Multimodal teaching materials as a decolonial strategy[1] [2]

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ABSTRACT

This article investigates how the creation of multimodal teaching materials can contribute to the valorization of Indigenous and Afro-Brazilian knowledges in elementary education, drawing on the frameworks of multiliteracies (New London Group, 2000; Rojo, 2012) and decolonial perspectives (Mignolo, 2017; Walsh, 2010). Based on a qualitative case study involving pre-service teachers, the analysis discusses how such materials, by integrating multiple languages and epistemologies, challenge the Eurocentric logic of school curricula. The findings reveal that multimodal production, by displacing stereotypes crystallized in cultural and educational representations, such as those symbolized by the characters Jeremias and Papa-Capim, establishes insurgent pedagogical practices committed to cognitive justice and the reconstruction of a plural school. In this sense, the development of multimodal teaching materials is not merely a pedagogical resource, but a political act of resistance and re-existence, capable of confronting epistemicide and fostering more inclusive and decolonial educational horizons.

KEYWORDS: Multiliteracies. Decoloniality. Indigenous and Afro-Brazilian knowledges. Multimodal teaching materials.

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Materiais didáticos multimodais como estratégia decolonial

RESUMO

Este artigo investiga como a criação de materiais didáticos multimodais pode contribuir para a valorização de saberes indígenas e afro-brasileiros no ensino fundamental, articulando os aportes dos multiletramentos (Grupo de Nova Londres, 2000; Rojo, 2012) e da perspectiva decolonial (Mignolo, 2017; Walsh, 2010). Partindo da análise qualitativa de um estudo de caso envolvendo licenciandos em formação docente, discute-se de que modo tais materiais, ao integrarem múltiplas linguagens e epistemologias, tensionam a lógica eurocêntrica do currículo escolar. Os resultados evidenciam que a produção multimodal, ao deslocar estereótipos cristalizados em representações culturais e didáticas, como aquelas simbolizadas pelos personagens Jeremias e Papa-Capim, instaura práticas pedagógicas insurgentes, comprometidas com a justiça cognitiva e a reconstrução de uma escola plural. Nesse horizonte, a elaboração de materiais didáticos multimodais não se configura apenas como recurso pedagógico, mas como gesto político de resistência e reexistência, capaz de enfrentar o epistemicídio e promover horizontes educativos mais inclusivos e decoloniais.

PALAVRAS-CHAVE: Multiletramentos. Decolonialidade. Saberes indígenas e afro-brasileiros. Materiais didáticos multimodais.

Materiales didácticos multimodales como estrategia decolonial

RESUMEN

Este artículo investiga cómo la creación de materiales didácticos multimodales puede contribuir a la valorización de saberes indígenas y afrobrasileños en la educación básica, articulando los aportes de los multialfabetismos (Grupo de Nueva Londres, 2000; Rojo, 2012) y la perspectiva decolonial (Mignolo, 2017; Walsh, 2010). A partir del análisis cualitativo de un estudio de caso con estudiantes de licenciatura en formación docente, se discute cómo dichos materiales, al integrar múltiples lenguajes y epistemologías, tensionan la lógica eurocéntrica del currículo escolar. Los resultados evidencian que la producción multimodal, al desplazar estereotipos cristalizados en representaciones culturales y didácticas, como las simbolizadas por los

personajes Jeremías y Papa-Capim, instaura prácticas pedagógicas insurgentes, comprometidas con la justicia cognitiva y la reconstrucción de una escuela plural. En este horizonte, la elaboración de materiales didácticos multimodales no se configura solo como recurso pedagógico, sino como gesto político de resistencia y reexistencia, capaz de enfrentar el epistemicidio y promover horizontes educativos más inclusivos y decoloniales.

PALABRAS CLAVE: Multiletramentos. Decolonialidad. Saberes indígenas y afrobrasileños. Materiales didácticos multimodales.

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Introduction

What do we learn about being Black or Indigenous through the comic books we read in childhood? Jeremias and Papa-Capim, characters created by Maurício de Sousa, offer an unsettling answer to this question. Jeremias[5], a Black boy, first appeared in the 1960s as a caricature shaped by racist features and only much later was redesigned in a more humanized manner, although he continued to be relegated to secondary roles. Papa-Capim, in turn, has consistently been portrayed as the "generic Indian" of the forest, associated with exoticism and simplicity, disconnected from the diversity of Indigenous peoples. These representations, illustrated in Figures 1 and 2, may appear harmless, but for decades they have contributed to the naturalization of a stereotyped view of difference.

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[5] Elbert Agostinho (2018) notes that the character Jeremias first appeared in 1960, thus predating the emergence of Mônica herself (1963) and her group of friends (1970). However, this pioneering presence was accompanied by stereotyped portrayals and by his near invisibility within the stories, as he was almost invariably assigned a secondary role, often limited to that of a background character—an arrangement that reflects the structural racism recurrently observed in Brazilian society.

Image 01 – Character Papa-Capim

Source:
https://www.youtube.com/watch?v=TEmBK4iFafQ

Image 02 – Character Jeremias

Source:
https://encenasaudemental.com/post-
destaque/jeremias-da-turma-da-
monica-reflexoes-sobre-a-negritude-
representada-nas-historias-em-
quadrinhos-brasileira

By revisiting these representations, we come to understand that they were not merely a form of entertainment, but part of an active process in the formation of the collective imaginary. Comic books, much like school curricula, implicitly taught who can be recognized as a full subject of knowledge and who is relegated to invisibility. From this understanding, this article proposes to discuss how pedagogical practices grounded in multiliteracies and in the decolonial perspective can confront such silencing process, creating conditions for Afro-Brazilian and Indigenous voices to move beyond the margins and come to occupy a central place in the educational debate.

This discussion is situated within a context in which the valuing of such forms of knowledge constitutes a pedagogical urgency, given the historical recognition of the erasure of these epistemologies from school curricula. This process of silencing can be interpreted, in light of Mbembe (2018), as an expression of necropolitics that regulates who may live and who is condemned to invisibility, a logic that, in the educational field, unfolds into forms of necroeducation (Liberali, 2024; Fuga, Vendramini-Zanella & Estefogo, 2024).

In practice, the reality of Brazilian schools remains marked by the dominance of a largely Eurocentric curriculum, whose historical organization privileges contents, methods, and narratives that position

European experience as a universal standard. By sustaining a singular view of knowledge, this model disregards the contributions of African, Afro-Brazilian, and Indigenous peoples, naturalizing cultural hierarchies that are directly reflected in everyday pedagogical practices. The hegemonic practices that derive from this framework reproduce traditional forms of teaching centered on memorization, linearity, and an apparent neutrality, thereby restricting students' voices and hindering dialogue with their lived realities.

This logic materialized in teaching materials, that are predominantly conceived from monocultural perspectives. Such materials tend to diminish diversity, reinforce stereotypes, and render invisible cultures and epistemologies that have been historically subalternized. This dynamic as exemplified by the longstanding representations of Jeremias and Papa-Capim, characters from Maurício de Sousa's comic books: the former, a Black boy depicded through caricatural traits; the latter, a generic Indigenous figure portrayed as inhebiting the forest. Both characters are confined to simplified an static representations that engage minimaly with the historical cultural and epistemic complexity of the communities they are meant to represent.

In light of this scenario, it becomes essential to break with homogenizing pedagogical practices and to advance alternatives capable of destabilizing the Eurocentric logic that structures curricula and teaching materials. It is within this horizon that multiliteracies emerge, inspired by the manifesto of the New London Group (NLG, 2000), displacing traditional pedagogy toward a paradigm that foregrouds, as central to learning, both the multiplicity of meaning-making modes, linguistic, visual, sonic, gestural, and spatial, and cultural diversity.

This approach recognizes educators and students as meaning-makers and co-creators of social futures, capable of resignifying school practices on the basis of the plural experiences they bring into the classroom. In contrast to homogenizing forms of instruction,

multiliteracies advance a pedagogy committed to equity, in which cultural diversity is affirmed as the foundation of critical agency[6] and social transformation.

It is within this framework that multimodal teaching materials gain relevance: they become strategic instruments for mediating access to knowledges produced at the intersection of Africa, Indigenous peoples, and Brazil, fostering dialogues that strengthen interculturality grounded in Afrocentric and Indigenous epistemologies. By integrating multiple languages and cultural practices, these materials establish spaces of resistance and epistemic reconstruction, articulating the multiliteracies approach with the decolonial perspective. Accordingly, this study is grounded in decoloniality as a counter-hegemonic movement that, by bringing together different matrices of knowledge (Walsh, 2010), confronts the epistemicidal logic (Santos, 2000) sustained by the coloniality of power (Quijano, 2005).

In this context, this article discusses how the creation of multimodal teaching materials, conceived from the perspective of multiliteracies, can contribute to strengthening of Indigenous and Afro-Brazilian knowledges in elementary education. It is argued that, by articulating the multimodal approach of multiliteracies with the decolonial perspective, such materials enhance cultural valorization, promote dialogue among diverse epistemologies, and contribute to curricular reconstruction in school contexts marked by diversity.

To develop this discussion, the present study is theoretically and methodologically grounded in qualitative research of an exploratory-descriptive nature, anchored in the assumptions of multiliteracies (NLG, 2000; Rojo, 2012) and applied to the analysis of teaching materials produced within a collaborative pedagogical project structured around the guidelines of the National Common Core Curriculum (BNCC) (Brazil, 2018). From this

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[6] Drawing on Stetsenko (2017), Liberali, Vendramini-Zanella, and Fuga (2024) conceptualize agency as a collaborative process grounded in social relations, and oriented toward social transformation and confronting inequalities across different contexts, particularly in education.

perspective, the study examines aspects and choices that emerge from the contents and pedagogical practices mobilized, with the aim of identifying elements that challenge, or even disrupt, the Eurocentric hegemony in school curricula (Mignolo, 2017; Walsh, 2010).

From Eurocentrism to epistemic plurality

The construction of a decolonial pedagogical practice requires a critical examination of the modern/colonial world-system, within which mechanisms of domination were consolidated and continue to persist even after the end of formal colonialism. As Quijano (2005) argues, this logic is sustained by a global racial and epistemic hierarchy, expressed in the dimensions of the coloniality of power, knowledge, and being. The coloniality of power organizes social relations according to Eurocentric criteria, determining who holds authority and who is subalternized, including within the school space. The coloniality of knowledge, in turn, imposes Western rationality as the sole legitimate form of knowledge, disqualifying Indigenous, African, and other knowledges (Mignolo & Walsh, 2018) and contributing to their invisibilization in school curricula.

The coloniality of being, as explained by Maldonado-Torres (2008)[7] on the basis of Fanon (2020), refers to the process of dehumanization that constructs the colonized subject as an incomplete "other," a condition that translates pedagogically into the exclusion of Black and Indigenous identities as legitimate sources of knowledge. In this sense, characters such as Jeremias and Papa-Capim illustrate this "historically imposed non-being": they do not appear as full subjects, but rather as stereotyped images that reiterate the marginalized position of Black and Indigenous peoples in the national imaginary.

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[7] In addition to Fanon, thinkers such as Henrique Dussel, Aníbal Quijano, and Levinas influenced Maldonado-Torres in his development of the concept of coloniality in his writings.

This critique also emerges as a response to the limits of European ontology, including in its progressive versions. Sartre, for example, when addressing freedom as an ontological condition of the human, departs from a subject already recognized as fully human, which does not apply to those subjected to the colonial gaze. Fanon (2020) exposes this limitation by stating that "in ontology, there is no Black self." In other words, Black experience finds no place within traditional ontological frameworks; it is traversed by a historically imposed non-being.

Although Sartre (1968) acknowledged the violence of colonialism, including by writing the preface to Fanon's *The Wretched of the Earth*, his reading tends to universalize human experience through a European lens. Fanon, in turn, claims a situated and insurgent ontology that takes the racialized body and the colonial conflict as keys to the reconstruction of the subject. For him, decolonization cannot be restricted to physical rupture; it requires the liberation of the imagination and the reconstruction of subjectivity, processes that involve the reappropriation of historically silenced knowledges. For Walsh (2010), this entails questioning the Western curriculum and its conception of the "modern subject" as the sole standard of humanity.

Border thinking, as proposed by Mignolo (2017), represents a displacement of the epistemic axis from the Global North by recognizing the Global South as a legitimate *locus* of enunciation, from which insurgent epistemologies emerge. This movement, which involves the delinking from colonial structures (Mignolo & Walsh, 2018), proves especially necessary in the school curriculum, historically shaped by Eurocentric imposition. In this context, Walsh (2010) conceives the school as a territory of dispute, in which insurgent pedagogical practices, by incorporating African, Indigenous, and quilombola epistemologies, subvert the dominant monocultural pattern.

This perspective underscores the idea that teaching materials are not neutral: when their production is guided by Afro-Indigenous epistemologies

and multimodal approaches, it becomes a political and pedagogical act. By integrating oral narratives, community worldviews, and visual or digital languages, multimodal materials function as strategies of curricular delinking, breaking with the monocodic logic of the modern school and repositioning students as subjects who produce knowledge.

Decolonizing to reconstruct: insurgent knowledges

The proposal of an ecology of knowledges (Santos, 2007)[8], when transposed to the curricular field, calls for overcoming the Eurocentric and disciplinary model that has historically contributed to the invisibilization of Indigenous and Afro-Brazilian knowledges. In opposition to this exclusionary logic, a relational curriculum is proposed, one that recognizes ancestry, orality, experience, and the multiplicity of languages as legitimate forms of knowledge production. This thus entails shifting the curriculum from a normative axis toward a plural horizon, in which its construction is grounded in students' territorialities, memories, and ways of life.

This highlights the limits of European thought, including its most critical strands. From this perspective, teaching materials cease to be mere pedagogical tools and come to be configured as acts of re-existence, practices that reorganize the power to name and to signify the world, opening space for new modes of being, knowing, and existing.

Additionally, Dias's (2024) proposal underscores the importance of "quilombar the school" as a way of reconstructing the school environment on the basis of Afro-centered values, considering ancestry, circularity,

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[8] Santos (2007) critiques the monoculture of modern knowledge, sustained by the exclusivity of Western science, and proposes the ecology of knowledges as an epistemic and political alternative. This approach values the plurality of knowledges and promotes horizontal dialogue among different traditions, challenging the logic that reduces non-Western knowledges to ignorance. Grounded in the notion of cognitive justice, the ecology of knowledges converges with the radical interculturality proposed by Walsh (2010), which claims the school as a space of re-existence, a place where historically silenced epistemologies are not merely included, but actively reorganize ways of teaching, learning, and coexisting.

and orality as curricular axes. Liberali (2024), in turn, develops the Krenak concept of *Bem Viver* ("Good Living") as a curriculum that reorganizes school logic according to an Indigenous cosmovision centered on collectivity, spirituality, and the relationship with nature. Along the same lines, Vendramini-Zanella et al. (2025) discuss *engaged play*[9] and expand it as an insurgent, political, and critical practice that mobilizes subjects around collective causes. This concept also connects with what Vendramini-Zanella, Fuga, and Lopes (2024) discuss regarding Engaged Multiliteracies (Liberali, 2022)[10], understood as a critical expansion of the pedagogy of multiliteracies, and they highlight its political potential in insurgent pedagogical practices.

Added to these perspectives are the reflections of Fontes and Takeiti (2025), who, by exploring the teachings found in the myths of the orixás and in Indigenous philosophies, point to the need to problematize colonial–white reference frameworks and to reinvent ways of life grounded in more integrated relationships with nature, new possibilities of gender, and alternative ethical and social models. Their contributions demonstrate that Afro-Brazilian social and subjective (po)ethics constitute powerful pedagogical pathways for confronting contemporary coloniality and offer schools possibilities for reimagining educational practices in dialogue with ancestral knowledges.

Teaching Materials through the lens of Multiliteracies

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[9] Coined by the Research Group *Researchers in Intercultural Actions* (R.I.A.), the concept of Engaged Play reconceptualizes play as an engaged practice, intentionally articulated with life experiences and processes of social transformation, thereby constituting it as a space of activism, insofar as it enables participants to identify contradictions within their own realities and to develop strategies to intervene in and transform them through engagement (Vendramini-Zanella et al. 2025).

[10] The concept of Engaged Multiliteracies (Liberali, 2022) constitutes a critical expansion of multiliteracies pedagogy by articulating the contributions of Freire and Vygotsky to emphasize immersion in reality, the construction of critical generalizations, and a commitment to social transformation.

Producing materials that engage with the ecology of knowledges entails delinking from curricular standardization and developing insurgent pedagogical devices capable of embracing multiple languages and distinct epistemologies. Multimodal teaching materials exemplify this movement by articulating visual, oral, and digital elements with contents related to Indigenous languages, historical erasures, and Afro-Brazilian heritages, thereby consolidating the proposal of a school that thinks and feels from the standpoint of plurality.

From this perspective, educators and students cease to be mere recipients of content and become creators of knowledges, as proposed by the New London Group (NLG), by co-creating practices that articulate linguistic, visual, sonic, gestural, and spatial modes as equally legitimate resources. Rojo (2012) adapts the concept of multiliteracies to the Brazilian context and argues that teaching should adrdress linguistic and cultural diversities, incorporating multimodal resources as support for identity construction. Such materials do not stem from a vertically imposed curriculum, but from the critical agency of school subjects, who reconfigure the educational process by resignifying pedagogical practices through discourses grounded in their own realities.

The appropriation of multiliteracies entails a radical shift, from the condition of passive subjects to that of active subjects. Critical agency is not limited to the use of language; it extends to the production of discourses, materials, and senses of belonging. This process destabilizes the logic of the traditional school, in which only teachers define what is considered legitimate, and inaugurates new configurations between curriculum and identity. In this movement, students assume the role of epistemological agents who record, interpret, and construct knowledges, thereby advancing the Freirean proposition that education promotes critical consciousness and freedom, a conception taken up and further developed by decolonial authors.

2 Methodology

To understand how Indigenous and Afro-Brazilian knowledges are incorporated into teaching materials developed by future teachers, this study adopts a qualitative, exploratory, and descriptive approach. The choice of this methodology is aligned with the epistemological perspective of decoloniality, from which the analysis is oriented toward pedagogical practices that challenge the hegemonic logic of school education.

The analysis focuses on a textbook unit developed by three students[11], future teachers, within a formative context[12], with the aim of examining how the proposal mobilizes multimodal resources and pluriepistemic frameworks. Grounded in the framework of multiliteracies (NLG, 2000; Rojo, 2012), the study defined three analytical axes that structure the critical reading of the material:

a) the presence and articulation of different languages (multimodality);

b) the valorization of culturally subalternized knowledges and voices (cultural plurality); and

c) the formative potential of a critical and decolonizing pedagogical practice.

These categories guide the interpretation of the teaching content, seeking to identify shifts in relation to the dominant Hegemonic framework.

2.1 Context description

The multimodal teaching materials analyzed in this study were produced by students enrolled in the undergraduate teacher education

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[11] All participants involved authorized the use of the materials for research purposes and are identified in this study only by their initials: A., Am., and F.

[12] It is worth noting that, within this formative process, the pre-service teachers analyzed teaching materials from the National Textbook and Teaching Materials Program (PNLD), as made available on the Ministry of Education (MEC) portal https://portal.mec.gov.br/component/content/article?id=12391:pnld), accessed on August 18, 2025.

program in Portuguese and English[13] at a university located in the interior of the state of São Paulo and were made available on digital platforms such as Canva and Padlet. The production of these materials took place within the scope of a competency-based pedagogical project, with a specific focus on the analysis and development of teaching resources in Portuguese and English. This stage was preceded by a curricular component centered on multiliteracies, in which students created multimodal pedagogical prototypes[14], grounded in the decolonial perspective, which informed the basis for the materials analyzed.

The activities were developed through the articulation between the principles of the National Common Core Curriculum (BNCC) (Brazil, 2018) and the objectives of the 2030 Agenda for Sustainable Development, proposed by the United Nations (UN, 2015). The topics addressed included human rights, linguistic and cultural identity, social inequalities, sustainable development, and epistemic plurality. To this end, a variety of materials were mobilized, such as journalistic articles, institutional videos, and international documents. Students analyzed the texts in terms of discursive structure, communicative purposes, and argumentative strategies, and produced content such as posters, advertising scripts, and educational videos, integrating verbal and non-verbal resources, which contributed to the development of multiliteracies practices.

2.2 Procedures for data analysis and interpretation

Data analysis was conducted using a qualitative approach, grounded in triangulation between the frameworks of multiliteracies pedagogy (NLG, 2000; Rojo, 2012) and decoloniality (Mignolo, 2017;

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[13] We thank Professor Maria Angélica Lauretti Carneiro for her partnership in the teacher education process, whose shared activities were fundamental to the development of the teaching materials analyzed in this article.

[14] Rojo (2012, p. 8) explains that prototypes can be understood as "flexible and open-ended structures that allow for modifications by those who wish to use them in other contexts." In the scope of this study, such prototypes are understood as teaching materials, subject to resignification according to the specificities of each pedagogical practice.

Walsh, 2010). The *corpus* was examined in three stages: (a) description of the materials produced; (b) identification of the linguistic, visual, and digital resources mobilized; and (c) critical interpretation of how these elements engage with the valorization of Indigenous and Afro-Brazilian knowledges. This analytical trajectory sought to demonstrate how multimodal teaching materials promote shifts in relation to the dominant hegemonic monocultural pattern, thereby configuring themselves as practices of pedagogical re-existence and insurgency.

The interpretive categories, multimodality, cultural plurality, and critical pedagogical practices, were operationalized as interrelated analytical lenses. The first made it possible to observe the integration of different modes of meaning-making (verbal, visual, sonic, gestural, and digital) and their contributions to the construction of meaning. The second guided the reading of cultural representations, with attention to the inclusion, exclusion, or stereotyping of historically subalternized voices. The third allowed for an assessment of the extent to which the proposals express critical agency and decolonizing intentionality, promoting a shift from traditional practices toward a pedagogy committed to social justice and the ecology of knowledges. Thus, the interpretation was not limited to a description of the final products, but considered the creative and formative processes experienced by the pre-service teachers.

3 Analysis and Discussion of the Data

3.1 Multimodality

The activity under analysis is characterized by the articulated use of different languages, as advocated by the multiliteracies framework (NLG, 2000; Rojo, 2012), which recognizes the multiplicity of semiotic modes in the construction of meaning. The presence of visual elements

is evident, such as illustrations of characters with multicultural features, adornments, graphic patterns, and symbols. Notably, there is the image of a figure with Indigenous features, adorned with a natural element on the head, evoking the aesthetics and identity markers of Brazil's Indigenous peoples (Figure 3).

Image 3 – Presentation of Unit 1

Authors: A. Am. e F.

The articulation of visual resources expands forms of expression and contributes to the recognition of identities and cosmologies that have historically been silenced within the school space. By contrast, the visual representation of characters such as Jeremias and Papa-Capim, although iconic, sustained for decades a limiting aesthetic that reinforced subordinated roles. By proposing new images and languages, the multimodal materials analyzed effectivilly challenge this visual and discursive legacy, opening space for other ways of seeing and representing difference.

The figure of a character with a vegetal adornment on the head, for instance, evokes the aesthetics of Brazil's Indigenous peoples, functioning as a cultural and epistemic marker. In this context, the image operates simultaneously as an illustrative resource and as a strategy for rendering

visible a symbolic universe that, as Fanon (2020) points out, has been systematically denied by colonial structures of subjectivation. Thus constitutes a visual gesture of re-existence, in which the racialized body presents itself as a legitimate producer of knowledge.

In the verbal dimension, the proposed texts mobilize verbo-visual language through statements such as "The Amazon is over!", "Enough of legends, let's profit!", and "Indigenous lives matter," activating a critical reading that challenges students through contradictory discourses. Such expressions function as discursive triggers, putting pressure on extractivist logic, symbolic erasure, and struggles for recognition. In line with Rojo (2012), this articulation between verbal language and image establishes a multiliteracies practice that shifts language from a merely informative function to a political and transformative one, that is, a language that assumes a liberating role, in Freire's (2014) terms.

By integrating different modes of expression, images, words, and symbols, in a reflexive and situated manner, the activity enables the communication of Afro-Indigenous knowledges in a sensitive and powerful way. This gesture aligns with the conception of an ecology of knowledges proposed by Santos (2007), as it recognizes multiple rationalities and modes of existence as legitimate within the educational process.

Multimodality also extends, albeit implicitly, to the bodily dimension, through suggestions that can be explored in collective creation dynamics. These proposals broaden the pedagogical experience and promote a notion of shared responsibility grounded in collaborative work. An example of this is the activity that invites students to produce content in the form of a podcast or a newspaper on minority languages, Indigenous languages, and linguistic erasure (Figure 4), integrating oral and written genres, visual resources, cultural memory, and subjectives expressions.

Image 4 – Activity Description

Authors: A. Am. e F.

This practice is situated within a decolonial perspective by fostering students' engagement with historically marginalized voices and by activating processes of critical agency. Through these processes, learners cease to occupy the position of mere recipients of knowledge and instead assume the role of active subjects in the construction of meaning. In doing so, the monocultural logic that has traditionally structured the curriculum is challenged (Mignolo, 2017; Walsh, 2010).

3.2 Cultural plurality

The unit under analysis is based on a journalistic[15] text that reports the death of Cristina Calderón, the last speaker of the Yámana language, with the aim of discussing linguistic erasure and the cultural resistance of Indigenous peoples in Chile. The inclusion of an image of Calderón herself, shown knitting while seated on a sofa covered with a handcrafted blanket (Figure 5), adds materiality to the narrative and

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[15] https://www.cnnbrasil.com.br/internacional/lingua-indigena-desaparece-apos-seu-ultimo-falante-vivo-morrer-no-chile/.

visually reinforces her ties to tradition and ancestral memory. The proposed activities go beyond mere text comprehension and also engaged with contextual, discursive, and linguistic dimensions, such as lexical choices and argumentative construction.

Image 5– Activity: Reading the CNN reporting

Authors: A. Am. e F.

In this way, Indigenous presence is materialized through multiple languages and contributes to the constitution of an educational discourse committed to the valorization of cultural diversity and to a critical and decolonial pedagogy. The inclusion of these voices in teaching materials aligns with the decolonial perspective of knowledge (Mignolo, 2017; Walsh, 2010) by delineating concrete alternatives to Eurocentric epistemological hegemony.

At this point, a connection can be established between linguistic erasure and the concept of ethical-political suffering (Sawaia, 2018), insofar as the denial of a language and its cultural memory also entails the production of social and collective pain. By reinscribing these voices within the educational space, the material analyzed not only confronts this suffering but also inaugurates pathways of re-existence and contributes to the construction of new epistemic horizons.

3.3 Critical pedagogical practices

The pedagogical practices outlined in the unit under analysis are structured around the production of a podcast or a printed newspaper, both dedicated to the theme "Minority Languages: Indigenous Languages and Linguistic Erasure." As previously discussed, the proposal values collaborative work and student authorship, as it requires defining the target audience, conducting research, planning discourse, and adapting content to informative genres. Students are provided with guidance to develop arguments, organize information, and consider the structural and linguistic elements characteristic of journalistic genres. In this way, the process fosters active and contextualized learning (Figure 6).

This approach shifts language teaching toward the domain of social practices, in which language is conceived as situated action that produces concrete effects in the construction of meaning-making and in the constitution of identities. This perspective aligns with the assumptions of multiliteracies (NLG, 2000; Rojo, 2012), critical education (Freire, 2014), and decolonial pedagogy, which aim to break with the reproduction of hegemonic epistemologies (Walsh, 2010; Santos, 2007).

Image 6 – Activity: revision and finalization
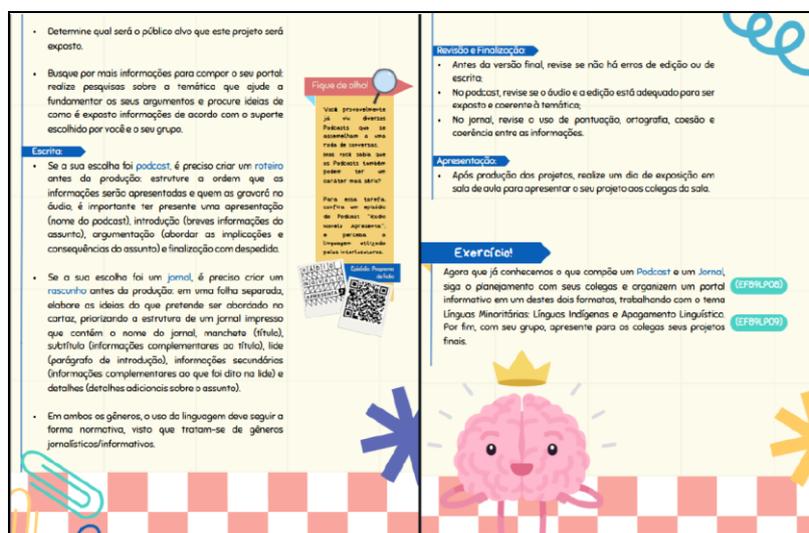
Authors: A. Am. e F.

In this sense, from an epistemological perspective, the proposal articulates the principles of multiliteracies with the decolonial approach by problematizing the erasure of Indigenous languages and promoting critical reflection on historical processes of cultural silencing. This erasure resonates with what Liberali (2024) conceptualizes as necroeducation, insofar as it naturalizes the exclusion of subalternized voices and epistemologies. By giving visibility to minoritized languages and their contexts of resistance, the material enacts a pedagogical gesture that confronts the Eurocentric logic of the traditional curriculum.

The proposal is articulated with other units of the teaching material that explore historically marginalized cultural and linguistic manifestations and advance formative approaches aligned with epistemic plurality. By integrating themes such as Indigenous languages and multiple cultural heritages into meaningful practices of reading, writing, and media production, the material contributes to the development of a critical, engaged, and responsive teaching stance toward sociocultural diversity and the disputes over meaning-making that permeate everyday school life.

Although this unit focuses on Indigenous languages and the process of linguistic erasure, the teaching material, more broadly, encompasses other pluriepistemic approaches, such as those oriented toward Afro-Brazilian cultures. In these units, which were not analyzed in this study, the same commitment to the valorization of historically marginalized knowledges can be observed, through pedagogical practices that foster the affirmative presence of these cultures within the school curriculum.

This broader articulation expresses a formative commitment to an anti-racist and decolonizing education that recognizes different cultural matrices as fundamental to the production of school knowledge. Such a

movement is inscribed within Afro-Brazilian social and subjective (po)ethics (Fontes & Takeiti, 2025), understood as aesthetic-political practices that, through art, memory, and ancestry, rework the pains imposed by coloniality. From this perspective, the materials analyzed may foster the confrontation of ethical-political suffering (Sawaia, 2018), understood as socially produced pain resulting from the denial of recognition and belonging. By reinscribing Indigenous and Afro-Brazilian voices into the curriculum, these insurgent pedagogical practices have the potential to denounce historical exclusions and to open pathways toward new forms of collective re-existence and the reinvention of the school.

Final considerations

This article aimed to investigate how the development of multimodal teaching materials can expand the presence of Indigenous and Afro-Brazilian knowledges in elementary education through the articulation between multiliteracies and the decolonial perspective. Based on the analysis of a didactic unit developed by pre-service teachers which was observed such materials contribute to breaking with the Eurocentric logic of the traditional curriculum, as they incorporate multiple languages, collaborative pedagogical practices, and contents oriented toward the valorization of historically silenced epistemologies.

By addressing Indigenous languages and linguistic erasure, the proposal analyzed demonstrated theoretical and methodological coherence by integrating the contributions of multiliteracies (NLG, 2000; Rojo, 2012) and decolonial epistemologies (Walsh, 2010; Santos, 2007). The experience showed that the development of multimodal teaching materials, grounded in pluriepistemic practices and critical approaches, constitutes an effective strategy of resistance to the monoculture of knowledge. In this context, it is emphasized that the silencing of Indigenous and Afro-Brazilian voices goes

beyond the curricular dimension and takes the form of what Sawaia (2018) terms ethical-political suffering. Moreover, this silencing contributes to necroeducation (Liberali, 2024), as it perpetuates the exclusion and symbolic death of knowledges. By reinscribing these knowledges within the school space, the materials analyzed not only confront such suffering but also enact practices of pedagogical re-existence.

Such practices expand student participation and shift the axis of school knowledge by enabling Indigenous and Afro-Brazilian voices to be consolidated as legitimate producers of knowledge. In this sense, they align with what Fontes and Takeiti (2025) refer to as Afro-Brazilian social and subjective (po)ethics, insofar as they integrate aesthetics, politics, and ancestry into the production of other knowledges. Therefore, the possibility of establishing a more plural, inclusive school committed to cognitive and epistemic justice is reaffirmed, one in which confronting historical exclusions becomes a transformative force within society.

As Fanon (2020) observes, the recovery of the dignity of the colonized subject does not occur without conflict: it is a radical gesture that claims the right to word, image, and memory. By reinscribing silenced voices within school spaces, the materials analyzed not only denounce the colonial logic that structures the curriculum but also open up possibilities for collective reconstruction, in which knowledge is shared, insurgent, and embodied. This gesture is fundamental in the struggle for freedom. If characters such as Jeremias and Papa-Capim remain as marks of a childhood shaped by visual stereotypes of Black and Indigenous peoples, the multimodal materials examined here seek to create other narratives capable of displacing such images and instituting more plural and decolonial horizons for education. In this sense, they align with Freire's (2014) conception of education as a political act aimed at fostering critical consciousness and the liberation of the oppressed.

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