperception of the memory point, associating it with negative spiritual practices. However, when he made the visit, he discovered that it is a sacred space of great cultural importance. Another student says:

Before having the experience, I already expected it to be a rain of knowledge, and as expected it really was. I loved every part of the research and Mrs. Gessi, I found her trajectory and the trajectory of her ancestors very interesting, I will take this to life. The only thing that disappointed me was that many people don't know about the existence of the quilombo or look at it with religious intolerance, which is a ridiculous thing. (M.E.M.C, 14 years old, 9th I²)

The student reflects an experience of a deep appreciation for the knowledge acquired, as well as for the history of Dona Gessi and her ancestors, highlighting the importance of preserving and valuing such narratives. Therefore, the student shows a legitimate concern with the lack of knowledge and religious intolerance that still permeate the perception of many about quilombola communities.

Well, the experience of being in the place is unique, honestly I didn't expect it to bring such great peace in my heart. I really liked the teachings that Mrs. Gessi transmitted to us and I hope to go back there more often. (K.S.B, 14 years old, 9th I²)

The speech of the 14-year-old student K.S.B brings a positive and emotionally significant reflection at the Memory Point, where Dona Gessi is the guardian. The uniqueness of the experience and the unexpected impact it had on your emotional state, bringing you peace. The Santa Bárbara Memory Point is a welcoming and reassuring environment, capable of provoking feelings of serenity in those who visit. It is important to highlight the student's appreciation for Dona Gessi's teachings, indicating that the interaction was not only emotional, but also educational.

I found my experience at Ponto de Memória very different, I had never visited a place like this before and I thought it was incredible, in a single place, to have people telling different experiences about their lives. There is a very colorful place with an altar variety of colors, thus conveying a feeling of pure peace. Around the place, the strong presence of plants is noticeable, making the place even more beautiful. It is clear how much Dona Gessi loves the Memory Point and how important this place is to her. (E.A.F, 14 years old, 9th I²)

According to the student, the Memory Point is unique and incredible, she highlights the importance of the space that promotes interaction, orality and the transmission of knowledge, fundamental elements in the preservation of quilombola culture. In this way, the space fulfilled the role of educating, preserving and celebrating the local culture.

FINAL CONSIDERATIONS

The intertwining of these quilombola experiences with School Education was a valuable process, although not without challenges. The students arrived euphoric, full of

ideas, each group sharing their vision on specific topics, since they were divided into groups with different themes. Listening to these students and seeing that they really learned is extremely gratifying. Moving on to the in-conclusions, it is essential to recognize how these black quilombola women from the quilombola community of Linharinho carry in their bodies the marks of ancestry, symbols of resistance and faith. In addition, we explore how these oral memories can be incorporated into school spaces, enriching the curriculum and the work of teachers. These educational practices, extracted from the oral memories of these women, have much to teach us. It is impossible to go through this process without absorbing the richness of these sources. The school has a lot to gain from this approach. It is not about eliminating formal content, but about expanding knowledge, bringing experiences and knowledge into the classroom. This connection with the students' reality is valuable and enriches the educational process.

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