

UNIVERSIDADE FEDERAL DE MINAS GERAIS
Faculdade de Letras – FALE
Programa de Pós-Graduação em Estudos Linguísticos – POSLIN
Curso de Especialização em Ensino de Inglês – CEI

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ECHOES OF AFRICA: Exploring Brazilian heritage through English
(Unidades Didáticas para o Ensino de Inglês)

Belo Horizonte
2025

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Monografia de Especialização apresentada ao Programa de Pós-Graduação em Estudos Linguísticos da Faculdade de Letras da Universidade Federal de Minas Gerais, como requisito parcial à obtenção do título de Especialista em Língua Inglesa.

Orientadora: Professora Doutora Climene Fernandes Brito Arruda

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UNIVERSIDADE FEDERAL DE MINAS GERAIS
CURSO DE ESPECIALIZAÇÃO EM INGLÊS: ENSINO E APRENDIZAGEM/EAD

ATA DE DEFESA DE MONOGRAFIA/TCC

Às 14:45 horas do dia 11 de fevereiro de 2025, reuniu-se na Faculdade de Letras da UFMG, a Comissão examinadora indicada pela Coordenação do Curso de Especialização em Língua Inglesa, para julgar, em exame final, o trabalho intitulado, *Echoes of Africa: Exploring Brazilian Heritage through English*, apresentado por Camila Silva Fávero, como requisito final para obtenção do Grau de Especialista em Ensino de Língua Inglesa. Abrindo a sessão, a banca examinadora, após dar conhecimento aos presentes do teor das Normas Regulamentares do Trabalho Final, passou a palavra à (ao) candidato(a) para a apresentação de seu trabalho. Seguiu-se a arguição pelos examinadores com a respectiva defesa do(a) candidato(a).

Em seguida, a Comissão se reuniu, sem a presença do(a) candidato(a) e do público, para julgamento e expedição do resultado final, foram atribuídas as seguintes indicações:

Profa. Dra. Clímene Fernandes Brito Arruda indicou a (X) aprovação/ () reprovação do(a) candidato(a);
Profa. Met. Raquel Rossini Martins Cardoso indicou a (X) aprovação/ () reprovação do(a) candidato(a).

Pelas indicações, o(a) candidato(a) foi considerado (X) aprovado(a)/ () reprovado(a).

Nota: 73

O resultado final foi comunicado publicamente ao(à) candidato(a) pelo Presidente da Comissão. Nada mais havendo a tratar, este encerrou a sessão, da qual foi lavrada a presente ATA assinada eletronicamente por todos os membros participantes da Comissão Examinadora.



Documento assinado eletronicamente por Clímene Fernandes Brito Arruda, Professora do Magistério Superior, em 21/02/2025, às 08:32, conforme horário oficial de Brasília, com fundamento no art. 5º do [Decreto nº 10.543, de 13 de novembro de 2020](#).



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INSTRUÇÕES

Este documento deve ser editado apenas pelo Orientador e deve ser assinado eletronicamente por todos os membros da banca.

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I dedicate this journey to all voices that
confront silencing and the erasure of Afro-
Brazilian history.

To those who dare to challenge the teaching of
English shaped by Eurocentric lenses,
and transform the classroom into a *quilombo*
of knowledge, where each word serves as a
bridge – never a prison.

To those who retell the stories omitted from
textbooks, who insert new maps into old
lessons, and sow seeds of anti-racism among
verbs, texts, and translations.

This work emerges from the intersection of
languages and struggles, from everyday acts of
resistance and traces of Afrocentric thought.
It is intended for those who teach and learn
with eyes turned to memory, feet rooted in the
land, hearts open, and the courage to speak
what still needs to be said.

This work is also an act of continuity.

May we never lack *axé* to remember, retell,
reframe, resist, and reexist.

ACKNOWLEDGMENTS

The completion of this work was made possible thanks to the presence - even if virtual - of individuals who accompanied me throughout this academic journey.

To the faculty of the Graduate Program in Linguistic Studies at the Faculty of Letters, Federal University of Minas Gerais (UFMG), I express my sincere gratitude. Despite the distance, each class, piece of guidance, and shared material deepened my critical understanding of language teaching and reaffirmed my commitment to an anti-racist, reflective, and transformative education aimed at the emancipation of English learners.

To Professor Dr. Valdeni Reis, I am especially grateful for your attentive listening, encouraging words, and careful supervision throughout every stage of this process. Your sensitivity and firmness helped me find direction, even during the most challenging moments.

To Professor Dr. Climene Arruda and Professor Raquel Cardoso, members of the examination committee, my heartfelt thanks for your generous reading, critical contributions, and the thoughtful attention you devoted to this work. Your insights not only enriched the final version of this monograph but also broadened my reflections on language education. It was an honor to have your presence in such a meaningful moment of my academic journey.

To Gilmar, from the program's administrative staff, thank you for your consistent attention, availability, and efficiency throughout this process. Your kindness, attention to detail, and promptness in communication made a significant difference - especially in a distance-learning context, where clear guidance is all the more valuable. Thank you for making this journey lighter and more accessible.

To my fellow classmates, with whom I shared screens, debates, and academic concerns: thank you for your generous exchanges, the sense of belonging, and for turning our virtual classroom into a space of collective and affective learning.

To my partner, William Medeiros, who stood beside me behind the scenes - in the silence between classes, in the fatigue of long nights, and in the joy of small victories - thank you for your unwavering support.

To all these presences - even when mediated by the world wide web - I extend my deepest gratitude.

“To speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization.” (Fanon, 2020)

ABSTRACT

This teaching material, "Echoes of Africa: Exploring Brazilian Heritage through English," is a culturally rich and educational resource designed for adult English learners at A2-B1 Level. The project integrates Afro-Brazilian history, culture, and politics into language learning, fostering linguistic competence and cultural awareness. Using an inductive methodology approach for grammar instruction, learners explore themes such as resistance, identity, and creativity through engaging activities and authentic texts. The two thematic units focus on influential Afro-Brazilian figures: Zumbi dos Palmares, a symbol of freedom and resistance, and Aunt Ciata, a cultural icon integral to the development of samba music genre, and also brings some light to another variation of English, such as West Africa English (WAFé). These themes provide meaningful contexts for students to develop their four core language skills - reading, writing, listening, and speaking - while expanding vocabulary, pronunciation, and intercultural understanding. The project aims to empower learners with practical English language skills and a deeper appreciation for Afro-Brazilian heritage, aligning decolonial language education with social inclusion and diversity.

Keywords: Afro-Brazilian culture; Cultural heritage, Decolonial language education.

RESUMO

Ecos de África: Explorando a Herança Brasileira por Meio do Inglês é um material didático culturalmente rico e educativo, desenvolvido para alunos adultos de inglês nos níveis A2-B1. O projeto integra a história, cultura e política afro-brasileira ao aprendizado da língua, promovendo tanto a competência linguística quanto a consciência cultural. Utilizando uma abordagem metodológica indutiva para o ensino de gramática, os alunos exploram temas como resistência, identidade e criatividade por meio de atividades envolventes e textos autênticos. As duas unidades temáticas destacam figuras influentes da cultura afro-brasileira: Zumbi dos Palmares, símbolo de liberdade e resistência, e Tia Ciata, ícone cultural fundamental para o desenvolvimento do gênero musical samba. Além disso, o projeto também introduz outra variação da língua inglesa, como o Inglês da África Ocidental (West African English – WAfE). Esses temas oferecem contextos significativos para que os estudantes desenvolvam as quatro principais habilidades linguísticas—leitura, escrita, audição e fala—enquanto ampliam seu vocabulário, pronúncia e compreensão intercultural. O projeto busca capacitar os alunos com habilidades práticas na língua inglesa e uma apreciação mais profunda da herança afro-brasileira, alinhando a educação linguística decolonial com inclusão social e diversidade.

Palavras-chave: Cultura afro-brasileira; herança cultural; educação linguística decolonial.

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INTRODUCTION

This teaching material, "Echoes of Africa: Exploring Brazilian Heritage through English", is the final requirement for the completion of the specialization course at CEI-FALE/UFMG. It combines language education with cultural exploration to create an engaging decolonial learning experience for adult English learners A2-B1 level.

The activities focus on various areas, including grammar, with an emphasis on the past tense and relative clauses, and cultural awareness through the historical and cultural analysis of significant figures such as Zumbi dos Palmares and Aunt Ciata. It also aims to develop language skills in reading, writing, listening, and speaking while fostering interdisciplinary connections by integrating history, language, and critical thinking into the learning process.

The motivation for this project is to present Brazil to English-speaking foreign audiences and also highlight that English is not limited to the USA and Europe. The aim is to discuss decoloniality in the teaching of the English language, demonstrating that it is possible to move beyond the colonizer's bubble and explore new cultural perspectives. Therefore, I seek to introduce elements of WAfE (West African English) to spark the curiosity of both students and teachers. Also, the material supports Brazil's Law 10.639/2003, which mandates Afro-Brazilian history and culture in education, while addressing the call for decolonized curricula.

At Unit 1, I work with the Biography genre and past tense, as I present Zumbi dos Palmares (1655–1695), who was a prominent Afro-Brazilian leader and symbol of resistance against slavery. Born in Alagoas, possibly free but later enslaved, he escaped and joined the Quilombo dos Palmares, a community of escaped enslaved people. Zumbi became its leader in 1678, advocating for freedom and resisting colonial oppression. He organized guerrilla warfare against Portuguese forces, defending the autonomy of Palmares for years. Betrayed and captured, Zumbi was executed in 1695. Today, he is celebrated as a hero of Afro-Brazilian culture and resistance, with November 20 marking Brazil's Black Consciousness Day in his honor.

At Unit 2, I work with Report genre and relative clauses while presenting Aunt Ciata (1854–1924), who was a historical figure known for her contributions to Brazilian culture, particularly in the early development of samba music in Rio de Janeiro. She was a prominent figure in Afro-Brazilian cultural history, providing a space for community gatherings, afro-

religious ceremonies, and music that became central to Brazilian cultural identity. As a descendant of enslaved Africans, her cultural and linguistic practices would have been influenced by West African traditions, which include Yoruba, Igbo, and other Nigerian languages. These influences were foundational to Afro-Brazilian religions like Candomblé and musical forms like samba. Today, Aunt Ciata's legacy is celebrated as a central figure in Afro-Brazilian culture and the development of Brazilian music, especially Carnival.

Each unit contains activities designed to develop the four key skills (reading, writing, listening, and speaking) and expands learners' vocabulary, pronunciation, and understanding activities. Thematic tasks, such as analyzing historical accounts, creating biographical profiles, and engaging in cultural discussions, promote authentic language use and intercultural competence.

The methodology employed is the Inductive Grammar Teaching, in which Grammar concepts are taught through guided discovery, allowing learners to observe patterns in authentic texts and infer rules themselves. This approach fosters a deeper understanding of language structures while promoting learner autonomy.

Finally, this teaching material was designed for educational purposes and academic requirements and has no commercial aim. No one is allowed to reproduce this material, partially or as a whole, without the express authorization of the author. All the material used in this academic work is authentic, which is a great opportunity for students to get in touch with the language spoken throughout the world.

Echoes of Africa:

Exploring Brazilian heritage through English



STUDENT'S BOOK

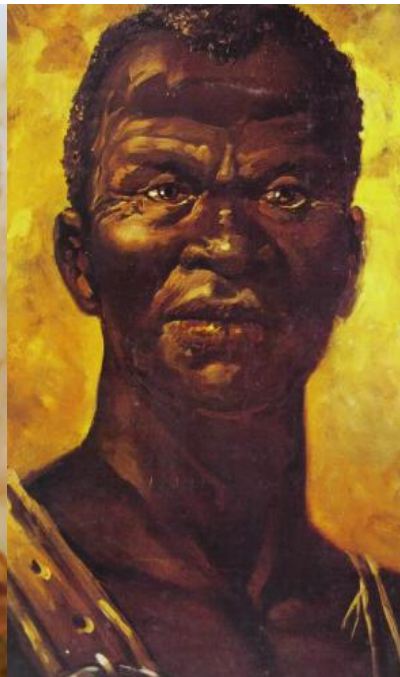
unit 1 Freedom!

1 WARM UP



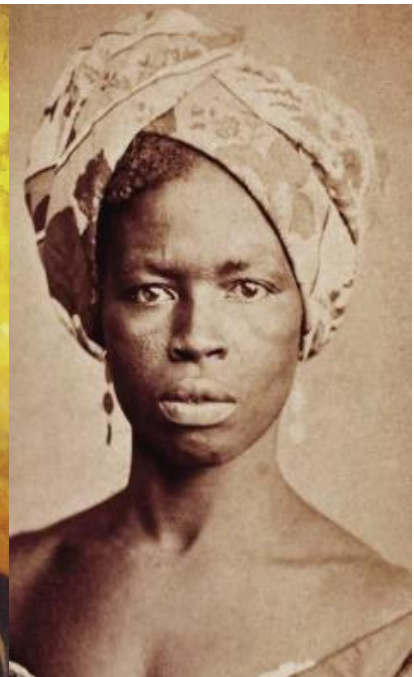
June 21st

Birth of **LUÍS GAMA (1830-1882)**, one of the greatest intellectuals and activists of abolition in Brazil, he used the press and law to free hundreds of enslaved people. In addition to being a lawyer, he was a reference in the fight for justice in the country.



November 20th

Black Consciousness Day in Brazil honors the history, culture, and contributions of Afro-Brazilians. The date marks the death of **ZUMBI DOS PALMARES (1655-1695)**, a leader of the Quilombo dos Palmares, a community of escaped enslaved people that symbolized resistance to slavery.



April 24th

Remembered for her significant role in resistance movements, such as the Malê Revolt of 1835, **LUÍSA MAHIN (early 19th century)** was included in 2019 in the Book of Heroes and Heroines of the Fatherland representing official recognition of Black women who fought against slavery and oppression. It highlights their contributions to the resistance movements that shaped Brazil's history and acknowledges the role of Afro-Brazilian heritage in the nation's identity.

(All images available on: <https://www.pinterest.com>. Accessed on December 20, 2024.)

The history of Black resistance in Brazil is marked by key figures and commemorations. **Luís Gama** (1830–1882), a lawyer and abolitionist, used the press and legal system to free enslaved people and advocate for justice. November 20th, Black Consciousness Day, honors Afro-Brazilian heritage and the legacy of **Zumbi dos Palmares** (1655–1695), a leader in the fight against slavery. Similarly, **Luiza Mahin**, associated with the Malê Revolt of 1835, was officially recognized in 2019 for her contributions to resistance movements. These moments and individuals highlight the enduring impact of Afro-Brazilians on the country's history and identity.

Talk about this question with your peers.

What do you know about these historical Brazilian figures?

2 **READING** *Biography*

"Freedom is a constant struggle, and the resistance of figures like Zumbi reminds us that our fights for liberation today are rooted in a long history of defiance against oppression."

Angela Davis, American political activist and scholar

A **Pair work** You are going to read a biographical article about Zumbi dos Palmares. First, look at his photo and information about him on previous Warm Up section. Discuss with your partner what you think the reading is going to be about.

B What was Zumbi dos Palmares known for?

1. () He was a Portuguese soldier.
2. () He was a leader in the resistance against slavery.
3. () He was a Catholic priest.
4. () He was a European explorer.

Zumbi dos Palmares and the Fight for Freedom

During the more than 350 years which slavery was legal in Brazil, harsh conditions prompted a string of uprisings, often resulting in the establishment of quilombos – independent communities formed by escaped Africans who were formerly enslaved, and their descendants.

Zumbi dos Palmares (1655–1695) was a key figure in Brazil's history, renowned for his resistance to slavery and his leadership in the fight for freedom. Born in the Quilombo dos Palmares, a settlement of escaped slaves in the Brazilian state of Alagoas, Zumbi symbolized resilience and the struggle for liberation during the colonial era.

Captured as a child by Portuguese soldiers, Zumbi was given to a Catholic priest and baptized as Francisco. He was taught to read and write but escaped at age 15 to return to Palmares. There, Zumbi rose to prominence for his bravery, intelligence, and strategic leadership, eventually becoming the leader of Palmares in 1678.

Under his command, the Quilombo dos Palmares became a powerful symbol of resistance against slavery, with a population of over 20,000 free and escaped African slaves, as well as Indigenous people and poor Europeans. Zumbi organized successful defenses against repeated attacks by Portuguese and Dutch forces, earning a reputation as a fearless and determined leader.

Despite his efforts, the quilombo was destroyed in 1694 by a massive Portuguese assault. Zumbi was betrayed, captured, and killed on November 20, 1695. His death marked a tragic end to Palmares but solidified his status as a martyr and national hero.

Black movements in Brazil have celebrated the names of Zumbi and Palmares since the early 20th century at the earliest, but it was only in 1971 that 20 November became a key date.

Today, Zumbi is celebrated in Brazil as a symbol of resistance, freedom, and Afro-Brazilian pride. His legacy is honored every year on November 20, recognized as the Day of Black Consciousness, commemorating the ongoing struggle for racial equality and justice in Brazil.

(Available on: <https://www.theguardian.com/world/2024/nov/20/brazil-black-consciousness-day>. Accessed on November 20, 2024. Adapted.)

C Skimming the text. Then make two correct sentences using an item from each column. Follow the example.



1. Quilombo dos Palmares became	resilience and the struggle for liberation	by a massive Portuguese assault.
2. The quilombo was destroyed	a powerful symbol	of resistance against slavery.
3. Zumbi symbolized	in 1694	during the colonial era.

Example: Zumbi symbolized resilience and the struggle for liberation during the colonial era.

1. _____
2. _____

D Read the article again. Then answer the sentences with True (T) or False (F).

- a) Zumbi was baptized as Francisco by a Catholic priest. ()
- b) The Quilombo dos Palmares was a small village with only a few people. ()
- c) Zumbi successfully defended Palmares against all Portuguese attacks. ()
- d) November 20 is recognized in Brazil as the Day of Black Consciousness. ()

3 VOCABULARY Afro-brazilian Legacy

A Match the word with correct definition. The first one is given as an example.

Word	Definition
Resistance	Something valuable passed down from previous generations.

Quilombo	The effort to promote, direct, or engage in social or political change, often fighting against oppression.
Leader	A person who engages in critical thinking, research, and reflection, contributing to knowledge and debates.
Legacy	The act of opposing or fighting against oppression, injustice, or domination.
Defense	A nation with its own government, territory, and population.
Day of Black Consciousness	The act of protecting oneself, a group, or an idea from harm, attack, or criticism.
Country	A community formed by escaped enslaved people in Brazil, where they resisted slavery and built autonomous societies.
Hero	A person who guides, influences, or directs a group, organization, or movement.
Activism	A date (November 20 in Brazil) dedicated to recognizing and celebrating the contributions, history, and struggles of Black people.
Intellectual	A person admired for courage, achievements, or noble qualities, often fighting for justice or freedom.

Example: Resistance – The act of opposing or fighting against oppression, injustice, or domination.

B Pair work Group the words on the box by category. Then compare with a partner.

PEOPLE	PLACES	ACTIONS	CONCEPTS
<u>Leader</u>	<u>Quilombo</u>	<u>Defense</u>	<u>Legacy</u>
.....
.....

Resistance Quilombo Leader Legacy Defense Day of Black Consciousness
Country Hero Black women Activism Intellectual

4 LANGUAGE FOCUS

A Analyze these sentences to answer the question: Were these events **completed** in the **past**?

*In 2019, they **included** Luísa Mahin in the Book of Heroes and Heroines of the Fatherland.*

*Luís Gama **used** the press and law to free hundreds of **enslaved** people.*

*Zumbi **organized** successful defenses against Portuguese and Dutch attacks.*

*355 years ago they **fought** against slavery and oppression.*

B Read the sentences below. Underline the verbs that show past actions.

1. In 1888, Brazil legally abolished slavery.
2. Carolina Maria de Jesus wrote a book about her life.
3. Today, many people fight for racial justice.
4. Zumbi led the resistance against slavery.
5. In 2012, Joaquim Barbosa became the first Black president of the Brazilian Supreme Court.

C Rewrite the following sentences in the past simple:

Example:

*In the 19th century, Black communities **resists** oppression.*

*In the 19th century, Black communities **resisted** oppression.*

1. In 2019, Brazil **recognizes** Luísa Mahin contributions to the fight against slavery.

2. In 1835, Luísa Mahin **plays** significant role in resistance movements.

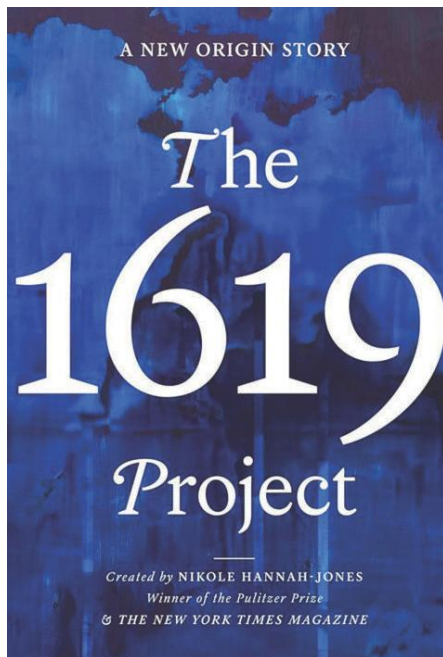
D List two events of your life accompanied by time expressions like **yesterday**, **last week**, **in 2020**, or **ago** to specify when the action occurred.

Example: *In 2020, inspired people **made** history by leading great initiatives in science, politics, and the arts.*

1. _____

2. _____

5 LISTENING Storytelling



From Pulitzer Prize winning journalist Nikole Hannah-Jones comes the greatest story never told: The 1619 Project tells the US country's history by placing the consequences of slavery and the contributions of Black Americans at the very center of the national narrative.

(Available on Google Images; YouTube channel. Accessed on December 29, 2024. Adapted.)



[Introducing The 1619 Project](#)

A Listening to **Introducing 1619** episode, the New York Times podcast published on August 17, 2019. Get the general gist.

B Pair work Verify True (T) or False (F) sentences.

What story this episode told us?

1. The *1619 Project* aimed to reframe U.S. history by placing slavery and its consequences at the center of the narrative. **T / F**
2. The podcast suggested that the impact of the year of 1619 is limited to African American communities. **T / F**
3. The episode concluded by emphasizing the importance of storytelling in understanding history. **T / F**

6 PRONUNCIATION *Vocal cords*

A Listen and practice. The vibration of the vocal cords determines whether the verb is voiced or unvoiced.

. /t/ Sound

The past simple "-ed" ending is pronounced as /t/ when the verb ends in an **unvoiced sound**.

Examples of unvoiced sounds: /p/, /k/, /f/, /s/, /ʃ/ (as in "sh"), and /tʃ/ (as in "ch").

. /d/ Sound

The past simple "-ed" ending is pronounced as /d/ when the verb ends in a **voiced sound**.

Examples of voiced sounds: /b/, /g/, /v/, /z/, /ʒ/ (as in the "s" in "measure"), /dʒ/ (as in "judge"), and all vowel sounds.

Summary Table:

Verb Ending Sound	Verb	Past Simple	Pronunciation
Unvoiced (/p/, /k/, etc.)	Help	Helped	/t/

Voiced (/b/, vowels, etc.)	Call	Called	/d/
/t/ or /d/	Want	Wanted	/ɪd/

B Pair work Read the verb with the correct simple past pronunciation of its ending and complete the chart.

Verb	Pronunciation	Simple Past Tense
Start	/ɪd/	<i>Started</i>
Escape	/t/	
Earn	/d/	
Honor	/d/	

7 SPEAKING Short talk

A Pair work Choose one Brazilian historical event. Take turns asking and answering these guiding questions below.

"What happened?"

"Who was involved?"

"Why was it important?"

Example: In **Brazil**, many people fought against slavery. **Luís Gama**, a lawyer and activist, helped free many enslaved people. The fight against slavery continued until **1888**, when Brazil **legally ended the slavery**.

8 **WRITING** *Telling someone's story*

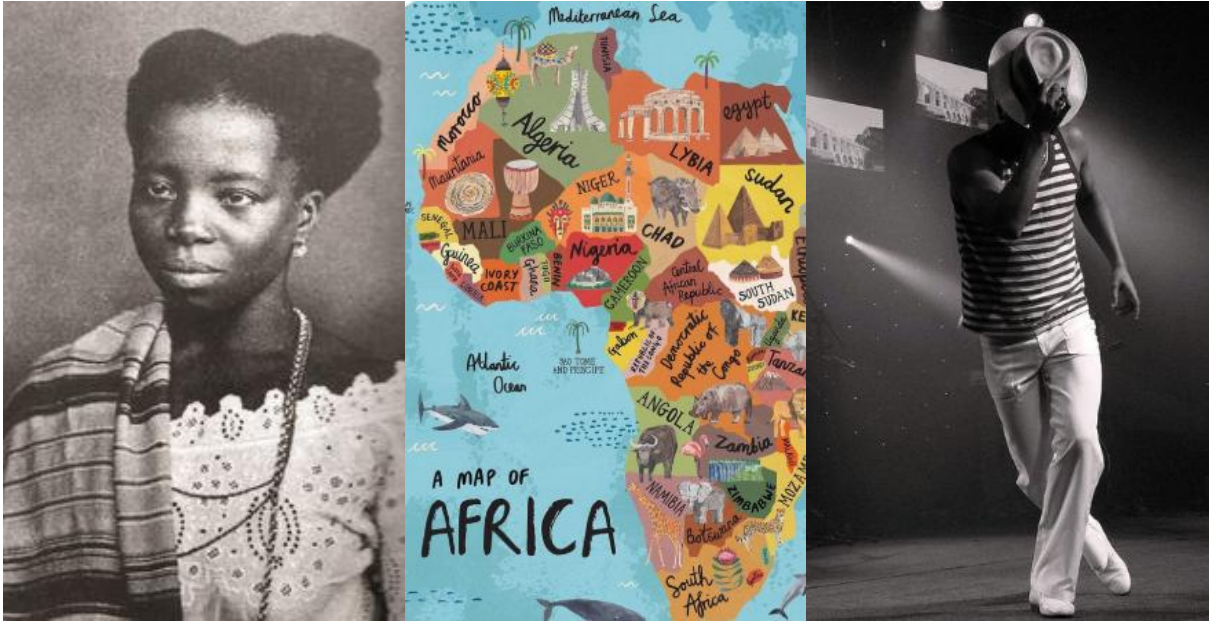
Luiza Mahin was a historical figure believed to be a key leader in Black resistance movements in Brazil during the 19th century. An enslaved woman of African descent, she gained her freedom and became active in organizing revolts against the oppressive system, particularly in Bahia. She is often associated with the Malé Revolt (1835), an insurrection led by enslaved and freed Muslim Africans against colonial rule. Though little is known about her later life, her legacy endures as a symbol of Black resistance and the fight for justice in Brazil.

A Pay attention to the biographical text about Luísa Mahin. Then write a 4-lines text about her. What did she do?

B Pair work Read your partner's composition. When the described events occurred?

unit 2 Afro-roots

1 WARM UP



Tia Ciata (1854-1924), born Hilária Batista de Almeida was a Brazilian mãe-de-santo of Candomblé, and an influential figure in the development of samba.

She was a key figure in the history of samba in Rio de Janeiro-Brazil, especially in the formation of the musical genre and in the Black cultural resistance of the time.

(Images available on: [https://www.pinterest.com.](https://www.pinterest.com;); and Casa da Tia Ciata Institute. Accessed on December 20, 2024.)

Talk about this question.

What do you know about samba music genre?

2 READING *Journalistic report*

A Read the text adapted from *The Guardian* journal.

Her name is Rio: Aunt Ciata, the guardian of samba who created Carnival culture

Hiding musicians in yards and back rooms, this fearless community leader protected Afro-Brazilian music and traditions that live on a century later

The Aunt Ciata's backyard

By the late 19th century, Rio de Janeiro was a bustling Latin American capital. Slavery was legally over, and the industrialization of Brazil was gaining momentum. Rio was attracted to working-class Latin Europeans and African-Brazilian migrants from the north-eastern state of Bahia searching for better living conditions.

In the early 20th century, Rio's ruling elite were ashamed and afraid of the rhythm, which was linked to African-Brazilian cults. Samba faced police persecution: musicians were frequently arrested, their instruments confiscated or destroyed; gatherings were abruptly shut down. It might not have lasted were it not for the intelligence and diplomacy of Aunt Ciata (1854-1924).

Ciata's yard became a trendsetting cultural hub where new samba composers and songs could find popularity before the existence of radio in Brazil. There you would find future giants of the genre. Every rancho – the former name for *blocos*, or Carnival street parties – would pass by Ciata's and greet her first.

Aunt Ciata's house became known as the capital of Little Africa and it reflects the cultural heritage merging that created the genre that becoming synonymous with Brazil's cultural identity: the Samba. From Africa continent, Nigerian culture has a growing influence in Brazil, through music, fashion, and linguistic expressions.

The blending of African languages with colonial English parallels how African influences blended with Portuguese in Brazil, shaping Afro-Brazilian culture. For Aunt Ciata's time, this hybridity would have manifested in rituals, everyday speech, and songs like samba.

December 2nd is the NATIONAL SAMBA DAY that celebrates one of the most iconic musical genres of Brazilian culture. Established in 1963, the date honors the importance of samba in national identity and acknowledges the contributions of Black communities that were fundamental to its origins.

(Available on: <https://www.theguardian.com/music/2021/feb/17>. Accessed on July 11, 2024. Adapted.)

B What was one of the reasons samba music faced persecution in Rio de Janeiro?

- a) It was linked to European traditions.
- b) It was connected to African-Brazilian cults.
- c) It was too modern for the time.

C Scanning the text to fill in the blanks:

1. Samba was connected to African-Brazilian culture.
2. Ciata's yard became a _____ cultural hub.
3. Rio was attracted to _____ Latin Europeans and African-Brazilian migrants.



D Read the text again. Then answer the sentences with True (T) or False (F):

Samba was initially accepted by Rio's elite. **T / F**

Aunt Ciata’s house was known as the capital of Little Africa in Rio de Janeiro. **T / F**

Aunt Ciata’s yard was an important place for samba composers share their work.
T / F

3 VOCABULARY Afro-Brazilian Culture

A Match the items with their correct descriptions. The first one is given as an example.

1. <i>Nigeria</i>	() The National Day celebrating the samba.
2. Samba	(1) <i>The country that influences Brazilian music, and language.</i>
3. December 2nd	() The cultural hub where samba grew in Brazil.
4. Ciata’s backyard	() One of the musical genres that represents Brazil’s identity.

B Pair work Group the words on the board by category based on the text in Reading section. Then compare with a partner.

PEOPLE

Aunt Ciata
.....
.....

PLACES

Brazil
.....
.....

THINGS

Rhythm
.....
.....

Aunt Ciata	Musicians	Nigeria	Rio de Janeiro	Instruments
African-Brazilian	Samba	Brazil	Backyard	Rhythm

4 LANGUAGE FOCUS

A Analyze this paragraph. Do these **bold words** describe or give more information about people, places or things?

*Aunt Ciata was an entrepreneur **who** brought African traditions to Rio. She created a space **where** musicians and composers could gather to play music. Samba, **which** was born in her community, became one of Brazil's most famous music genres.*

B Read the paragraph again and answer: What do the relative clauses **who**, **where**, and **which** refer to?

Example: **WHO** refers to a **person**.

WHERE refers to _____

WHICH refers to _____

C Follow the example and rewrite the sentences combining the two of them.

*Aunt Ciata was an entrepreneur. **She** brought African traditions to Rio.*

Aunt Ciata was an entrepreneur who brought African traditions to Rio.

1. ~~Aunt Ciata's house was a cultural hub. Many samba composers performed there.~~
2. Samba is a musical genre. It reflects African and Brazilian influences.
3. Rio de Janeiro was a lively city. Many migrants moved there searching for better opportunities.
4. The street parties were called *ranchos*. It later became known as *blocos*.

1. Aunt Ciata's house was a cultural hub **where** samba composers performed there.

2. _____

3. _____
4. _____

5 **LISTENING** Remarkable Women



From Bahia, Aunt Ciata, an entrepreneur, artist, spiritual guide and community leader, brought the culture inherited from her African ancestors and the habit of celebrating life as a form of resistance. This unique multicultural encounter birthed as an authentic music expression, today called Samba.

(Available on: Mischief Makers: Aunt Ciata. Accessed on January 19, 2025.)

A Listening to the podcast episode [Womanica: Highlighting Remarkable Women](#). Get the gist.

B **Pair work** Listen again and answer the following questions:

1. Who they are talking about?
2. What is her lasting impact on her community?

6 **PRONUNCIATION** *Intonation Patterns*

A Listen and practice. The pronunciation of relative clauses depends on factors like intonation, stress, and reductions in connected speech.

Defining Relative Clauses (D)	Non-defining Relative Clauses (ND)
Essential information	Extra information
Smooth, continuous intonation	Paused intonation before and after the relative clause
Integrated into the sentence	Between parts of the sentence

Examples:

*The book **that I borrowed** is very interesting.* – Defining (D)

*My brother, **who lives in Canada**, is visiting us.* – Non-defining (ND)

B *Pair work* Mark the sentence with the correct relative clauses intonation pattern.

The dance **that** we performed is from the Zulu culture. **(D / ND)**

Nelson Mandela, **who** was a symbol of peace, became the president of South Africa. **(D / ND)**

The Swahili language, **which** is spoken by millions of people, is widely used in East Africa. **(D / ND)**

7 SPEAKING *The English we know*

English is considered a national or official language in seven parts of West Africa. There are several common tendencies which give value to a West African English (WAFE) set of pronunciations. The

English that is spoken in Nigeria reflects its cultural and linguistic diversity which pronunciation features are different from British or American English. Nigerian English often uses a rising and falling intonation pattern, reflecting influences from indigenous tonal languages like Yoruba or Igbo.

(Available on: <https://www.oed.com/information/understanding-entries/pronunciation/world-englishes/west-african-english>. Accessed on Dec 21, 2024. Adapted.)

A Watch the YouTube short video: [Nigerian English vs American English](#). Take notes.

Accent Challenge: **Nigeria NG** vs **America US**

*Word stress is quite different from that found in British or U.S. Englishes where both phonetics and morphology influence stress placement. With no vowel reduction and seemingly more equal syllable durations, most West African Englishes appear to be more syllable-timed than stress-timed. American English uses **schwa sounds** and reduces unstressed syllables. Nigerian English has **less vowel reduction** (pronouncing every syllable clearly).*

(Available on: <https://www.oed.com/information/understanding-entries/pronunciation/world-englishes/west-african-english>. Accessed on Dec 21, 2024. Adapted.)

B Pair work Switch accents in a mid-conversation using the words from the short video.

Example: **WATER**

Nigerian accent: "Can I get a BOTTLE of WATER?" (clear syllable timing, full vowel sounds)

American accent: "Yes, I'll get you a bottle of water." (reduced sounds, linking words)

C Class activity Watch again. In your opinion, what was the most challenging word in their list? Discuss with your classmates.

8 **WRITING** *Giving information*

A Can you think of an inspiring woman in Brazilian history?

Write a short Report about her. Make sure you practice the use of relative clauses like **who**, **which**, **that**, and **where** to give additional information.

B **Pair work** Exchange texts with your partner and make suggestions to improve the use of relative clauses.

Echoes of Africa:

Exploring Brazilian heritage through English



TEACHER'S GUIDE

Dear Teacher,

This streamlined Teaching Material focuses on two comprehensive units, combining language learning with cultural education, and equipping students to use English meaningfully while appreciating the depth and diversity of African-Brazilian and West African heritage. It may provide valuable perspectives for your students, and can serve as an imaginative reweaving of linguistic and cultural histories and directly engages with the ideas of decoloniality. The African diaspora connects deeply to the material proposal. It is a meaningful and impactful content to your English class. Decolonial theory has reflected on themes closely related to Zumbi and Aunt Ciata's legacy, such as resistance, freedom, anti-colonialism, and culture.

With the best wishes and warmest regards,

Camila Fávero



ABOUT THE TEACHING MATERIAL

The material has the following general objectives:

#1 Develop students' proficiency in past tense and reduced adverb clauses;

#2 Foster critical thinking and cultural appreciation through African-Brazilian and West African heritage; and

#3 Enhance practical language skills for real-world communication.

Also, the **Vocabulary builder** section helps students not only learn the meanings of the words but also use them in meaningful contexts to deepen their understanding of the text and its cultural significance.



ESSENTIAL TEACHING TIPS

Contextualize Grammar: Teach grammar rules in the context of cultural content, using historical texts and real-life examples.

Encourage Participation: Use role-plays, debates, and group discussions to make lessons interactive.

Adapt to Learners: Tailor activities to adult students' A2-B1 proficiency levels and encourage connections to their personal experiences.



TIME LESSON STRUCTURE PROPOSAL

Warm-Up (5 minutes): Briefly introduce the cultural figure or linguistic focus of the day.

Cultural Input (15 minutes): Present a reading related to the unit theme.

Grammar Practice (15 minutes): Focus on grammar rules with inductive approach, and contextualized examples from the text.

Skills Activity (20 minutes): Engage students in writing, speaking, and listening tasks based on the unit theme.

Reflection (5 minutes): Discuss what students learned and encourage personal connections.



ASSESSMENT STRATEGIES

#1 Writing Tasks: Evaluate biographies, report texts for grammar accuracy and cultural understanding.

#2 Speaking Activities: Assess fluency and integration of cultural content in discussions.

#3 Participation: Grade students on their engagement in collaborative tasks and debates.



Inductive Approach Overview

Focus	Discovering language rules or patterns from examples.
Instruction Style	Implicit instruction through discovery and inference.
Role of Context	Context is present but may not be the primary focus—it supports discovering linguistic rules.

Learner Role	Learners are encouraged to independently find patterns or rules.
Teacher Role	Facilitator, providing examples and helping learners discover rules.
Examples Used	Language snippets or short examples focused on a specific feature (e.g., verb forms).
Learning Goal	Understanding and applying grammatical rules or patterns.

ANSWER KEY

unit 1 Freedom!

1 WARM UP

The objective is to engage students in a discussion about key figures in Black resistance in Brazil, connecting their historical contributions to contemporary issues of racial justice. Briefly introduce the three historical figures using a short presentation and encourage them to take notes on key takeaways. Also invite them to reflect on how history informs activism today.



Luís Gama (1830–1882) – A formerly enslaved Brazilian lawyer, abolitionist, and writer. He fought for the emancipation of enslaved people through legal means and is recognized as a key figure in Brazil's abolitionist movement.



Zumbi dos Palmares (1655–1695) – A leader of the Quilombo dos Palmares, a community of escaped enslaved Africans in colonial Brazil. He resisted Portuguese oppression and became a symbol of Black resistance and freedom.



Luísa Mahin (early 19th century) – An Afro-Brazilian woman, believed to have been a free African of Muslim descent. She is associated with organizing revolts against slavery, including the Malê Revolt in Bahia, and is considered an important figure in Black resistance movements.

Optional: Invite the students to research another Black historical figure to share in the next session.

These activities encourage historical awareness, critical thinking, and creativity, making the warm up more immersive.

2 **READING** *Biography*

What do you know about Zumbi dos Palmares?

Zumbi dos Palmares (1655–1695) was a prominent Afro-Brazilian leader and symbol of resistance against slavery. Born in Alagoas, possibly free but later enslaved, he escaped and joined the Quilombo dos Palmares, a community of escaped enslaved people. Zumbi became its leader in 1678, advocating for freedom and resisting colonial oppression. He organized guerrilla warfare against Portuguese forces, defending the autonomy of Palmares for years. Betrayed and captured in 1695, Zumbi was executed, and his head was displayed as a warning to others. Today, he is celebrated as a hero of Afro-Brazilian culture and resistance, with November 20 marking Brazil's Black Consciousness Day in his honor.

ACTIVITY	ANSWER
B-	2
C-	<ol style="list-style-type: none"> 1. Quilombo dos Palmares became a powerful symbol of resistance against slavery. 2. The quilombo was destroyed in 1694 by a massive Portuguese assault.
D-	<ol style="list-style-type: none"> 1. T 2. F 3. T 4. T

3 VOCABULARY *Afro-brazilian Legacy*

ACTIVITY		ANSWER
A-	Word:	Definition:
	Resistance	The act of opposing or fighting against oppression, injustice, or domination. Can be physical, cultural, or intellectual.
	Quilombo	A community formed by escaped enslaved people in Brazil, where they resisted slavery and built autonomous societies.
	Leader	A person who guides, influences, or directs a group, organization, or movement.

	Legacy	Something valuable (ideas, culture, achievements) passed down from previous generations.
	Defense	The act of protecting oneself, a group, or an idea from harm, attack, or criticism.
	Day of Black Consciousness	A date (November 20 in Brazil) dedicated to recognizing and celebrating the contributions, history, and struggles of Black people.
	Country	A nation with its own government, territory, and population.
	Hero	A person admired for courage, achievements, or noble qualities, often fighting for justice or freedom.
	Activism	The effort to promote, direct, or engage in social or political change, often fighting against oppression.
	Intellectual	A person who engages in critical thinking, research, and reflection, contributing to knowledge and debates.
B-	People: Leader, Hero, Intellectual Places: Quilombo, Country Actions: Defense, Activism Concepts: Resistance, Legacy, Day of Black Consciousness, Samba	

4 LANGUAGE FOCUS

ACTIVITY	ANSWER
B-	<ol style="list-style-type: none"> 1. abolished 2. wrote 3. (none) 4. led 5. became
C-	<ol style="list-style-type: none"> 1. recognized 2. played

5 LISTENING *Storytelling*

ACTIVITY	ANSWER
A-	<p>Podcast Introducing '1619' transcript:</p> <p>1 (7s): It's quiet out here. The seagull's sun is warm, but it's not too humid. It's actually kind of a great day for fishing. That's why it sticks.</p> <p>2 (23s): What does it smell like?</p> <p>1 (24s): Smells like dead fish smells like the water.</p> <p>2 (38s):</p>

What is going through your head right now?

1 (42s):

I don't know. Thinking about what they've they went through. I don't know. I just wonder a lot what it was, what it was like. They say our people were born on the water When it occurred. No one can say for certain, perhaps it was in the second week or the third, but surely by the fourth, when they had not seen their land or any land for so many days that they lost count, it was after the fear had turned to despair and the despair to resignation and the resignation gave way finally to resolve.

1 (1m 46s):

They knew then that they would not hug their grandmothers again, or share a laugh with a cousin during his nuptials or seeing their babies softly to sleep with the same lullabies that their mothers had. One sung to them. The tail eternity of the Atlantic Ocean had severed them so completely that it was as if nothing had ever existed before that everything they ever knew had simply vanished from the earth. Some could not bear the realization, the heave themselves over the walls of wooden ships to swim one last time with the ancestors, others refuse to eat miles, clamped shut until their hearts gave out.

1 (2m 40s):

But in the suffocating hall of a ship called the white lion bound for where they did not know those who refuse to die understood that the men and women chain next to them in the dark were no longer strangers. They had been forged and trauma. They have been made black by those who believe themselves to be white and where they were headed. Black equals slave. So these were there people now.

1 (3m 55s):

What happened here. What do you mean on August 20th, 16, 19. So from the New York times magazine, I'm Nicole Hannah Jones. This is 1619.

B-	<p>1. True</p> <p>Explanation: The project aims to highlight the central role of slavery in shaping U.S. history and its enduring effects.</p> <p>2. False</p> <p>Explanation: The podcast emphasizes that the legacy of slavery has shaped all aspects of American society, affecting everyone, not just African American communities.</p> <p>3. True</p> <p>Explanation: The podcast underscores how storytelling helps connect historical events to contemporary issues, fostering a deeper understanding of the past.</p>
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6 **PRONUNCIATION** *Vocal cords*

ACTIVITY	ANSWER
B-	<p>escaped</p> <p>earned</p> <p>honored</p>

7 **SPEAKING** *Short talk*

ACTIVITY	ANSWER
A-	<p>Each pair creates a list of events and shares one example with the class.</p> <p>Criteria:</p> <ul style="list-style-type: none"> ✓ Use of past tense. ✓ Clarity and organization of ideas. ✓ Engagement and creativity.

8 **WRITING** *Telling someone's story*

ACTIVITY	ANSWER
A-	<p>Genre: Biography</p> <p>Criteria: Providing a detailed account of a person's life, including their experiences, achievements, and impact on society.</p> <p>Teacher Role: Provide individualized feedback to highlight areas for improvement, particularly in past tense usage.</p> <p>Reflection on Writing Process: "What did I learn about using past tense?" "What new insights did I gain about this Afro-Brazilian figure?" "What would I like to improve in my next writing task?"</p>

ANSWER KEY

unit 2 Afro-roots

1 **WARM UP**

Talk about this question.

What do you know about samba music genre?

This topic connects history, music, literature and sociology, offering rich opportunities for cross-disciplinary discussions about identity, and cultural policies in Brazil. This content may help students with historical recognition and cultural valorization and music as resistance and identity.

Samba was born out of Afro-Brazilian resistance in the face of oppression. Understanding its roots teaches about cultural resilience, political struggles, and the ongoing fight for racial equality in Brazil.

Aunt Ciata was instrumental in shaping samba, one of Brazil's most defining musical genres. Highlighting her role helps recognize the contributions of Black women in Brazilian history, which are often marginalized.

Nigerian influences in Brazil, particularly Yoruba cultural and religious elements, are fundamental to Afro-Brazilian identity. Teaching about these connections' fosters awareness of the transatlantic cultural exchanges that shaped Brazilian traditions.

Acknowledging Black historical figures and their impact challenges dominant Eurocentric narratives and helps fight structural racism. It also provides Black students with role models and a sense of pride in their heritage.

2 **READING** *Journalistic report*

Have you ever heard about Aunt Ciata?



Aunt Ciata (1854–1924), was an Afro-Brazilian woman renowned for her significant role in the development of samba in Rio de Janeiro. She was a spiritual leader, known for her work as a medium in Afro-Brazilian religious practices like Candomblé.



Aunt Ciata hosted gatherings at her home, where musicians, composers, and dancers gathered, creating a cultural space that fostered the birth of samba. Her home became a key meeting point for artists like Pixinguinha and Donga. Through these social and cultural gatherings, she influenced the popularization of samba, helping to shape it as a national music genre.



Tia Ciata's legacy is celebrated as a central figure in Afro-Brazilian culture and the development of Brazilian music.

ACTIVITY	ANSWER
B-	b
C-	<ol style="list-style-type: none"> 1. <i>Example</i> 2. Trendsetting 3. working-class
D-	F T T

3 VOCABULARY *Afro-brazilian Culture*

ACTIVITY	ANSWER
A-	3 1

	4 2
B-	PEOPLE: Aunt Ciata; Musicians; African Brazilian PLACES: Brazil; Nigeria; Rio de Janeiro; Backyard THINGS: Rhythm; Instruments; Samba

4 LANGUAGE FOCUS

ACTIVITY	ANSWER
B-	Where refers to places. Which refers to things.
C-	<ol style="list-style-type: none"> 1. Aunt Ciata's house was a cultural hub where many samba composers performed. 2. Samba is a musical genre that reflects African and Brazilian influences. 3. Rio de Janeiro was a lively city where many migrants moved searching for better opportunities. 4. The street parties, which were called ranchos, later became known as blocos.

5 LISTENING Remarkable Women

ACTIVITY	ANSWER
B-	<ol style="list-style-type: none"> 1. We are talking about Aunt Ciata, an important Afro-Brazilian figure in the history of samba. She was a community leader, artist, and spiritual guide who played a key role in preserving and promoting Afro-Brazilian culture in Rio de Janeiro during the late 19th and early 20th centuries.

	2. Ciata's home became a cultural hub where samba musicians gathered, and her influence helped samba survive despite police repression. She is recognized as one of the founders of samba, which later became a symbol of Brazilian identity.
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6 **PRONUNCIATION** *Intonation Patterns*

ACTIVITY	ANSWER
B-	D N/D N/D

7 **SPEAKING** *The English we know*

ACTIVITY	ANSWER
B-	<p>Modern Nigerian English, as an evolving variety of English, reflects the country's multilingualism and deep cultural roots.</p> <p>Exploring Nigerian English</p> <p>Objective: To expose students to the unique pronunciation features of Nigerian English and compare them to other varieties of English, fostering awareness of linguistic diversity.</p> <p>By integrating Nigerian English pronunciation, this section adds a rich layer to your class Speaking activity, showcasing linguistic diversity and celebrating the influence of Nigerian culture in the global English landscape.</p>

8 **WRITING** *Giving information*

ACTIVITY	ANSWER
A-	This unit falls into the Report genre, as it provides historical and cultural information. It has elements of a narrative, but its primary purpose is to inform and describe.

RATIONALE

"The cultural memory of resistance reminds us that freedom is not merely about escape but the creation of alternative ways of life and community." (Gilroy, 1993)

This teaching material is structured around two thematic units, each highlighting critical aspects of Afro-Brazilian history, culture, and politics. It aims to develop not only linguistic competence but also a deeper understanding of the cultural heritage that shapes Brazil and its African connections. Aligned with contemporary language acquisition theories, the material fosters an integrated approach to language learning that bridges communication skills with critical cultural awareness.

The material is designed for Brazilian young adult and adult learners at the pre-intermediate to intermediate level (A2-B1), following the Common European Framework of Reference for Languages (CEFR). Incorporating two key genres that promote critical thinking and structured communication, the first Unit focuses on Biography, enabling learners to narrate past events, describe historical figures, and connect their contributions to contemporary society. The second, explores the Report, a genre that equips students with the ability to articulate informative, fact-based perspectives while engaging in critical discourse.

At Unit 1 and 2, I brought one of the challenges in teaching grammar, particularly verb tenses, and focused on offering students a nuanced perspective on the formation and utility of relative clauses, which is ensuring that students not only recognize grammatical structures but also internalize their use in meaningful communication. Research suggests that contextualized learning, where language structures are embedded in engaging content, enhances retention and application (Mathias; Adeniyi; Chuku, 2022).

In this material, I aim to incorporate biography and report narrative as both pedagogical tools to develop students' proficiency in the simple past tense and relative clauses. Mathias, Adeniyi, and Chuku (2022) highlight the effectiveness of using narratives to introduce and reinforce grammar. Their method involves a structured sequence of activities, including oral storytelling, student engagement, and peer verification, which supports both comprehension and grammatical accuracy. By integrating a similar approach, my teaching material seeks to create an interactive and immersive learning experience, allowing learners to grasp the past tense and the relative clauses in a natural and engaging way.

Moreover, in this strategy, grammar instruction is embedded in meaningful contexts rather than isolated drills. By leveraging biography and report genre, students not only practice but also develop listening skills, contextual understanding, and retention, contributing to a more holistic language learning experience.

The inductive approach was the chosen method of teaching where learners are not directly taught rules or concepts at first. Instead, they are presented with examples or tasks and are encouraged to discover patterns or principles on their own. As Brown (2007) and Lightbown & Spada (2013) suggest, inductive learning enhances retention and promotes deeper engagement with the language, allowing learners to observe grammatical patterns in meaningful discourse rather than memorizing isolated rules.

Inductive approach contrasts with the deductive approach, where rules are explicitly taught first, followed by practice. The inductive approach is ideal for teaching grammar in context because it makes it easier for learners to see how it functions in real communication.

Following the principles of English for Specific Purposes (ESP), as described by Dudley-Evans & St John (1998), the material aligns language learning with the sociocultural and historical realities of its learners. By integrating Afro-Brazilian narratives into English instruction, it ensures that Brazilian students engage with content relevant to their identities, fostering motivation and cultural pride.

Students are expected to actively participate in class discussions, sharing their thoughts and insights on the historical figures explored. Additionally, they should engage in complementary readings and activities to deepen their understanding of the contributions of these individuals to Brazilian society. Therefore, it is designed for adults learning English as a second language, with a focus on integrating language acquisition and cultural education.

By exploring the stories of figures like Zumbi dos Palmares, a symbol of resistance and freedom, and Aunt Ciata, the guardian of samba and a cultural icon, among others, learners engage with narratives of resilience, creativity, subversion and leadership. All the stories in this material provide meaningful contexts for language practice while highlighting the importance of diversity and inclusion in Brazilian society.

This teaching material offers a transformative learning experience by combining language acquisition with cultural education. It encourages learners to engage with the

significance of Afro-Brazilian history and traditions while empowering them to communicate effectively in English. By doing so, it bridges the gap between linguistic competence and cultural awareness, aligning with contemporary approaches to inclusive and meaningful education.

Cope and Kalantzis (1993) explains that literacy allied with education for language draws the perspective of critical social theory and cultural studies, and argues that literacy, when integrated with education for language, goes beyond traditional notions of reading and writing. It aligns with perspectives from critical social theory and cultural studies, emphasizing that literacy is not just a neutral skill but a socially and culturally situated practice.

From the lens of critical social theory, literacy education should empower individuals to critically engage with texts, discourses, and power structures. It involves questioning dominant ideologies, recognizing systemic inequalities, and fostering agency in marginalized communities. This perspective challenges the idea that literacy is merely about functional proficiency and instead promotes an understanding of how language shapes and is shaped by social relations.

Through the framework of cultural studies, literacy is also understood as a dynamic process influenced by cultural contexts, identities, and communication modes. It acknowledges that meaning-making extends beyond traditional texts to include multimodal expressions such as visual, digital, and oral literacies. Cultural studies highlight how literacy practices are embedded in everyday life and how individuals negotiate meaning across different cultural and linguistic contexts. (Cope and Kalantzis, 1993)

So, in this material I delve into the rich history of Afro-Brazilian figures who have profoundly shaped Brazilian culture and society. From quilombo leaders to artists and intellectuals, these individuals challenged the status quo and left a lasting legacy that continues to inspire today. By exploring their stories, students will not only expand their historical knowledge but also gain a deeper understanding of the importance of representation and inclusion in shaping historical narratives.

By merging these perspectives, Cope and Kalantzis (1993) advocate for a pedagogy of multiliteracies, where literacy education is not only about teaching grammar and decoding texts but also about fostering critical consciousness, cultural awareness, and the ability to navigate diverse discourses in a globalized world. According to them, this approach is especially relevant

in multicultural and multilingual societies, where learners bring diverse linguistic and cultural repertoires that should be recognized and valued in educational settings.

Audre Lorde (1984) discussed how dominant cultures and discourses operate to maintain structures of power and exclusion, particularly regarding race, gender, and sexuality. When teaching English, we can relate this perspective to various critical issues, such as English as a language of power. The teaching of the English language, especially in Brazil - except for decolonial initiatives - reinforces a Eurocentric worldview. This happens when we prioritize varieties like British or American English over others, such as Nigerian or Caribbean English, for example, and this perpetuates linguistic and cultural hierarchies. This reflects what Lorde criticized: the imposition of dominant standards that marginalize other forms of knowledge and expression.

Historically, English language teaching has centered on Eurocentric narratives, marginalizing the voices and histories of colonized peoples. This material seeks to decolonize English instruction by amplifying Afro-Brazilian and West African histories. As Mazrui & Mazrui (1998) argue, the inclusion of diverse linguistic and cultural influences in education challenges the dominance of colonial narratives and fosters more inclusive learning environments.

Learning from Lorde (1984), I intend not only to teach English with this material but also to inform and to inspire reflection on the importance of ethnic and cultural diversity in shaping and enhance learners' English proficiency in a multiculturally meaningful context; foster appreciation for Afro-Brazilian heritage, emphasizing its impact on Brazil's history and identity; equip learners with the ability to navigate and produce a range of text genres in English; promote critical thinking and cultural empathy by exploring narratives of resistance, creativity, and leadership.

The blending of African languages with colonial English, as I present, parallels how African influences in Brazil shaped local culture. Modern Nigerian English, as an evolving variety of English, reflects the country's multilingualism and deep cultural roots. Both Nigerian English and Afro-Brazilian language practices often exhibit code-switching between the original inhabitants' languages and the colonizer's language.

bell hooks (1994) advocates for an inclusive, engaged pedagogy where students' lived experiences and cultural backgrounds are acknowledged and used as assets in the learning

process. This approach decolonizes the classroom, moving away from the imposition of a single, hegemonic knowledge system and instead creating an environment where students' voices and perspectives matter.

Krashen's (1982) Input Hypothesis underscores the importance of providing learners with comprehensible input, which is central to this material. By incorporating authentic texts that showcase Afro-Brazilian figures, students are exposed to English in meaningful contexts, facilitating both language acquisition and cultural awareness.

Additionally, Canagarajah (2006) and Kachru (1992) emphasize the significance of multilingualism in language teaching, supporting the material's focus on Nigerian English and West African Englishes (WAFE) as part of the broader discourse on World Englishes. Nigerian English incorporates a rich tradition of proverbs and oral storytelling. Similarly, Afro-Brazilian communities, including those surrounding Zumbi dos Palmares and Aunt Ciata, used storytelling as a way to preserve culture and teach values.

This material not only teaches grammar and language skills but also fosters an appreciation of African influences on global cultures, promoting social responsibility and critical thinking. This material explores not only the interconnected histories and cultures of African-Brazilian figures, such as Zumbi dos Palmares and Aunt Ciata, but also linguistic traditions like WAFE. Incorporating Nigerian English and WAFE provided students with real-world linguistic contexts, making lessons practical and globally relevant.

English is recognized as a national or official language in seven parts of West Africa: Nigeria, Ghana, Sierra Leone, Liberia, the anglophone provinces of Cameroon, the Gambia, and the island of Saint Helena. Although each of these regions can be studied individually, shared linguistic patterns across them justify the identification of a collective model of pronunciation known as West African English (WAFE). This variety reflects common phonological tendencies despite the distinct historical and sociocultural backgrounds of each region. Understanding these common features contributes to the development of a regional linguistic identity within the context of global English. (Mesthrie; Bhatt, 2008).

The phonological approach to WAFE differs subtly from other World English pronunciation models, such as those represented in the Oxford English Dictionary (OED). Readers and users of the OED who are familiar with global models of English pronunciation may notice that WAFE adopts unique nuances that reflect the linguistic realities of West African

speakers. This approach not only aims to accurately represent local varieties but also to recognize and validate African linguistic practices in formal and academic contexts. (Schneider, 2007; Oxford English Dictionary, 2022).

Paul Gilroy (1995) developed the concept of "modernity and the African diaspora" in his seminal work "The Black Atlantic: Modernity and Double Consciousness", in which he explores how the Black experience in the diaspora can be seen as a form of resistance and subversion of Western modernity, which he analyzes as being based on colonial structures. While the term "decoloniality" itself is not central to his work, issues of colonialism, slavery, and the legacy of colonial modernity are deeply intertwined in his writings.

The African diaspora's contributions to music, language, and art are part of a larger story of cultural survival and adaptation. Nigerian English, as a product of colonial history, and the Afro-Brazilian identity championed by Aunt Ciata and Zumbi dos Palmares, share a heritage of resilience.

From Gilroy (1995) perspective I could also relate to the concept of postcolonialism and critiques of imperialism, addressing how Black narratives and experiences contribute to a critique of colonization logic and the construction of identity within the context of South modernity. So, the focus on Afro-Brazilian contributions on this teaching material addresses a dual purpose: enhancing learners' communicative skills in English and fostering critical cultural awareness.

Gilroy's (1995) concept of the Black Atlantic provides a foundational lens for this teaching material, framing the African diaspora's cultural and linguistic contributions as acts of resistance and identity formation. As Gilroy highlights, modernity and colonial structures have shaped Black experiences, but these communities have, in turn, reshaped the cultural landscape through adaptation and subversion. By incorporating these perspectives, the material not only teaches language skills but also fosters critical engagement with historical narratives and their ongoing impact.

I draw directly from bell hooks' (1994) belief that education should be liberating, critical, and inclusive, aligning this with my broader goal of engaging with decolonial ideas. Through this kind of lens, English lessons become not only about mastering a language but also about critically engaging with how language itself can be a tool for empowerment and resistance.

For hooks (1994), the goal of education is to empower students to think critically about the world, their place in it, and the knowledge they produce. I aim to contextualize it in meaningful, authentic communication. By doing so, I seek to encourage students to own their language learning and use it as a tool for both personal and collective empowerment.

By integrating code-switching, oral storytelling traditions, and culturally relevant linguistic features, this material provides learners with an English learning experience that is both practical and meaningful. It supports the objectives of Brazil's Law 10.639/2003, which mandates the teaching of Afro-Brazilian history and culture in schools, and aligns with broader efforts to diversify and decolonize curricula.

The priority here was to provide English material to a Decolonial English Course, in which students must engage with narratives that reflect their identities. Basically, the standard English class material shows only the colonizer's heritage. It's time to move forward in English classes, and there's some teachers bringing that decoloniality to their students, so this line of work was inspired by them.

Conclusion

This work is both an educational resource and a social statement. It underscores the role of English language learning in fostering critical thinking, cultural empathy, and social responsibility. By engaging with narratives of resistance, creativity, and leadership, students not only enhance their English proficiency but also develop a nuanced understanding of the historical and cultural forces that shape their identities and the world around them.

By incorporating decolonial thinkers into my teaching material, I try to create a pedagogical framework that not only addresses grammar acquisition but also critiques how language teaching itself has been historically shaped by colonial power structures. So, this material aimed to highlight cultural relevance historically underrepresented contributions to global culture. I chose Zumbi dos Palmares and Aunt Ciata to show Brazilian history and culture, as if presenting to a foreigner English native.

My intention was fostering a global perspective among learners while honoring and amplifying Brazil's rich Afro-descendant legacy. It highlights the power of language and culture in creating connections, promoting understanding, and celebrating diversity.

The legacy of Afro-Brazilian and West African communities must be acknowledged and celebrated within the context of English language education. This educational material serves as a tribute to the individuals and communities that have shaped history, creating a transformative space where language and culture converge. By doing so, it contributes to the larger movement for equity and recognition in language teaching, ensuring that all learners encounter narratives that reflect their heritage.

Ultimately, this postgraduate teaching material offers an opportunity to honor the resilience and triumphs of my ancestors, demonstrating that Black people have a rich history marked by victory, glory, and centuries of societal development. Their contributions to global progress must be valued and respected.

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