

Teaching cartography from the universe of Black Panther

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Keywords: Africa, Wakanda, Cartography

Abstract:

Considering the Brazilian socio-spatial formation, it appears that since the colonial period and consequently with the structuring of racism, the cinematographic industries as *Hollywood* used cinema to assert a way of thinking about the world. From this, we can reflect on the role of films in imaginaries, in which stories of animalization that had Africa as a backdrop, created a racist stereotype. From movies like *Tarzan*, for example, black children were called 'cheetahs', in reference to the monkey animal that accompanied the character.

Because of this, using film production in the scientific and school scope expands ethno-racial repertoires and narratives, in order to overcome racism. The film, although a work of fiction, portrays a world within Africa, in which elements typical of the continent are valued, such as the landscapes and territorialities of socio-racial groups. In this sense, we agree with Pontuschka et al. (2009), about the role of the School in appropriating the different languages that involve the current context marked by the diffusion of information technologies, thus, Black Panther (2018) in connection with the teaching of geography represents "multiple languages in the constitution of a whole. It is, therefore, an important cultural production for the formation of people's intellect, because with it appear cognitive, artistic and affective issues of great significance" (PONTUSCHKA et al., p. 265, 2009).

The field of investigation resulted in a collaborative research with the 1st year class of Elementary School at Escola Municipal Enzo Antônio Silvestrin, located northwest of the city of São Paulo. During this period, didactic sequences were planned, including a map of the territory of *Wakanda*, based on an image found in the *Jungle Comics. Action*, in a 1973 edition, through which we located the people from the feature film, including the Jabaris, the frontier people, the gold people, the miners and the river people.

With reference to Livia de Oliveira (1977), we assume that teaching the map needs a methodological and cognitive approach, that is, strategies must be adopted that need to consider the students' learning and development process. In this way, children who are in the period between oral creation and writing or in the so-called preoperative and operational period (PIAGET, 1896 - 1980) initially for them, "the construction of space is linked to a sensory-motor space linked to the perception and motricity" (OLIVEIRA, 1978, p.61) in transition to then, the construction of space being representative, coinciding with the appearance of the image and symbolic thought, which are contemporaneous with the development of language (ibid). Based on the contributions of Piaget (1896 - 1980) and Oliveira (1977), we understand how challenging it is to present the map as a visual resource for representing space to this audience. So, based on the map of *Wakanda*, we decided to create a three-dimensional scale representation - the model of *Wakanda's territory* (Figure 1) -, whose construction was carried out in the classroom with simple resources, such as cardboard, toilet paper rolls, newspaper and paints.



Figure 1. Creative process for the Wakanda model.

Source: Direct research (Ayana K. M; Medeiros, 2022)

Our dynamic, therefore, was organized so that everyone could collaborate, following a few steps: 1) division into 3 groups: each group made up of an average of 10 children. While 1 (one) group was creating the model, the other two remaining groups participated in other parallel activities under the supervision of two other collaborating professors; 2) creation of the model: the children listened to the instructions about the objects that made up the model and what they would represent according to the map of *Wakanda* that was fixed on the wall and 3) creation of the caption: after the instruction, we decided on the colors to represent each element of the map, including the people of *Wakanda*, the island, the center, the river.

We emphasize that the fictional peoples in the film were related, through another activity in which we used the map of Africa, to the socio- racial groups that inspired the feature film. In this activity, we recommend taking care of the skin tones of the images that portray Black people belonging to their own ethnic groups.

In this premise, researching the locations of the people represented in the film is a way of recognizing them as subjects. Understanding their territorialities becomes a challenge due to the complexities inherent to each people, however, it contributes to a counter-hegemonic process, against erasures and invisibilizations. Social cartography, therefore, acquires the importance of producing re-existences and must be used above all to create, highlight and dynamize processes of self-determination of peoples.

Cartography helps to enhance and educate perspectives for understanding the territory, allowing the understanding of socio- spatial arrangements (SANTOS, 2012a) and is an essential element to recognize the cosmovisions of Black Africa manifested by the feature film. Rafael Sanzio (2014), reiterates the importance of maps, “maps, in turn, are historically the main graphic representations of the real world and establish themselves as the most relevant tools in the interpretation and reading of the territory” (ANJOS, 2014, p. . 334).

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