

INSURGENCY AND HUMANITY OF BLACK BODIES IN THE UFRB TEACHER TRAINING CENTER: PRODUCTION AND EFFECTS OF TEACHERS' MEANING IN THE PRESENT TIME



<https://doi.org/10.56238/arev7n4-237>

Submitted on: 03/23/2025

Publication date: 04/23/2025

Carlos Adriano da Silva Oliveira¹ and Maria Cecília de Paula Silva²

ABSTRACT

The article aimed to conjecture about marks and the effects of meaning linked to black body inscriptions – in the present time – at the Teacher Training Center of the Federal University of Recôncavo da Bahia (CFP/UFRB) on the campus of Amargosa-BA. The qualitative approach dialogued with the methodology of historical research of the present time. As a data analysis technique, the production of meanings was used. In the field, we recorded and categorized 168 photographs of graffiti on the walls of the CFP (UFRB). The graffiti was made in a student occupation in 2016. In this context, we listened, through semi-structured interviews in a virtual environment, to six self-declared black university professors about the effects of meanings attributed to these expressions. As possible considerations, we indicate reflections mediated by the perspective of these participants, circulating through significant materials that demarcate practices of insurgency, problematize the relationship between racism and humanity and, also, forms of violence located in the reality of black bodily inscriptions in the present time.

Keywords: Education. Ethnic-racial relations. Bodies. University.

¹Dr. in Education Federal University of Bahia (UFBA)
Institution: Federal University of Recôncavo da Bahia (UFRB)
E-mail: carlosadriano0202@ufrb.edu.br
Orcid: <https://orcid.org/0000-0001-9163-4321>
Lattes: <http://lattes.cnpq.br/1182327772314174>

²Post-Doctorate in Sociology and Education Université de Strasbourg (UNISTRA)
Institution: Federal University of Bahia (UFBA)
E-mail: ceciliadepaula.ufba@gmail.com
Orcid: <https://orcid.org/0000-0002-3506-8510>
Lattes: <http://lattes.cnpq.br/7631240054495428>

INTRODUCTION

The article aimed to conjecture about marks and the effects of meaning linked to black body inscriptions – in the present time – at the Teacher Training Center of the Federal University of Recôncavo da Bahia (CFP/UFRB) on the campus of Amargosa-BA. The dimension of qualitative approach supported by the methodology of historical research of the present time. The reflections emerge in a study carried out with six self-declared black university professors. These participants brought effects of meaning regarding photographed images, containing graffiti on the walls of the CFP (UFRB), produced during a student occupation. Such records were categorized, considering marks of meaning and black bodily inscriptions in the university.

The multiple possibilities of this incorporation dialogue with the concern of this research, and this production is part of a doctoral study³ unfolded in *the multipaper* format (Watson and Nehls, 2016). In this way, the history of the present time incorporates the instance of memory in its collective and individual dimensions, adding possibilities of sources, such as: documentary resources recorded in audiovisual documents, films, documentaries, different computer supports, *photographs*, literary writings, oral and written reports, cartoons, maps, minutes, advertising pieces, newspapers, magazines, music, among others (Delgado and Ferreira, 2014, p. 8-9).

In the interpretation, allied to this perspective, the records of photographs and semi-structured interviews in a virtual environment were used as primordial sources, with principles of *oral history* (Hampâté Bâ, 2010; Alberti, 2013), previously crossed by a questionnaire that produced data on the characterization and possibilities of adaptation of the interviews. In relation to the analytical aspect, we start from the technique of *the production of meanings*. In this way, we emphasize what Verón indicates in the face of demarcation and the care that must be expressed in the linguistic limits of the reading hypothesis, especially *language as an activity* that is configured as a game with several partners who are influenced by a system of social norms (Verón, 1980, p. 26-46). This game and these influences transport us to this path, problematizing marks and effects of meaning of the indicated participants.

³ In the expanded study, the objective was to understand the marks (effects) of teachers' meaning on black body inscriptions at the Teacher Training Center of the Federal University of Recôncavo da Bahia (CFP/UFRB), in Amargosa-BA. UFRB is a higher education institution gestated by a policy of interiorization of federal higher education, sanctioned in 2005 in the territory of the Recôncavo da Bahia.

Triangulating these strategies of data production, capturing the effects of meaning through photographs and semi-structured interviews, allowed us to think about techno-discursive asymmetries and to deepen the possibilities of transferring signs in the sender/receiver relationship, inquiring about black bodily inscriptions, as well as the articulation with the oral and imagery sources that fed conjectures about: the discourses of reference; the discursive conditions of production and recognition of the translinguistic configuration of the disposition of signs in the field of research.

In view of this, in allusion to the title that refers to the insurgency of black bodies, we return to the reflections of the intellectual Abdias do Nascimento – actor, poet, writer, playwright, plastic artist, university professor, politician and activist for the civil and human rights of black Brazilian populations – a legacy for our existence. The timeliness of his reflections is a marker of crucial relevance to think about the fight against racism in the Brazilian context. From this perspective, in the book *O Quilombismo*, about abolition, the author provokes:

"Abolition" of whom? After the formal abolition of slavery on May 13, 1888, the enslaved African acquired the legal status of "citizen"; Paradoxically, at the same moment he became the undesirable black, attacked from all sides, excluded from society, marginalized in the labor market, deprived of human existence itself. If slavery meant a heinous crime against about three hundred million Africans, the way Africans were "emancipated" in our country was not far behind as a practice of cruel genocide. In fact, they abolished any responsibility held by whites and for the benefit of whites. (Nascimento, 2019, p. 87)

We use this argument about abolition, just as we could use other forms of mystification produced by racism in Brazil. The intention is to expose inconvenient truths, since with this quote, for now, we denounce it. This attitude bothers and generates different expressions in reality. We also highlight that the author forwards the argument, mentioning that the *signing of the "Golden Law" (for whites) consisted of an exclusively legal attitude*, with no roots in the true struggle of black people kidnapped on the African continent (Nascimento, 2019). Nevertheless, throughout Brazilian history, black bodies have presented significant responses of struggle.

The inconvenient truth leads us to question the origins of the fight against racism, in addition to the discourses of demobilization that involve this movement in the Brazilian context, especially marked by impositions of whiteness. In the meantime, in a previous production, we evaluated the perverse mystifications that lead the sentence of habitual coexistence with racism and the tendencies of black bodies to disappear from themselves

(Oliveira and Paula Silva, 2022). Thus, we activate more provocations about inconvenient truths in the debate, starting from the book entitled *The Portrait of the Decolonized*, by Albert Memmi (2007).

Memmi (2007) exposes the probable displeasure that he may arouse with the book, even to his friends. It deals with multiple experiences, problematizing mechanisms of decolonization that governed the logic of colonization, according to the author: *from cheerful colors to the needs of the colonized*. Complementary to this, he points to the desire to conjecture about what he calls *a truthful balance*, in which supporting the decolonized⁴ is not only having some cautious compassion for them, but also telling oneself and them the truth (*or supposed truth*⁵), because one considers them worthy of hearing them. In his presentation, he criticizes a *strange paralysis of thought and action* (MEMMI, 2007, p. 9-14). The author indicates the important task of analyzing decolonizations, and the practical reasons for the lack of success and, in a specific scenario, explains:

Black Americans are not decolonized, although they have certain traits in common with them, just as they had a lot with the colonized. But these are the same evasive answers. It's still the fault of history, it's always the fault of the whites. Sorrow is a natural tendency to exaggerate one's own pains and impute them to others. There are even false victims and false colonized. Like the decolonized. As long as they do not get rid of this pain, these pseudo-explanations, which are alibis, blacks will not be able to correctly analyze their condition and act as they should. (Memmi, 2007, p.36)

In the middle of the argument, in a global assessment, Memmi says that, in the process of a supposed decolonization, the tyrant will feed what he calls *deviations of spirit*. Strategies to maintain the power of the potentates (the tyrant multiplies the bolts), seeks alliances with two powers: religionists and military, multiplying favors and wills. He cites examples of Morocco, Egypt, Algeria, Tunisia, with elements of coercion and totalitarian imposition related to the alliance converted to the religionists. About the military, he highlights the power in ex-colonized nations, perpetuated by hierarchy, discipline and obedience, important elements for the despot. Thus, according to the author, *the Army and Churches are States within the State* (Memmi, 2007, p. 31-35).

In our interpretation, in the report there is the need to evaluate the contexts, considering an idea of truth projected by Memmi, without losing sight of the historical

⁴ Memmi (2007) problematizes the argument of the existence of former colonized. The author describes a *new reality*: that of men who have been colonized and are no longer colonized, or almost no longer so. In his reading, he cites the Brazilian context at different moments in the manuscript.

⁵ Emphasis added.

violence and the present time, with the blaming of the decolonized (or formerly colonized) for a supposed inertia and, consequently, proceeding with the acquittal of the tyrant. To this extent, we do not disregard the importance of revisions around this process of strategy of the potentates. In this way, we resume the production of meanings and language as an activity in the game and influences in disputes of deviations of spirit, understanding that any similarity in the Brazilian context is not a mere coincidence. In short, we evaluate reading as essential.

Notably, from the point of view of the Brazilian context – with the interpretative lens in the present time – thinking about the future, we ask: to what extent are we decolonized? Or, to what extent are we ex-colonized? Or, are we still colonized, nurturing a path of decolonization? We cohabit with these questions. However, it is crucial to intensify vigilance in the face of the idea of language as an activity and its influences in games of erasure of history, especially with regard to the *aforementioned dolorism*, considering that, with eloquence and refinement, practical rationality and the *interpretation of the other* do not erase pain (or history). That is, the desire to overcome sometimes mobilized by arguments of whiteness does not erase the pain, especially if the idea of overcoming is not accompanied by an effective alliance against racism and the various forms of oppression.

The argument of *pseudo-explanations as alibis*, in our interpretation, goes back significantly around the individualization of said guilt. Talking about the past cannot be considered an element of stagnation in the struggle. The past of Brazilian colonial history, if read in a non-mystified way, produces an inconvenient effect of truth. Thus, analyzing the denunciations of the material reality of black bodies and the repetition of violence is a factor that bothers us. However, silencing the debate is not an acceptable way out. In education and training scenarios, this position directly implies the production of meaning and awareness of the necessary resistance to the ills of racism in the present time and in the future.

Hence the importance and timeliness of Abdias do Nascimento's reflections. In line with the author, we highlight the announcement: the struggle has never ceased, the insurgency is a reality. From this perspective, when schematizing the ABC of Quilombismo, it is crucial to refer to the author's mention of the term *Cuidar*, since *taking care of organizing the struggle for ourselves is an imperative of our survival as a people. We must therefore be very careful when making alliances with other political forces, whether they are so-called revolutionary, reformist, radical, progressive or liberal* (Nascimento, 2019, p. 296).

The care taken requires, according to the author, the tactical and strategic disposition so that black communities are not manipulated by the interests of other people's causes or their own.

The announcement of insurgencies continues in the present time, the meanings and appropriation of care are situated from the condition of production, reception and the imagetic product that we analyzed. We contextualize the argument and revive the provocations by pondering the CFP (UFRB). In October 2016, the six UFRB campuses were occupied by students in the cities of Cruz das Almas, Cachoeira, Amargosa, Santo Antônio de Jesus, Feira de Santana and Santo Amaro. The occupation lasted approximately two months.

The students demanded better conditions of permanence, and the main agenda of the movement was the protest against the Proposed Amendment to the Constitution (PEC) 241/2016 or 55/2016, proposing *to change the act of the transitional constitutional provisions, to institute the new fiscal regime, and other measures*, which established a ceiling on public spending, limited to the expenses of the previous year, adjusted for inflation, with the rule of freezing the ceiling valid for 20 years after approval. The demands, of a national nature, covered several categories and the positions against the PEC were situated around the risks and setbacks with regard to the financing of essential public services such as education and health. Also linked to this experience, the political effervescence caused by the coup that culminated in the impeachment of President Dilma Rousseff, hovered in the CFP (UFRB).

The feelings of indignation with the context were a device that activated the student mobilization. In this set, we highlight the experiences involving the Independent Student Movement (MEI), carrying out training on the political situation, cultural moments, artistic interventions with sambas de roda, cinema, workshops, interventions in a family agriculture fair, various debates during the occupation, articulation meetings with high school students from Amargosa and surrounding cities – in the specific case of the CFP/UFRB – a series of graffiti were made on the walls of the Classes.

In view of the researcher's sensitive experience with this reality, in 2018, we recorded 168 photographs on the walls of the CFP/UFRB. Initially, the recording of photographs was a proposition thought of as a product for reflection in classes, lectures and meetings. However, when evaluating the material, the effects of meaning linked to the objective of the

expanded thesis study, to the black bodily inscriptions in the university, were noticeable. Effects that we will problematize below.

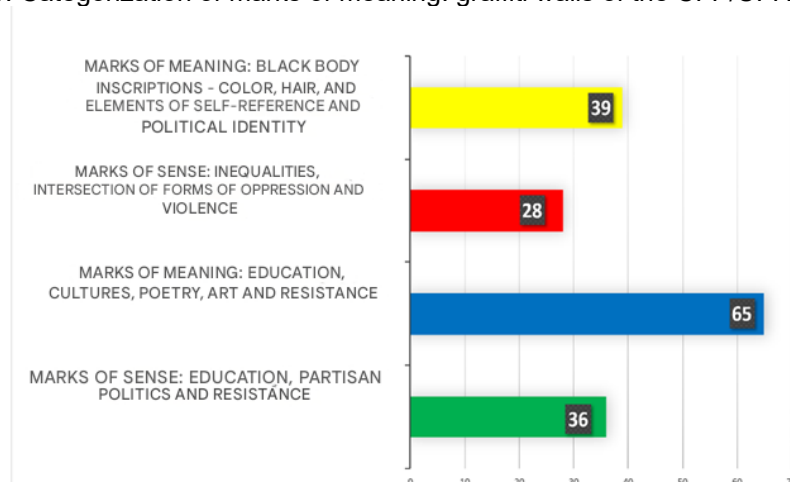
THE FORMS OF LANGUAGE AS ACTIVITY: WALLS, INSURGENCY AND HUMANITY

The announcement of language as an activity is linked to a *game* played in the expressions of insurgency sprayed on the walls of the CFP/UFRB. Social and cultural marks are apprehended within a social semiosis, in a translinguistic way (Verón, 1980). This crossing is crucial in the apprehension of reality. The triangular of instruments in the analysis and interpretation of data aimed to understand expressions of meaning and rigor, evidencing the pertinence of the codes and the signifying system unfolded in this game.

As a basis for the arguments, in dialogue with Gomes, Miranda and Silva (2018), we agree with the approach of *graffiti/graffiti as powerful cultural devices*. The text reflects on these cultural devices on the school floor and pays attention to their importance in the composition of urban landscapes. The reflection also signals that graffiti and graffiti, in a subliminal way, reveal urban noises, production and creation of space, artistic manifestations of various groups that are both aesthetic and political.

It is worth saying that we do not use the term *graffiti* in a stereotyped or derogatory way. Our interpretation is linked to the political content and the production of meaning that is expressed beyond the bodies. Visual cries concerning the realities of vindication and public exposure of desires and anxieties. In this way, we recorded marks of the graffiti walls at the CFP/UFRB, as shown in the graph below:

Graph 1: Categorization of marks of meaning: graffiti walls of the CFP/UFRB - 2016.



Source: Personal collection of photographs. Carlos Adriano da Silva Oliveira (2018).

The highlighted categories circulate meanings that are approaching, the explicit configuration is not printed in a refractory way. However, allied to the current objective, we oriented the arrangement of the photographs in four marks of meaning described. To this extent, 28 photographs were recorded with the social and cultural marks of meaning involved in the effects of meaning of *inequalities* and *the intersection of forms of oppression and violence*. In these marks, manifestations such as: *all things are full of gods; Jesus lives; UFRB belongs to Jesus; Faith in a God makes us submissive to the system; a good criminal is a dead criminal, but it depends on the criminal; it takes courage to be a woman in this world, to live as one, to write about them; fight like a woman; his machismo hits my dove and spins; Homosexuality and heterosexuality are like a bra and a bikini, exactly the same thing, but one is accepted in public and the other is not*. Therefore, they point to effects on spirituality, machismo, different forms of sexuality, poverty, hunger and, most prominently, graffiti on gender and women's political affirmation.

By demarcating the category *of education, party politics and resistance*, with 36 photographs, we resume the effervescence of the historical context, in particular, the coup against President Dilma Rousseff. The graffiti portrayed a very explicit content of the desire for resistance, the importance of mobilization, the guarantee of rights, and a call to struggle. The repudiation and slogans against candidates and, then, aspirants to the competition for the presidency of the republic are also evidenced. In the path similar to this effervescence, the social and cultural marks of meaning with effects that make up the category of *education, culture, poetry, art and resistance*, with 65 photographs recorded, point to reflections on love, self-care, graffiti with images that outline a body with various symbols and questions, trees with fruits and messages about nature. There are also women with naked bodies, poetry and fragments of songs with different contents.

The content of the political formations during the occupations contributed to the recurrent messages of resistance being highlighted in the aforementioned categories. Thus, on the graffiti walls, we find mentions such as: *I exist because I resist; always fight, never Temer; Get out of your comfort zone; Only the struggle guarantees the rights of the peoples; militancy is obligation; rebel; have you revolutionized today?; come to fight; my body, my revolution*, among others.

The production of meanings can be mobilized from different places. The idea of provoking and contextualizing arguments with photographs is based on the understanding of this record as a living document. Thus, in dialogue with the objective of the article and as

a criterion for delimitation, we began to conjecture more comprehensively about the marks of meaning approximate to *black body inscriptions – color, hair, and elements of self-reference and political identity*.

The marks and effects of meaning crossed in the photographs by black body inscriptions were the basis for reflections during the listening of six teachers in semi-structured interviews (virtual environment). The following table summarizes the characterization:

Table 1: Characterization of professors participating in the research

NAME FICTITIOUS	COLOR / GENDER IDENTITY	LENGTH OF TEACHING EXPERIENCE	AREAS OF KNOWLEDGE
INSURGENT BITITA	Black / Cis Woman	14 years of experience	Teaching, Knowledge and Practices
CABOCLO MARINGUELLA	Black / Cis Man	11 years of experience	Culture, Body and Education
DANDARA CONSCIOUS	Black / Cis Woman	21 years of experience	Humanities, Letters and Arts
PAULINHO SAMBISTA	Black / Cis Man	19 years of experience	Physics and Society
PONCIÁ VICÊNCIO SONHADORA	Black / Cis Woman	11 years of experience	Culture, Body and Education
OGUNJÁ REI	Black / Cis Man	30 years of experience	Humanities, Letters and Arts

Source: Prepared by Carlos Adriano da Silva Oliveira (2021).

The criteria to define the participants correspond to markers of the expanded thesis study: self-declared black university professors, working as permanent CFP/UFRB on the campus of Amargosa-BA, a space for the training of trainers, respondents of the questionnaire sent prior to the interviews.

In order to ensure non-unilateral perspectives, we balanced participation by gender identity, being: three professors who indicated the gender identity of *cis women* and three *cis men* aged between 31 and 60 years and professional experience between 11 and 30 years of teaching, contemplating the performance in basic education and higher education. Another important factor was the willingness of teachers in different areas of knowledge⁶,

⁶ Due to the dimensions of delimitation and the use of the condition of questionnaire respondents as selection criteria, at this point in the research, we characterized teachers who carried out the interviews. Regarding the areas of knowledge, at this time, the areas of pure applied mathematics were not contemplated (there were no respondents); Chemistry, Technology and Society (1 respondent); Science and Mathematics Teaching (1 respondent). In future studies, we intend to listen and reflect on the perspective of professors by area of knowledge, about black bodily inscriptions in the university.

namely: Culture, Body and Education (2); Teaching, Knowledge and Educational Practices (1); Physics and Society (1); Humanity Letters and Arts (2).

The fictitious names emerge from the apprehensions of black culture, chosen by the research participants as significant in their trajectories. Nominations were used for characters from black female literature (Bitita Insurgente and Ponciá Vicêncio Sonhadora)⁷; music (Paulinho Sambista⁸); religiosity (Ogunjá Rei⁹); ancestry; struggle and political attachment (Dandara Consciente and Caboclo Maringhella).¹⁰

The incursion into the work based on images was justified by the intention of conjecturing about the meanings attributed to black bodily inscriptions in the university, in our time and space of production, in this case, in the CFP/UFRB. The imagery device was used in the development of the interviews. The images were arranged at projection intervals, with marks of meaning on black body inscriptions and subsequent positioning of the participants, with reflections articulated with the meanings that circulated during the contact.

When analyzing photographic images, we consider the contributions of Mauad (2005), pointing out that since the last decades of the nineteenth century the visual perception of the world has been marked by the use of technical devices for the production of images. The social demand for images has expanded throughout the twentieth century to the point that we can tell its story through technical images, notably photography. Like this

the question of production – the device that mediates the relationship between the subject who looks and the image he elaborates. Through this activity of looking, the manipulation of a technological device that has certain historically defined rules occurs. [...] The issue of reception – associated with the value attributed to the image by the society that produces it, but also receives it. [...] The question of the product – this is understood as the image embodied in matter, the capacity of the image to potentiate matter in itself, as an objectification of human work, the result of the process of production of meaning and social relations. Understood as the result of a relationship between subjects, the visual image engenders a narrative capacity that is processed in a given temporality. (Mauad, 2005, p. 135).

Regarding the theoretical-methodological developments of dealing with images, the above quote focuses on the issue of *production*, *reception* and *product*. To this extent, within the temporality in which we propose to reflect, the marks of meaning were circulated,

⁷ Bitita, as the black writer Carolina Maria de Jesus was known in her childhood, and Ponciá Vicêncio is the title of a work and character of the first novel by the black writer Conceição Evaristo.

⁸ Paulinho Sambista, makes reference and tribute to the singer and composer Paulinho da Viola.

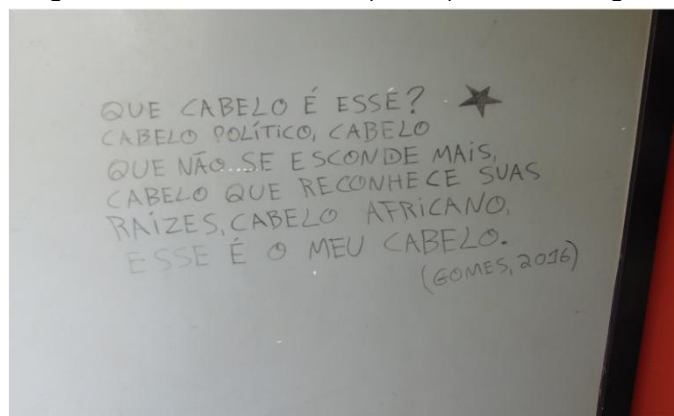
⁹ Ogunjá is an Afro-Brazilian orisha or deity.

¹⁰ Dandara, black woman and warrior. He is one of the main names in the black struggle in Brazil and Carlos Maringhella was a politician, writer and guerrilla. He fought against the Brazilian military dictatorship.

considering the approximation with the black bodily inscriptions. The signs of meaning highlighted were: *hair, skin color, religiosity, genocide and violence against black youth, self-reference and political identity*. We explain the path taken, with a view to enlivening the context of production of the images, and we begin to conjecture, pondering these signs and the testimonies of participating teachers.

During the categorization of the photographs, a recurrent mark of meaning was the use of hair as an element of self-affirmation and valorization of black identity in a political dimension. In view of this sign of meaning, we argue with the teachers about the sensations in the face of the reception of the following image:

Image 1: Graffiti on walls CFP (UFRB) – featured sign: hair



Source: Personal collection of photographs. Carlos Adriano da Silva Oliveira (2018).

The reception of the interviewee Ponciá Vicêncio Sonhadora highlights the *capillary transition* in the experience of black women; the aesthetics and media dimension of bodies, the symbolic importance of the CFP and the production of meanings around the root idea of the affirmation of black identity, saying:

This is cool. [LAUGHTER]. I keep remembering my life, my hair transition process. I even do the hair transition at UFRB. That was the beginning of the question of a conscience... [PAUSE]. I already saw myself as Black and all, but having racial awareness, I believe it was in this process of hair transition. Many students also start to change their hair, this thing of the root, the root of the hair, is very strong. Identify yourself as Black assuming that. For those who have never done this, it does not have the dimension of what it is. It is you freeing yourself from a model of beauty that is straight hair, and several oppressions that you suffer in childhood [EMOTION, SIGNS OF CRYING], are several memories. Today we have other possibilities, other references of curly, black hair, because many people before came doing this movement of letting go of their hair and assuming the root. This is very strong in the CFP. And I love my hair today [...] to give you an idea: I didn't know what the texture of my hair was like, so I cut it very short, talked to my partner, who supported the decision and took over. I think this CFP thing helped a lot: seeing other colleagues, seeing students making this transition. We even talked to dialogue as it was. Hair is

one of the great black bodily inscriptions of the CFP. (Interview – Ponciá Vicêncio Sonhadora, 2021)

In the testimony of the interviewee, the CFP is decisive for her to be able to assume, in fact, her roots as a black woman. The memories produced indicate the feeling of *freedom* in contrast to *a model of beauty that is straight hair, and various oppressions that you suffer in childhood*. The trajectories that run through this experience of oppression are products of racism. Overcoming this production, in the analyzed exhibition, materializes in the process of hair transition, in particular, as a system of reference and self-reference that is situated with marks of apparent meaning, in this case, the hair.

Regarding the memories described by the interview of Ponciá Vicêncio Sonhadora in the testimony about hair transition in the experience of black women, we put into dialogue the provocations of Gomes (2020) in his book entitled: *Without losing the root: Body and hair as symbols of black identity*. In it, the author reflects on the process of rejection/acceptance/resignification of the body and hair, listing possible reasons for rejection, acceptance and resignification perpetuated in the dynamics of these expressions.

Among the reasons explained are the narrative about childhood, emerging family memories in which the look at the black body follows the ideology of whitening, and as an adult, the refusal of this reality; the becoming of rejection/acceptance mobilized by the understanding of historical roots, in particular, the deep and negative marks for black identity in slavery. In addition to conflicts about the socially constructed projections of *good appearance*,¹¹ of rejection/acceptance in brands inscribed in the complex constitution of the subjectivity of blacks, in the process of aesthetic and political recognition through the body and hair. (Gomes, 2020, p. 135-182)

Seeing the aesthetics around hair in television media projections are also triggered in the interview with Ponciá Vicêncio Sonhadora. In this way, we agree with Sodr  (2001, p. 19) when he explains that *television is not a vehicle for transmitting content. Television is an ambience, multisensory. Television does not address people's minds. It addresses the individual's body*. The author, among other issues, emphasizes the idea of television reception as a way of life, which creates and expands realities, where the contents at stake

¹¹ The interpretation of good looks here is situated in a statement in the book that refers to the dimensions of self-representation of blacks, based on the need to break with the stereotype of black = dirty. In the specific case, good appearance and cleanliness are criteria for good presentation to get a job. (Gomes, 2020, p. 153-162)

act in the social relations of time management, consciences and the construction of a vicarious, substitutive life.

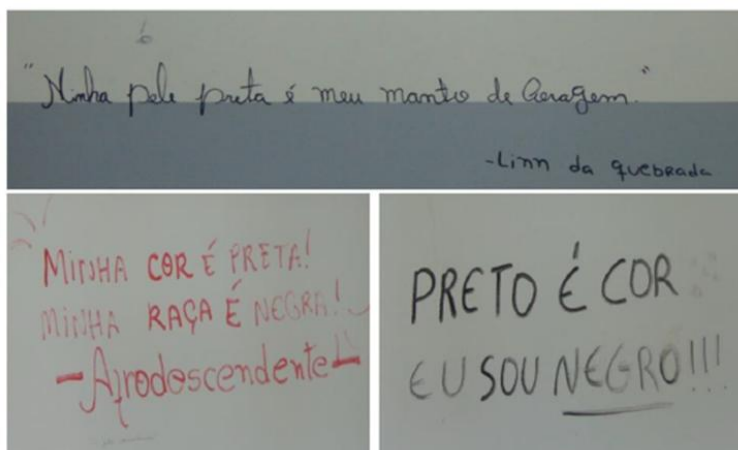
Television, within this multisensory sphere, enters the game, tensions consciousness and, in terms of black body inscriptions, (re)produced throughout history marks of depreciated meaning around black bodies. This production of image was perceived by intellectuals and activists who also understood the importance of disputing the space of production of meanings. Allied to this debate, in the present time, we indicate the horizon expressed by virtual activism on social networks, especially the reflections of Longo (2019), by confirming *the dispute of narratives with the traditional media*, in a search for the transformation of the gaze attributed to the aesthetics of the black woman, which was sometimes also related to the political agenda of black women's movements.

It is important to pay attention to the mobilization of these media, which also articulate the marks of meanings within a sphere of manipulation of black consciousness in favor of the traps of whitening and colonization. The systems of reference and self-reference activate reflections on the social and cultural marks of these bodies. Thus, it is essential to evaluate the aesthetic condition as political in the awareness of black identity. In other statements, this directly implies social relations and *humanization* processes. What can be observed in the following statement:

In this issue of hair [...] it is important because you overcome an idea of dehumanization of the black person. Dehumanization in the full sense, everything that refers to black people is understood as something inferior. This has effects on one's own subjectivity. The person with low self-esteem, who does not understand himself as human, who can act and act in society. I don't say this from the point of view of aesthetics, I'm talking about a subjectivity. This appreciation of the hair of the black person gives conditions for this person to understand himself as someone in the world, and, from there, move to transform this reality. The end is not just to say: my hair is good and everything is fine. My hair is good. I'm a guy. And the world that was built to say that my hair is bad, that one I don't want. (Interview – Paulinho Sambista, 2021)

Before problematizing the argument about *dehumanization* mobilized in the interview fragment above, we crossed another sign of meaning present in the photographs, *the color of the skin*, also replicated to trigger the reception of participating teachers. We return to an argument by Gomes (2020), reflecting on color and hair as *an inseparable duo*. We place the reception of this sign through the interval of three images that follow and, in sequence, the effects of meaning projected by the teachers:

Image 2: Graffiti walls CFP (UFRB) – featured sign: skin color



Source: Personal collection of photographs. Carlos Adriano da Silva Oliveira (2018).

It is the need to demarcate. It is part of our nuances in the racial debate to understand what is black and what is black. We have a university that is black and brown, so in this set it is black. [...] There is a notion of humanity. It's one thing to be an object. It's another thing to be black. Black as a way of life. There is an important marker that is this separation, for the reaffirmation of humanity as a black person. (Interview - Bitita Insurgente, 2021)

It is important to think about the conceptual confusion: is it black? is it black? is it Afro-descendant? They tore us apart and we still eat this pile. [...] Claiming the place of blackness at the level we are at, the contempt for the word black, even with the pejorative charge it has, will also despise important struggles such as the movement of blackness, as beautiful, dignified and affirmative. We need unity. We need to strengthen this place, if it is called black or black, in a valued way, I will be in this place. I don't like the idea of Afro-descendant. [...] From convenience, Afro-descendants will give rise to many people benefiting from convenience. I don't like it. [BRINGS EXAMPLES OF FRAUD IN RACIAL QUOTAS AND THE EXPERIENCE OF BLACK BODIES AS NOT PRIVILEGED, EVEN WITH THE CONDITION OF ECONOMICALLY WEALTHY SOCIAL CLASS, SUFFERING RACISM]. We have to have a place of unity. [...] I do not think that this is the central issue of our debate. We have to unite around these *pretitudes* to confront racism and decolonize the minds that want to put us in the place of exile. (Interview - Dandara Consciente, 2021)

In our interpretation, in the case of black university professors, this relationship between *subject and object* highlighted in the interview with Bitita Insurgente is also circulated by other tensions. Political adaptation to the conceptual debate in relation to skin color is multisensorial. The call for *unity of action against racism*, also mediated by our differences, indicated in the testimony of Dandara Consciente (Conscious Dandara), refers us to multiple scenarios of reflection. By choice, we conducted the analysis and argumentation considering the idea of colonized intellectuals. In this regard, Fanon (2005) points out the correctness of colonized ideas and their reproduction in practices of individualism. In this bias,

The colonized intellectual learned from his masters that the individual must assert himself. The colonialist bourgeoisie hammers into the mind of the colonized the idea of a society of individuals in which each one closes himself in his subjectivity, in which the wealth is that of thought. Now, the colonized who have the chance to mingle with the people during the liberation struggle will discover the falsity of this theory. (Fanon, 2005, p. 64)

In counterpoint to this colonized intellectual gaze, we reflect on the position in Paulinho Sambista's interview when he also dialogues about the *resignification* of processes of humanization and dehumanization of black bodies, marking effects of meaning on the interval that consists of thinking about the sign of meaning skin color. The statement explains:

A search for appreciation, positive resignification of the black body. Your skin tone. It is also important to know that this skin tone is not, does not justify, or legitimize the ills they do to black people. [...] An observation in the first image: the idea of color as a *cloak of courage* reminds me of the association of combat. A quilombo. A resistance. It's not just resistance, the Quilombo de Palmares, it's not just resistance from the point of view of saying that I'm no longer enslaved. It is a proposal for another model of society. This cloak of courage can refer to this form of struggle not only to flee, but as a proposal for another society. (Interview – Paulinho Sambista, 2021)

Paulinho Sambista triggers the reception of the image in the dynamics of resignifying color as a *cloak of courage*, with its valorization and association with the non-mystified perspective of the quilombos, in its genesis and organization. This action produces this sense of counterpoint to an individualistic reality of the issue. Blaming the individual in the daily lives of racism is a recurrent effect in the Brazilian context. Munanga (2020 p. 19-20) talking about the affirmation of collective solidarity, and other implications of blackness, emphasizes that the common factor, the common thread, is the reality of dehumanization, linked to systematic policies of destruction and denial of cultural existence. The author calls for engagement in the face of revaluation and acceptance, supported by a positive reconstruction of the image and history of black bodies.

A deeper reflection is needed that understands black bodily inscriptions, going through subjective processes, but it is important not to lose sight of the articulations of this subjective sphere with collective social and cultural marks. Thus, the aforementioned argument about the affirmation of collective solidarity is in line with the provocations of Abdias do Nascimento, especially assured, in our reading, in the quote below:

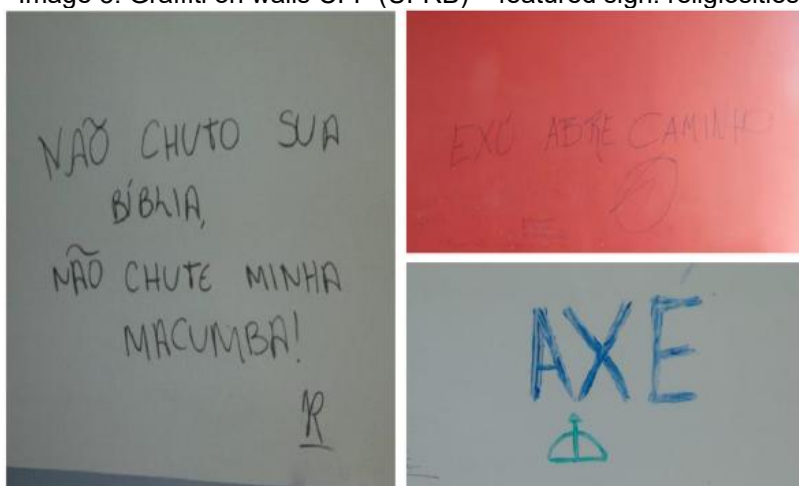
Quilombismo was structured in associative forms that could either be located in the heart of hard-to-reach forests, which facilitated their defense and their own economic and social organization, as well as assumed models of organization that

were allowed or rooftops often with ostensible religious (Catholic), recreational, charitable, sports, cultural or mutual aid purposes. No matter the appearance and the declared objectives: fundamentally, all of them fulfilled an important social function for the black community, playing a relevant role in sustaining the African community. Genuine foci of physical and cultural resistance. (Nascimento, 2019, p. 281)

Complementary to this argument, Nascimento (2019) confirms that quilombismo is always in constant re-updating, meeting the demands of historical time and the situations of the geographical environment. *Although the ideals of quilombismo are perceived in a diffuse way, they unfold consistently as a dense strong ideal.* The graffiti walls at the CFP (UFRB) can be read from this collective mobilization that claims the humanization of black bodies in the university space. Color and hair, the inseparable duo, present themselves as important significant matters in the conjunction of the valued awareness of black bodily inscriptions in the university.

Other marks of meaning around humanization are registered on the walls. In this way, we highlight the polysemy of readings and interpretations that is activated by conflicting expressions also described by signs of meaning that involve religiosities. About this sign in the spotlight, we projected the interval of photographs that follows with testimonials.

Image 3: Graffiti on walls CFP (UFRB) – featured sign: religiosities



Source: Personal collection of photographs. Carlos Adriano da Silva Oliveira (2018).

The reception of signs that involve religiosities was also demarcated in a previous analysis category. Here, we record photographs of this sign of meaning linked to black bodily inscriptions at the university. The testimonies point to *the naturalization of Christianity as a norm* and to *political disputes*, as we read:

I see a very tranquil circulation of Christianity. When I worked as a pedagogical coordinator, I always commented on the obligation to welcome, raise the flag, sing the hymn, receive students with gospel and Catholic songs, praying the Our Father and Hail Mary. I questioned why this is? Where am I? I questioned, but the teachers and the principal continued to do so. Christianity circulates very smoothly in spaces, and the university is no different. I studied as an undergraduate, and I remember Catholic groups that would get together and put various messages spread on the [CITA IES]. Here at the CFP I also see many evangelical groups like this. Issues of a private order that are in the public space and are not questioned when referring to Christianity. To reaffirm *macumba*, to speak of *Exu*, to leave the symbol of Axé on the wall of the university is to send a message: if we are talking about religion, we have to consider all of them. And if you consider the secular space, also take away your Bible, because no one will kick it. In Brazil, Christianity was normalized as present within institutions. (Interview - Bitita Insurgente, 2021)

Religiosity is a problematic debate. I walk in Axé, I have faith in the orixás, I pray to them, and they take care of me. And I also attend the Catholic church, I am a devotee of Our Lady of Aparecida. My religious belonging is very marked by this plurality. [...] I don't think that our religion is to arrive in the university space and become the foundation of this space. Religion is to be lived. I take care of my religiosity. My religious dimension should not be structuring within the university. The State is secular. Just as I don't want evangelicals, I don't want Catholics or Candomblé people turning the university into a religious space. I'm totally against those who do. You won't see me doing that. There is a misconception about this, now guaranteeing rights is fundamental. When he says: *I don't kick your bible, don't kick my macumba*, he is claiming the rightful place, and this is fundamental. A political claim. The confrontation of religious racism within the university or any space. (Interview - Dandara Consciente, 2021)

There is a lot of confusion. The dispute for political space between Candomblé and Pentecostals in the CFP. It's a remarkable thing. [...] It is a political demarcation. The idea of a political dispute that will in the future greatly border the training processes within the CFP. There is an example of a student who gives up a scholarship [CITES THE NAME OF A CFP UNIVERSITY PERMANENCE PROGRAM] with the argument: *I will not stay in the program with a macumbeira as an advisor*. He prefers to leave than stay on the show. A religious political dispute. (Interview – Ogunjá Rei, 2021)

The testimonies of the interviews trigger how *Christianity has been normalized* and is present within institutions, the *political disputes* and the confrontation of racism practiced against religions of African origin, and how these developments are materialized in the university as a criterion, including denial in the field of social relations. In the Brazilian context, religion acts socially as an important device for the (re)production of identities and their conducts, especially for those belonging to African-based religions that have been historically violated in their ties and cults. In this specific case, religiosity is a cultural and social mark that resists and (re)exists to enhance the identities that feed on the ancestry of African origin.

From this perspective, paraphrasing Hall (2013) when speaking of an awareness of the *historical and cultural being*, a link is proposed *to rescue the ancestry* present in symbols and productions, because to have a cultural identity, in this sense, is to be,

primarily, in contact with an immutable and timeless nucleus, linked to the past and the future and to the present in an uninterrupted line. In other words, also using religiosities linked to education is a possibility of this link. One of the paths that enables ruptures in the still recurrent maintenance of social inequalities and racism.

Still in the Brazilian context, this link between religiosity and education is essential for the reflection of black bodily inscriptions in the university. This leads us to problematize the curricula. Curricula affirmed as territories in dispute, an interested social construction that crosses the reality of conflicts, negotiations and tensions in the mirror of the reality of the subjects and in the education policies (Nascimento, 2010; Arroyo, 2013). In short, we produce curricula in the tensions that permeate power relations.

Due to this dynamic of power relations, we consider the section that discusses religious education in the National Common Curriculum Base (BNCC). The document presents historical tensions as a basic influence for understanding that teaching should be based on religious *knowledge*, paying attention to the recognition of religious diversity, without privileges of any belief or conviction. Thus, as objectives of religious education, the document presents:

a) To provide the learning of religious, cultural and aesthetic knowledge, based on the religious manifestations perceived in the reality of the students; b) To provide knowledge about the right to freedom of conscience and belief, with the constant purpose of promoting human rights; c) To develop competencies and skills that contribute to the dialogue between religious and secular perspectives of life, exercising respect for freedom of conception and pluralism of ideas, in accordance with the Federal Constitution; d) To contribute to the students' construction of their personal meanings of life based on values, ethical principles and citizenship. (Brazil, 2018, p. 436)

In this way, the BNCC (Brasil, 2018) echoes in contrast to the testimonies about the graffiti walls in the CFP (UFRB), producing effects of meaning on religiosities, and it is worth highlighting the objectives that are instituted: *the right to freedom and conscience of belief, dialogue between religious perspectives, respect for freedom of conception and pluralism of ideas*. The fact is that on the existential level, the contradictions of reality are fed by racism in the face of bodily inscriptions that involve religions of African origin. In the meantime, a statement becomes necessary: it is vital to learn about religions and overcome prejudices and consequently the perpetuated racism of this order.

Thinking about contradictions of reality, such as the one mentioned above, the attacks on religions of African origin are commonly labeled as *cults of demons, beliefs and sorcery*. This scenario of violence against African-based religions materializes in the

frequent attacks on Pedra de Xangô, located in the neighborhood of Cajazeiras, in Salvador in the state of Bahia. On December 29, 2018, according to the religious community¹², about 100 kilograms of salt were found around the stone. The attack was considered by them as a reprisal of what we call here racists *dressed as religious* to the rituals that take place at the site.

Another materialization of the demonized labeling of African-based religions is expressed by the symbolism of *Eshu*, represented in the popular imagination marked by Christian Eurocentric logic, as a synonym for the devil or devil. The researcher Emanuel Soares (2008), in his thesis entitled *The twenty-one faces of Exu in the Afro-descendant philosophy of education*, points out the *polylogical and polyphonic* nature of the orixá. The *polylogical nature* of Exu is that, in essence, there is the Orisha Exu and, in practice, there are several Exus for each Orisha, who count on their collaboration in the most diverse ways and in the most diverse types of work, from simple messengers, guardians of the door, to the most complex obligations, such as choosing herbs and conducting divinatory processes. Another important characteristic of Exu is polyphony, because in addition to being responsible for communication between the Orixás, Exu is also responsible for communication between Orixás and men (Soares, 2008).

We emphasize that understanding and respecting is crucial. Racism directed at African-based religions challenges our coexistence based on the principles of interculturality, ethical alterity, equality, diversity and equity contained as crucial in the BNCC document (Brasil, 2018). The manuscript divides the specific competencies and skills for religious education, listing *thematic units* for Elementary School. Namely: a) *Identities and alterities*, b) *Religious manifestations*, c) *Religious beliefs and philosophies of life*. The document highlights elements such as: *symbolism of spiritual and ritualistic practices, rites, sacred spaces and territories, divinities, beliefs, narratives, orality, traditions, writings, religious doctrines, ethical codes, philosophies of life* (Brasil, 2018, 438-441).

Overcoming racism in the face of violent practices inflicted on African-based religions based throughout Brazilian history on the imaginary, especially elements highlighted above, requires a posture of political education aware of the existence of religiosities as social and

¹² Available at: <https://g1.globo.com/ba/bahia/noticia/2019/01/02/povo-de-santo-realiza-protesto-em-salvador-contra-ataque-a-pedra-sagrada-do-candomble.ghml>.

cultural marks and, consequently, in formal spaces of education, especially schools and universities.

In this debate, Vanda Machado explains that:

[...] In fact, it is not the reason described by the Western reality. It is another sensitive look at a reason that is capable of apprehending other realities and interpreting phenomena that only exist in the most hidden of human consciousness. I speak of the reason of African thought and its subjectivities. I am talking about a reason that shelters the desire full of pregnancy that activates the unrestricted participation of the subject in his entire process of teaching and learning. It is also necessary to perceive a reason for knowledge that brings together logic and intuition, detachment and sensitivity, immersion, lightness, acuity and thought. (Machado, 2013, p. 128)

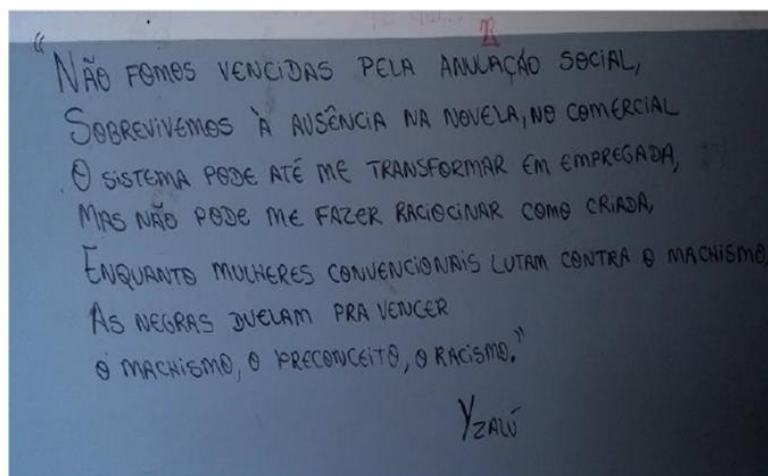
Therefore, the quote affirms the need to live intensely the action of learning and *in-sinar*. The sense of learning from a religious perspective of African origin that tries to reverse the objectifying arguments of the story told. To broaden the awareness and authorization of the reinvention of our own history. Herein lies the challenge of thinking about black bodily inscriptions in schools and universities.

In general terms, the marks of meaning – color and hair, religiosities – imply this challenge, especially by evaluating the effects of meaning produced in relation to the powers of *humanization and dehumanization* that circulate the debate. Expanding these challenges, we began to problematize other forms of violence observed in the marks resulting from graffiti on the walls of the CFP (UFRB).

FORMS OF VIOLENCE, OBJECTIFICATION AND THE SOUNDS OF INSURGENCY

The graffiti on the walls of the CFP (UFRB) portray marks of meaning of other perverse realities of racism in Brazil: the *objectifying arguments*. These work around the violence that permeates gender issues, the labor market and genocide against black youth. We projected an interval of photographs with these marks and explained one of the images with the sequence of meaning effects below:

Image 4: Graffiti walls CFP (UFRB) – featured sign: self-reference and political identity



Source: Personal collection of photographs. Carlos Adriano da Silva Oliveira (2018).

This comes in the package of a black university. When you open the *door* to the struggle for social rights as a whole, and identities are part of that struggle. It's redistribution of knowledge: you start saying that this university is for the poor, you start saying that this University is black, it has gender and sexuality. It's a line from the ball. By awakening this aura of a black University, you can... The issue of blackness is a great agglutinator, the identity agenda is not to be rejected... it's the opposite. It is a great opportunity at this University to be able to show that they have a ball of yarn for us to pull, and there is a lot to dissect. (Interview - Caboclo Maringhella, 2021)

This shows that students are at the university in search of other, living references of the history of resistance. These women referenced are no longer here, but others live, fight and seek. [SECOND IMAGE]. I totally agree, totally We exist and are erased all the time, few references on television and the idea of women in Brazil is of service. People arrive at my house, knock on the door, I answer and they ask to call the lady of the house. That's it. (Interview – Ponciá Vicêncio Sonhadora, 2021) How cool. This is where the question of insurgency comes in. The speech of the second image is strong [EXAMPLE OF THE CFP, NANNY STUDENTS AND THE POSSIBILITY OF TAKING THE COURSE AS A HORIZON]. As much as historically our place is conditioned as a space of servitude, our mind is not to serve. Our mentality is to rise up. What do you have in your hands is this work? So I'm going to use that [MEMORIES OF YOUR MOTHER'S WORK TRAJECTORY AS A MAID]. Our people perceive the limits, and perceive the powers, how we advance in the face of so much chaos. (Interview – Bitita Insurgente, 2021)

Here, signs of meaning around the system of reference and self-reference were activated. Graffiti with black body inscriptions describing quotes from *Malcolm X*, *Carolina Maria de Jesus*, *Carlos Maringhella*, *Bob Marley*, *Huey Newton*, *Dandara*, *Marcus Garvey* and *Assata Shakur*. In our analysis, the testimonies alert to the importance of *identity agendas*, politically affirmed, resistance, the materiality of objectification practices and the sense that black communalities, referenced by these personalities, exponents of the fight against racism, act *in an insurgent way*.

In this section, the music also serves as inspiration. The considerations proposed here emerge, initially, by analogy from a fragment of the song *Lion Man* by *the rapper* Criolo (Kleber Cavalcante Gomes, who is a Brazilian singer, songwriter and actor). We are faced

with a call: *let's go to the day's activities... wash the glasses, count the bodies, and smile. To this rebellious edge.*

Let's go to the day's activities... allusion to the dialogue with the methodology of historical research of the present time. Methodology characterized by the approximation of researchers in relation to events. This configuration leads us to the record of experiences that value heterogeneity, to the detriment of homogeneity that simplifies (plasters) and distorts the real world. *Washing the glasses*, in our interpretation, the challenges with the colonial/capitalist imposition that demarcates the condition of a supposed *commonplace* in the social division of labor and life for black bodies in the Brazilian context. This division can also be symbolized by stereotypes crystallized in the disposition of gender issues, in which the black woman is associated with a reductionist racist image that perpetuates a unique place, as a maid.

These *commonplaces* are materialized and naturalized through the actions of racist hegemonic power in records, such as: official documents, books, in curricula, in electronic media, in the processes of education and teacher training that, implicitly, affirm *racism*, above all, in the organicist practices of the body, supported by a policy of totalitarian meaning and based on rhetorical universalisms.

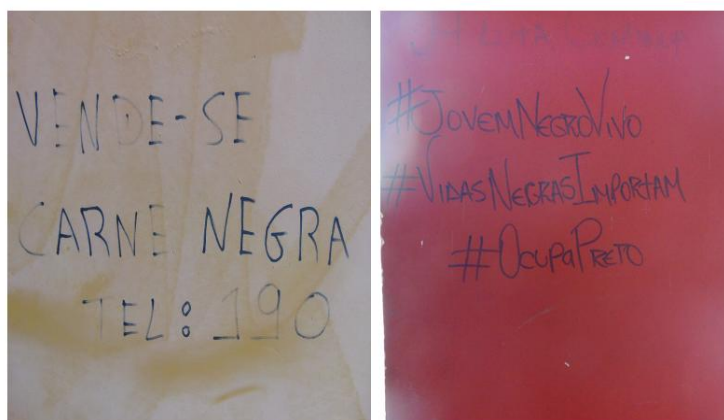
In the whitened colonial logic of the university, rhetorical universalisms are fed by colonized intellectuals, subjects who produce a politically interested discourse, proposing a (falsified) neutrality in intellectual productions and social relations. They deny the symbolic importance of debates that do not dialogue with their univocal theoretical lens or their concerns. They classify, hierarchize and inferiorize, in the sense of demobilizing the ongoing struggles and exposing collectives in struggle for rights in conditions of subordination.

In the Brazilian context, racist policies of production of meaning are fed by mystifications in the historical process (Oliveira and Paula Silva, 2022) and by this rhetorical universalism with colonizing intentions. The processes of dehumanization and whitening are daily. Fanon (2008) states that *as painful as this realization may be, we are obliged to do so: for blacks, there is only one destiny. And he is white*. We purposely highlight the tensions and existential deviation of blacks and their implications expressed in a sudden awareness of bodily, economic, social, historical and cultural realities, especially in formal spaces of education, especially universities.

The disappearance is intimately linked to the objective and historical material conditions *reserved* for black bodies in the field of labor relations, not by chance marked by little representation in spaces of power and social places considered to be of high prestige. As resistance and insurgency, the problematization and denunciation of black social movements, especially in the 1960s and 1970s, around the banners of struggle for *education* and contrary to the imagetic representation of *black women as domestic workers*, *was not arbitrarily* discussed. A reserved social place, with the production of meanings, extremely perpetuated by the media and spaces for the production of work by the slave-owning/neocolonial elite.

Still thinking about social places, the following testimonies present the reception around the sign linked to the violence and genocide of black youth. In this case, interviewees indicate *sensations of discomfort*, effects of meaning in relation to the practice of the State in the figure of *police professionals*. They also affirm the need to *broaden the reading* of this violence beyond practices marked by the expression of bodily death. The image and testimonies are described below:

Image 5: Graffiti on walls CFP (UFRB) – featured sign: violence and genocide of black youth



Source: Personal collection of photographs. Carlos Adriano da Silva Oliveira (2018).

[SIGNS OF DISCOMFORT], This one is heavy. It is the question of genocide. Especially black men live all the time this police violence. This is very strong, including in our municipality. In my neighborhood every month some young black man is murdered. *It is the cheapest meat on the market*, as the song says. (Interview – Ponciá Vicêncio Sonhadora, 2021)

Black meat is sold. How terrible. I didn't see that. [PAUSE]. It is genocide. The police are our callus. It is a difficult space to understand militancy, or to dialogue [EXAMPLES OF THE CAMPAIGN OF COLLECTIVES AGAINST THE EXTERMINATION OF YOUTH]. Involving the issue of the police left us without ground. Aren't there any police officers who contest this? Isn't there a police officer who says this is wrong? There are police officers who declare themselves anti-fascists, and I don't see the declaration of anti-racists. I can't understand the way of approaching. It is one of the most delicate spaces when we think about being

black. Do we have doubts? The police know. Social networks and hashtags do not reach real life by far, and the genocide remains. (Interview – Bitita Insurgente, 2021) [...] I will use Fanon to say: *my enemy is not the white, my enemy is the racist*. He is not only my enemy, he is my enemy and anyone who wants a democracy, who wants a *res publica*. In this case, *the Black Occupy* is an action that claims to be part of society, part of history. It's a place, it's a different perspective. Black lives matter, and young black people alive pass through this field. Black meat is a contemplation of what happens daily in society, to a certain extent this is being placed in a pejorative way, indicating the police as an entity responsible for this extermination, for genocide, which should be discussed by the State. The *necropolitics* of the State, in the sense that it kills out there, and also kills by reducing the number of vacancies in ProUni, kills by reducing the number of vacancies in the university, kills by reducing the number of scholarships in higher education. Genocide cannot be limited to the point of the gun. There is a police power because it has a weapon, but power is also disseminated in other structures of society. We have to broaden this debate. (Interview – Ogunjá Rei, 2021)

When analyzing the data, we return to the allusion to music: *Counting the bodies*. The (re)production of the existence of black bodies also goes through an engineered trial court. The genocide of black youth is a historical mark. The Institute for Applied Economic Research (IPEA) presents the *Atlas of violence* with data published in 2024. Data that structure a genocidal state project. The records point out, in 2022, the victimization of black people – the sum of blacks and browns – in homicide records corresponded to 76.5% of the total homicides recorded in the country. A total of 35,531 victims, which corresponds to a rate of 29.7 homicides for every 100 thousand inhabitants of this population group. In relation to non-black people – that is: white, indigenous, and yellow people – the homicide rate in 2022 was 10.8, with 10,209 homicides in absolute numbers. That is, proportionally to the respective populations, on average, for each non-black person murdered in Brazil, 2.8 blacks are killed. Another data that we highlight refers to the homicide rates of black people in the capitals: the highest and the lowest rates correspond to the placement of their respective states. In this regard, the capitals that recorded the highest rates were: *Salvador* (70.2), *Macapá* (69.7) and *Manaus* (63.5). It should be noted that, in these cases, the value of homicides of black people per 100 thousand inhabitants in the capitals was higher than that recorded in the UF. The lowest indexes presented correspond to the capitals *São Paulo* (4.1), *Florianópolis* (7.3) and *Brasília* (16.1). (IPEA, 2024)

With regard to the relationship between the State and these black bodies, the proposition of reflecting on police experiences, in research on police suspicion in the city of *Salvador*, Reis explains that:

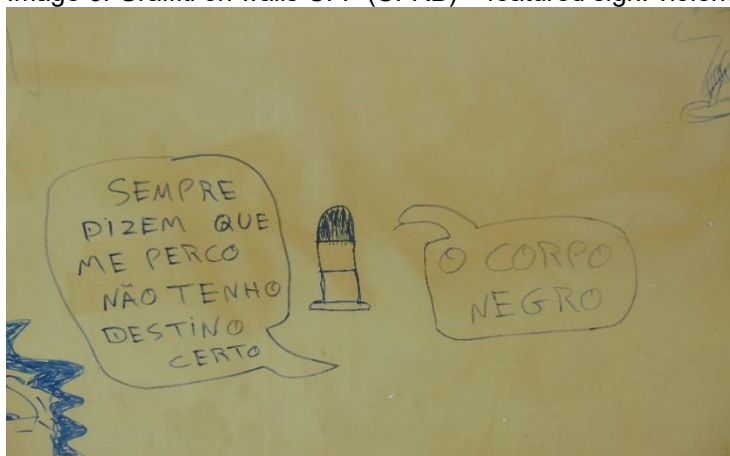
Technically, a police stop by itself cannot be considered a case of racial or social discrimination, unless it is followed by an injury referring to the color of the skin or the social position of the approached. The fact, however, is that this approach, almost always violent, is based on physical appearance and places considered

suspicious. I am referring here, not only to physical violence, but also to symbolic violence, that is, the embarrassment of having one's body searched in public, the required documents and, in many cases, being taken to the police station. (Reis, 2002, p. 194)

The quote is, notably, categorical. Reis (2002) – in the research that aimed to understand the image that the police construct about the social type they consider suspicious – warns that, in most cases, suspicion is carried out on black/mestizo bodies. This attitude, the author concludes, points to the need for the police institution to break with the common sense of judgments expressed by appearance or social class. The argument also highlights the dimension of low education, the need for adequate training and better remuneration for these professionals.

The fact is that this relationship of physical and symbolic violence between the State – in the figure of the police professional – and black bodies, beyond suspicion, affect this scenario of barbarism: the violence and genocide of black youth. Another song serves as an allusion in this scenario, the composition *Não Está Mais de Graça*, by singer-songwriter Elza Soares. In one fragment the song says: *The cheapest meat on the market is no longer free; What was worth nothing is now worth a ton; The cheapest meat on the market is no longer free; There is no stray bullet, it has his name, it is an autographed bullet*. The deaths by firearms in Brazil materialize the provocation of music. In the spotlight, here is the registered image that emphasizes this sign of reality:

Image 6: Graffiti on walls CFP (UFRB) – featured sign: violence and genocide of black youth



Source: Personal collection of photographs. Carlos Adriano da Silva Oliveira (2018).

The graffiti photograph in image 6 is included in the analyzed collection, it was not used in the interview interval in dialogue with the sensations of the participants, but we used this record because we understand that it circumscribes the provocations that follow.

Our reaction to the image indicates the effect of meaning of the metaphor about the existence of *stray bullets*. Data from the Crossfire Institute, presented in February 2024, indicate that in Bahia the actions of state agents continue to play a leading role in armed violence. Data from the Crossfire Institute show that the police, which holds the position of being the most lethal in the country, is also responsible for 38% of the shootings that occur in the Metropolitan Region of Salvador. At the same time, a previously inexpressive indicator has become relevant: records of "firearm firing in fights" increased by 31% compared to 2023, showing how the policy of greater access to weapons has potentiated interpersonal conflicts. The data presented on murders by firearms are also close to the historical logic of racism in Brazil. This brings us to the debate on necropolitics.

According to Mbembe (2016), necropolitics indicates the contemporary forms that subjugate life to the power of death. This process of subjugation consists of the ultimate expression of sovereignty that resides, to a large extent, in power and the ability to dictate who can live and who must die. Therefore, killing or letting live constitute the limits of sovereignty, its fundamental attributes. To exercise sovereignty is to exercise control over mortality and to define life as the implantation and manifestation of power.

Considering the results and the *objectifying arguments*, we point out statements of national repercussion, and we continue to *count the bodies*. It is crucial, therefore, to interrogate everyday life, since the racist colonial historical materiality perpetuates itself in a perverse way. Let us be concerned with this provocation, in particular, how the black bodily inscriptions that are produced in the university space and intend these statements. As resistance and insurgency, we cite Abdias do Nascimento, precisely, the book *The genocide of the black Brazilian: processes of a masked racism*. In the prologue, he discusses the theme: the story of a rejection. In the text, the author denounces a censorship he suffered in a colloquium in 1977 in the city of Lagos-Nigeria, where he has a censored text. The reaction to this unjustified censorship – or justified *by reasons of State, or hidden reasons* – and the consequences generated by this fact run through the production of an open letter written by him, talking about the unfolding of this experience, discussing: *racial democracy in Brazil, myth or reality?*

Thus, after attempts to silence it, at the end of the letter, Abdias mentions a manifestation: *I raised my voice and identified myself not as a representative of Brazil, but as a survivor of the republic of Palmares*, and signed, *a quilombola from Palmares* (Nascimento, 2016, p. 27-46). This experience leads us to think about forms of resistance,

in particular, how strategies of distortion and silencing can be perpetuated, and returning to the previous argument, it is highlighted how quilombismo is always in constant re-updating, meeting the demands of historical time (Nascimento, 2019). From this, it is noted that the sounds, tones and manifestations of insurgency mobilized by black bodily inscriptions have always persisted.

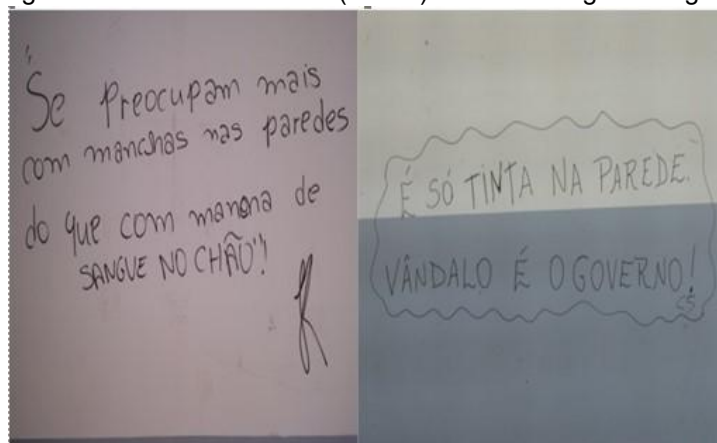
On the path of insurgency, one of the questions during the interviews was: what is your opinion about the expressions sprayed on the walls of the CFP/UFRB, during the student demonstration of 2016? The testimonies circulate and point to meanings related to the association of graffiti with dirt, followed by the possibility of thinking about different strategies of militancy. This can be seen in the following testimonies:

My right cannot be greater than yours. [EXAMPLES OF ACTION AS A STUDENT MOVEMENT THAT INVOLVED CONFRONTATIONS]. I think that the university youth who live in this simulacrum, in this idea of performance, they forgot and missed the bus of history a little. They do not know who their enemies are. What do we want? What will I want as a political subject? What will I want as an academic? This is not separated from the political. [EXAMPLE OF STORIES OF CFP TEACHERS' MOBILIZATION TODAY]. They don't know who the racists are. [PAUSE] destroying the University's public property with a graffiti painting like they put at the entrance to the CFP is one thing. Written sentences, with correct Portuguese, is one thing. There we have wrong sentences, transcriptions of wrong passages. I don't condemn the demonstration, everyone must demonstrate, get space for it. My son didn't like to go in [CITES ANOTHER TEACHING CENTER AT THE UNIVERSITY], because he saw the graffiti on the wall and associated it with dirt. This reading of the dirt is important. We need to build a space where we can discuss ideas, legitimate spaces with a clean language, which communicates, which people understand. (Interview – Ogunjá Rei, 2021)

I don't think it's problematic. Personally I like a clean wall. A very personal issue. My house is like that. I love graffiti, those drawings like that... I think it's a wonderful thing. The graffiti, from a visual point of view, bothers me. I think it looks dirty, but I don't have any problem. I think it has a function [...] if it's bothering you, take some paint and paint over it, and they'll write again and we'll move on with life. It is not an act of vandalism or criminal. It is a form of expression. It's not that I like it, but if they see the sense of expressing themselves, it doesn't bother me because of the content... It's just a personal matter of liking things very clean. (Interview – Paulinho Sambista, 2021)

The idea of *cleanliness* and the association of graffiti as dirt is also provoked by the students. In transcriptions graffitied on the walls, we observe indications from this perspective:

Image 7: Graffiti on walls CFP (UFRB) – featured sign: insurgency



Source: Personal collection of photographs. Carlos Adriano da Silva Oliveira (2018).

Graffiti registers: *They worry more about stains on the walls than blood stains on the floor; It's just paint on the wall, vandal is the government.* In addition, academic studies also reflect on graffiti from the perspective of art, of political resistance. In this way, Fort and Gohl (2016) use the term *graffiti* for authorized painting, that is, legal, and *graffiti* for unauthorized painting, in this case, illegal, as cited in specific legislation. Thus, considering the differentiation, they explain:

[...] in Brazil, graffiti is going through a process of *institutionalization*, with graffiti artists gaining notoriety and being paid to paint the walls of cities, give lectures and graffiti workshops. In other countries, graffiti is a counterculture movement, illegal in nature, and the perpetrators are considered criminals. Law No. 12,408, of May 25, 2011, amended article 65 of Law No. 9,605, of February 12, 1998, to decriminalize the act of graffiti, differentiating graffiti from graffiti as follows: if there is authorization for painting on the wall, it is considered graffiti; if the painting was not previously authorized, it is considered graffiti. In practice, graffiti or graffiti without the owner's consent is a crime punishable by detention and a fine and, in this case, graffiti and graffiti are exactly the same thing under the law, characterized as a crime. (FORT and GOHL, 2016, p. 18)

In their considerations about these forms of seizure, Fort and Gohl (2016) emphasize that graffiti or graffiti that were not authorized by the owner are not well understood by society and by authorities who demonstrate a reduced view of the issue, facing the movement in a judicial way, as vandalism or dirt. They also address the need to review the theme, going through multiple debates, among them: architecture and urbanism, advertising and propaganda, freedom of expression, preservation of heritage, visual pollution.

Regarding the walls of the CFP (UFRB), the testimonies warn of this relationship with dirt, however they reaffirm the need for reflection on the forms of manifestation, demarcating existences, writing sensations.

People are expressing what they are feeling. Despite having black people in academia, academic texts do not allow people to put the experiences of their bodily inscriptions. They put it on the walls, in the *raps* they make. I have followed some student memorials and they show experiences of violence that you cry. These sensations still do not fit in academic texts. *Writings* that students go through and live all the time. So they demarcate the existences somewhere: let's put them on the walls. Write down what we are feeling. If in the academic space it does not allow me to put my experience, my experience, my being, to humanize myself in some way [...] I grew a lot with their strength and resistance. So the denunciations go to the walls. It cannot be institutionally criminalized, because they are the cries of students and society. (Interview - Ponciá Vicêncio Sonhadora, 2021)

I always thought inscriptions, graffiti were wonderful things. And I think they can put pain, feelings on the walls, even for passers-by who don't feel it, and are forced to see. I have never used the wall to express what I feel, but I find it extraordinary. May the white walls necessarily see pains, see unpleasantness, see agendas and not forget them. Walls are essential. And the walls written from the struggle are fundamental for a University that has not even been transformed. Extraordinary. (Interview – Caboclo Maringhella, 2021)

The most recurrent materialization in the testimonies is the valorization of these actions resulting from student mobilization. It is understood, therefore, that the graffiti emerge as a foment and the effects of meaning circulate, indicating the dynamics that involve *multiple sensations, life experiences and resistance* expressed on the walls.

In fact, *walls are essential*. The effects of meaning made explicit in the testimonies point to the resignification of the spaces and possibilities of struggle, the significant materials cross the relations of power, dynamics of humanization of dehumanization, and sounds of insurgency referring to the black bodily inscriptions in the university. Thus, we began to bring possible considerations, in the midst of walls of resistance and insurgencies.

POSSIBLE CONSIDERATIONS: WALLS OF RESISTANCE AND INSURGENCY

In possible considerations, we point out walls of resistance and insurgency linked to the objective of conjecturing about marks and the effects of meaning linked to black bodily inscriptions – in the present time – at the Teacher Training Center of the Federal University of Recôncavo da Bahia (CFP/UFRB), Amargosa-BA campus.

As we stated earlier, in the field, we recorded and categorized 168 photographs of graffiti on the walls of the CFP (UFRB). The graffiti was made in a student occupation in 2016. The marks of meaning permeated the dialogue with professors that led us to the effects of meaning that make up this manuscript.

Black body inscriptions emerge materialized in effects of meaning on practices of humanization and/or dehumanization of black bodies, resulting from the relationship with the signs color and hair, present in the graffiti. The University emerges as a potent expression in the dynamics of political self-reference among black bodies in their political aesthetics, as well as in their approximation with personalities and references of struggles.

Signs of religiosity point to the scenario of dispute and the need, in the educational context, to think about curricula. These elements, in this space, are essential to think about the different forms of existence. The BNCC (Brazil, 2018) points out important elements to think about religious education, however, it does not problematize the historical reality of racism in the face of representations of African-based religions on which we base the principles of Brazilian religiosity. The disposition of a new history requires the active action of collectives that fight against racism in its various multifacets. Thus, education is another field of struggle.

In the effects of meaning, the forms of violence, dehumanization and objectification are exponents of the social division of labor in terms of racial belonging, in particular, the crystallized image of the black woman, in the common place of the service, as a maid, or black bodies in socially discredited spaces. Also in the expressions of the genocide of black Brazilian youth, perpetuated by the necessary revision of the relationship between the State, with practices of racism that permeate all structures.

Walls are essential. In the specific case of graffiti in the CFP (UFRB), in dialogue with the objectives of the study, they express *pain, unpleasantness* of racism that imply various forms of violence. However, in an insurgent way, the walls also *demarcate existences*, experiences, denunciations and announcements. It is also important for us to express how black bodies produce resistance. This configuration of resistance is also perpetuated and is in dispute.

Added to this, the complement, the sounds of the insurgency, the fragments of Elza Soares' song: *the cheapest meat on the market is no longer free; What was worth nothing is now worth a ton* and the expressions of Criolo's song: *and smile... to this rebellious edge*. Despite the perverse dimension that promotes an uneven development in the relations of work and existence – the condition of black bodies and their struggles to produce their experiences in the fields of life, work and production of knowledge – we evaluate the need to smile as crucial.

The insurgent smile. A smile that affirms individual and collective commitments around the humanity of black bodies, implied in the defense of equity and social justice. Our smile bothers us, especially when we consciously problematize the capacity for resistance and revive black bodily inscriptions, from the university, as a power of struggle that produces alternatives against the Brazilian racist colonial logic, and its achievements in expanding the barbarism of social relations also in education.

REFERENCES

- ALBERTI, Verena. Manual de História Oral. 3. ed. Rio de Janeiro: Editora FGV, 2013.
- ARROYO, Miguel. G. Curriculum, Disputed Territory. Petrópolis, RJ: Vozes, 2013.
- BENJAMIN, Walter. A short history of photography. In: Selected works: Magic and technique, art and politics. 3rd ed. São Paulo: Brasiliense, 1985.
- BENTO, M. A. S. Whitening and whiteness in Brazil. In: Social psychology of racism – studies on whiteness and whitening in Brazil / Iray Carone, Maria Aparecida Silva Bento (Organizers) Petrópolis, RJ: Vozes, 2002.
- BHABHA, H. O Local da Cultura. Editora UFMG. London. 2013.
- BRAZIL. Ministry of Education (MEC). National Curriculum Guidelines for the Education of Ethnic-Racial Relations and for the Teaching of Afro-Brazilian and African History and Culture. Brasília, SECAD/ MEC, 2005.
- BRAZIL. Ministry of Education (MEC). National Common Curricular Base. Brasília, 2018.
- CAVALLEIRO, Eliane. From the silence of the home to the silence of the school: prejudice and discrimination in early childhood education. Context. São Paulo, 2000.
- CÉSAIRE, Aimé. Discourse on colonialism. Blumenau: Contemporary Letters, 2010.
- COLEN, Natália Silva. Is a black university possible? The creation of UFRB in the context of affirmative action policies in Brazil. Dissertation - (Master's Degree) - Federal University of Minas Gerais, Belo Horizonte, 2019.
- DELGADO, Lucila de Almeida Neves; FERREIRA, Marieta de Moraes. History of the present time. Rio de Janeiro. Editora FGV, 2014.
- EUCLIDES, Maria Simone. Black women, doctors, theorists and university professors: challenges and achievements. Doctoral Thesis in Education 254 f. Humanities Center of the Federal University of Ceará. Fortaleza, 2017.
- FANON, Frantz. The Wretched of the Earth. Vol 42. Rio de Janeiro: Civilização Brasileira, 2005.
- FANON, Frantz. Black skin, white masks. translated by Renato da Silveira – Salvador: EDUFBA, 2008.
- FERREIRA, Marieta de Moraes. History, present time and oral history. Topoi, Rio de Janeiro, pp. 314-332, December, 2002.
- FILHO, Eduardo Meinberg de Albuquerque Maranhão. Towards a History of the Present Time: the essay of ourselves. Fronteiras: Revista Catarinense de História, Florianópolis, n.17, p.137-151, 2009.

FIORUCCI, Rodolfo. Considerations on the History of the Present Time. Academic Space Magazine. Year XI - Nº 125. October 2011.

FORT, Mônica Cristine and GOHL, Fernando César. Urban conflicts: graffiti and graffiti in confrontation due to repressive legislation. Logos 45. v.23, n.02. 2016.

FRANK, A. G.; YUKIHARA, E. Alternative formats of theses and dissertations (Practical Science Blog) - Theme: Practical Science (Blog - <http://cienciapratica.wordpress.com/>); (Blog). 2013. Available at: <https://cienciapratica.wordpress.com/2013/04/15/formatos-alterativos-de-teses-e-dissertacoes/>

GOMES, Jamila Reis; MIRANDA, Eduardo Oliveira, PAULA SILVA, Maria Cecília de. Graffiti/Pixação on the school floor: reflections from the field diary for teacher training in Geography. Rev. Ed. Popular, Uberlândia, v. 17, n.1, p. 145-157, Jan./Apr. 2018.

GOMES, Nilma Lino. Education, black identity and teacher training: a look at the black body and curly hair. Education and Research. v. 29, n. 1. São Paulo, Jan/June 2003.

GOMES, Nilma Lino. Without Losing the Root: Body and hair as symbols of black identity. 3rd ed. Black Culture and Identities Collection. Autentica: Belo Horizonte, 2020.

HALL, Stuart. From the diaspora: identities and cultural mediations. London. EdUFMG; Brasília, UNESCO Representations in Brazil. 2013.

HAMPÂTÉ BÂ, Amadou. Living tradition. In: História geral da África, I: Metodologia e pré-história da África. (org) Joseph Ki-Zerbo. 2nd ed. rev. Brasília: UNESCO, 2010.

HENNING, Carlos Eduardo. Intersectionality and feminist thought: Historical contributions and contemporary debates about the intertwining of social markers of difference. Mediações, Londrina, v. 20 n. 2, p. 97-128, jul./dez. 2015.

hooks, bell. Teaching to transgress: education as a practice of freedom. São Paulo: Martins: Fontes, 2017.

BRAZILIAN INSTITUTE OF GEOGRAPHY AND STATISTICS (IBGE). Continuous National Household Sample Survey 2018: Demographic and socioeconomic information bulletin on social inequalities, available at: https://biblioteca.ibge.gov.br/visualizacao/livros/liv101681_informativo.pdf

IPEA. Institute of Applied Economic Research. Atlas of Violence. Daniel Cerqueira et al. São Paulo: FBSP, 2024.

JESUS, Rita de Cássia Dias Pereira de. Affirmative Policies and academic training: a perspective of action. In: Curriculum and Training: diversity and education of ethnic-racial relations. (org.) Cláudio Orlando Costa Nascimento and Rita de Cássia Dias Pereira de Jesus. Progressive. Curitiba: 2010.

KILOMBA, G. *Memories of the Plantation: Episodes of Everyday Racism*. Rio de Janeiro: Cobogó, 2019.

LE BRETON, David. *The sociology of the body*. Trad. Sônia M. S. Fuhrmann. Petrópolis. RJ, Editora Vozes, 2012.

LE BRETON, David. *Anthropology of the body*. Trad. Fábio dos Santos Creder Lopes. Petrópolis. RJ, Editora Vozes, 2013.

LE BRETON, David. *Anthropology of the Senses*. Trad. Francisco Morás. Petrópolis. RJ, Editora Vozes, 2016.

LONGO, Tatiana Paz. *Network activism and decolonial formative processes articulated by black women on youtube*. Doctoral thesis in Education: Federal University of Ceará, Fortaleza, 2019.

MACHADO, Vanda. *Skin the color of the night*. Salvador: EDUFBA, 2013.

MATA, Innocence. *Postcolonial Studies: Deconstructing Eurocentric Genealogies*. Civitas, Porto Alegre, v. 14, n. 1, p. 27-42, jan.-apr. 2014.

MAUAD, Ana Maria. *In the sights of the gaze: an exercise in the analysis of photography in illustrated magazines in Rio de Janeiro, in the first half of the twentieth century*. São Paulo. N. Sér. v.13. n.1. p. 133-174. Jan/Jun. 2005.

MBEMBE, Achille. *Necropolitics: biopower, sovereignty, state of exception, politics of death*. Art & Essays. n. 32. December 2016. Available at: <https://www.procomum.org/wp-content/uploads/2019/04/necropolitica.pdf>

MEMMI, Albert. *Portrait of the decolonized: Muslim Arab and Some Others*. Rio de Janeiro: Civilização Brasileira, 2007.

MOREIRA, Anália de Jesus. *Body Culture and Law No. 10.639/03: a study on the impacts of the Law on the teaching of Physical Education in schools in Salvador-BA*. (Master's Dissertation). Salvador, PPGE/FACED/UFBA. 2008.

MOREIRA, Anália de Jesus. *The conceptions of body in the Ilê Aiyê Carnival Block Association: a study based on the history of the block and the pedagogical practices of the Banda Erê and Mãe Hilda Schools*. Thesis (Doctorate) – Faculty of Education, Federal University of Bahia. 2013.

MUNANGA, K. *Negritude: Usos e sentidos*. 4 ed. Black Culture and Identities Collection. Autentica: Belo Horizonte, 2020.

MUNANGA, K. *Rediscussing miscegenation in Brazil: national identity versus black identity*. Ed. Autentica, Belo Horizonte, 2006.

MUNANGA, K. *A conceptual approach to the notions of race, racism, identity and ethnicity*. Text of the 3rd National Seminar on Race Relations and Education – PENESB. Rio de Janeiro, 2004.

NASCIMENTO, Abdias do. The genocide of the black Brazilian: process of a masked racism. Editora Perspectiva, São Paulo. 2016.

NASCIMENTO, Abdias do. O quilombismo: documentos de uma militância Pan-Africana. 3rd ed. Editora Perspectiva, Rio de Janeiro: Ipeafro. 2019.

NASCIMENTO, Cláudio Orlando Costa. Teachers-actors-authors: emerging theories and the unsustainability of a single narrative in teacher education. In: Curriculum and Training: diversity and education of ethnic-racial relations. (org.) Cláudio Orlando Costa Nascimento and Rita de Cássia Dias Pereira de Jesus. Progressive. Curitiba: 2010.

OLIVEIRA, Carlos Adriano da Silva Oliveira. The charms and the sin of the apple: teachers and the education of ethnic-racial relations. Cruz das Almas/BA: Editora UFRB, 2018.

OLIVEIRA, Carlos Adriano da Silva Oliveira; PAULA SILVA, Maria Cecília de. Masks of racism and black bodily inscriptions: between mystifications, the disappearance of oneself and resistance. Conjecture. v.22, n. 1: Jan/Feb, 2022.

OLIVEIRA, Carlos Adriano da Silva; REIS, Dyane Brito. Black, Me? Social Representations, Chains, Screams and the Refuge of Color. Education Center | Federal University of Pernambuco – UFPE. Revista Tópicos Educacionais, Recife, v. 20, n.1, jan/jun. 2014.

PAULA SILVA, Maria Cecília de. From physical, moral and intellectual education to an idealized body: unveiling the medical discourse in the theses of the Faculty of Medicine of Rio de Janeiro. (Doctoral Thesis). Rio de Janeiro: PPGEF/UGF. 2002.

PAULA SILVA, Maria Cecília de. From the object body to the historical subject: perspective of the body in the history of Brazilian Education. Salvador, EDUFBA, 2009.

PEREIRA, Rosana da Silva; SANTOS, Dyane Brito Reis. If you hurt our existence, we will be resistance: Reflections on affirmative action at the Federal University of Recôncavo da Bahia (UFRB). Magazine Three [...] Stitches.: Dossier Black and Indigenous Epistemologies. v. 17 n. 2. 2020.

REIS, Dyane Brito. The Mark of Cain: The characteristics that identify the "suspect", according to reports from military police. CADERNO CRH, Salvador, n. 36, p. 181-196, jan./jun. 2002.

REIS, Dyane Brito. Beyond Quotas: the Permanence of Black Students in Higher Education as an Affirmative Action Policy. Doctoral Thesis. Defended at the Graduate Program in Education. PPGE/UFBA. 2009.

SANTIAGO, Ana Rita. (In)docile bodies and intercultural knowledge: another challenge to education. In: Insurgent Narratives: decolonizing knowledge and intertwining worlds / Claudia Mortari, Luisa Tombini Wittmann (Org.). – Florianópolis, SC: Rocha Gráfica e Editora, 2020.

SILVA, Rosângela Souza da. Black bodies and identities in the present time: experiences of students from the Teacher Training Center of the Federal University of Recôncavo da Bahia – CFP/UFRB. Thesis (doctorate) - Federal University of Bahia. Faculty of Education, Salvador, 2020.

SOARES, Emanuel Luís Roque. The twenty-one faces of Exu in the Afro-descendant philosophy of education: images, discourses and narratives. 2008.188f. Thesis (Doctorate in Education) – Federal University of Ceará, Faculty of Education, Graduate Program in Brazilian Education, Fortaleza - CE, 2008.

SODRÉ, Muniz. Television is a way of life. Famecos Magazine, Porto Alegre. No. 16, December: 2001. Available at: file:///C:/Users/Adriano/Downloads/3135-Texto%20do%20artigo-10507-1-10-20080410.pdf

SOUZA, Florentina da Silva; PEREIRA, Leticia Maria da Souza. Implementation of Law 10.639/2003: mapping clashes and mishaps. Educ. rev., Curitiba, n. 47, p. 51-65, mar. 2013.

TRINDADE, Lucas Bonina. Affirmative actions for black students in higher education: a study at the Teacher Training Center – CFP/UFRB from a perspective of race and class. Dissertation (Master's Degree). Graduate Program in Ethnic Relations and Contemporaneity. State University of Southwest Bahia. Jequié. 2016.

FEDERAL UNIVERSITY OF RECÔNCAVO DA BAHIA – UFRB. Institutional Self-Assessment Report: Partial Report I of the Fourth Evaluation Cycle / Own Evaluation Commission – CPA /– UFRB. Cruz das Almas – BA: 2018-2020.

VANSINA, Jan. A tradição oral e sua metodologia (Oral tradition and its methodology). In: História geral da África, I: Metodologia e pré-história da África. (org) Joseph Ki-Zerbo. 2nd ed. rev. Brasília: UNESCO, 2010.

VERÓN, Eliseo. The production of meanings. São Paulo. Cultrix. University of São Paulo Press. 1980.

VERÓN, Eliseo. The ideological process. Editorial Tiempo Contemporáneo. 1. ed. Buenos Aires. 1971.

VERÓN, Eliseo. La semiosis social, 2: ideas, momentos, interpretantes. 1. ed. Buenos aires: Paidós. 2013.

WATSON, Doris L.; NEHLS Kimberly. Alternative Dissertation Formats: Preparing Scholars for the Academy and Beyond. In: Contemporary Approaches to Dissertation Development and Research Methods. Valerie A. Storey and Kristina Hesbol, editors. Description: Hershey, PA : Information Science Reference, 2016.