

Rap pedagogies: rap as a possibility of pedagogical pluralization

ARTICLE

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Abstract

The article revisits the concept of pedagogy, traditionally limited to schooled education, and explores how contemporary educational practices, such as rap, can expand this definition. Historically seen as a uniform and normative model, Pedagogy has not been able to cope with practices outside the school environment. The text suggests a redefinition of Pedagogy to include cultural and social approaches, highlighting rap as a form of cultural pedagogy. The research investigates how rap, as a cultural and musical practice, can be understood as an unconventional pedagogical instrument that teaches and forms subjects. In methodological terms, this is a qualitative study with an exploratory and explanatory approach. It adopts a critical and intersectional perspective, where the study argues that the *rapper*, as an intellectual and activist, challenges established norms and promotes reflection and social transformation, representing a powerful form of pedagogy in the current cultural and social context.

Keywords: Cultural Pedagogies. Rap music. Insurgency. Pedagogies of Rap.

Pedagogias do rap: o rap como possibilidade de pluralização pedagógica

Resumo

O artigo revisita o conceito de pedagogia, tradicionalmente limitado à educação escolarizada, e explora como práticas educativas contemporâneas, como o *rap*, podem expandir essa definição. Historicamente visto como um modelo uniforme e normativo, a Pedagogia não tem dado conta das práticas fora do ambiente escolar. O texto sugere uma redefinição da Pedagogia para incluir abordagens culturais e sociais, destacando o *rap* como uma forma de pedagogia cultural. A pesquisa investiga como o *rap*, como prática cultural e musical, pode ser entendido como um instrumento pedagógico não convencional que ensina e forma sujeitos. Em termos metodológicos, trata-se de uma pesquisa qualitativa de abordagem exploratória e explicativa. Adota-se uma perspectiva crítica e interseccional, em que o estudo argumenta que o *rapper*, enquanto intelectual e ativista, desafia normas estabelecidas e promove reflexão e transformação

social, representando uma forma potente de pedagogia no contexto cultural e social atual.

Palavras-chave: Pedagogias Culturais. *Rap*. Insurgência. Pedagogias do *Rap*.

1 Introduction

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Tem quem me enxergue radical
Tem quem me enxergue pedagogo
(Djonga, 2018a).

The concept of Pedagogy, often described as the “theory and science of education and teaching” (Aurélio, 2008, p. 617), has historically been understood as a field oriented toward the formation and instruction of individuals within a school-based model. However, this traditional definition proves insufficient to address the complexities and diversities of contemporary educational practices. Pedagogy, when fixed in a singular and hegemonic conception, overlooks the plurality of approaches and educational experiences that occur beyond the walls of formal schooling and are influenced by multiple cultural and social contexts (Ellsworth, 2005; Camozzato, 2015).

The transformation and multiplication of pedagogies reflect broader societal changes and the evolving demands placed on the formation of individuals. Pedagogy, therefore, is a dynamic concept—one that adapts to the conditions and demands of each historical moment and social setting (Camozzato, 2015). In today’s context, it is essential to question and broaden our understanding of Pedagogy¹ to include new forms of teaching and learning that emerge through interactions with diverse cultural artifacts and social environments. In this light, the present article seeks to explore the concept of Rap Pedagogies—a perspective that diverges from the traditional view and examines how rap, as a cultural artifact, functions as a pedagogical instrument.

The choice to investigate Rap Pedagogies is grounded in the need to recognize and value pedagogical practices that unfold outside the formal school environment. Rap,

¹ We will use “Pedagogy” with a capital letter to refer to Modern Pedagogy, and “pedagogy” in lowercase to denote the plurality of pedagogies that have proliferated.

as a cultural and musical form, plays a significant role in the construction and transmission of knowledge. Examining² rap through a pedagogical lens offers a new perspective on how learning and subject formation occur in non-traditional contexts, revealing alternative and equally valid ways of educating and engaging with knowledge.

Given the expansion of the concept of Pedagogy and the emergence of new forms of teaching and learning beyond the school setting, the central question of this study is: how can rap, as a cultural and musical practice, be understood and analyzed as a form of pedagogy? The aim is to investigate how rap can be considered a cultural pedagogy, by analyzing its practices and content through the lens of its ability to teach and shape individuals.

The theoretical foundation of this study is based on the notion of cultural pedagogy, which recognizes education as a phenomenon that transcends school environments and manifests in various cultural and social practices (Silva, 2017; Costa, 2010). Drawing on the concepts of scholars such as Michel Foucault (2007) and Zygmunt Bauman (2010), the research adopts a critical perspective that understands pedagogy as a dynamic and fluid practice, one that adapts to contemporary conditions and to the particularities of subjects. The epistemological approach is both intersectional and cultural, reflecting on the multiplicity of knowledge and practices present in the production and reception of rap.

2 From Pedagogy to pedagogies: rap as a possible pedagogy

What is pedagogy? It may seem like a simplistic, unassuming, or even overly obvious question within the field of education, but it is precisely by challenging the concept of Pedagogy that this chapter becomes possible. Keeping a *papo reto* tone (that is, speaking directly and without embellishment), according to the Minidicionário Aurélio

² The text revisits Cannavô's (2021) master's research, which examined rap as a form of cultural pedagogy in Djonga's music. In the same vein, it connects with two studies by the authors (Cannavô, Habowski, and Santos, 2024; Cannavô, Habowski, and Galiza, 2024).

(2008, p. 617), Pedagogy is defined as the “theory and science of education and teaching.” Therefore, “pedagogy would be devoted to the study and practice of education, which, since the nineteenth century, has largely come to be confused with the idea of teaching, and teaching with the practice of schooling” (Albuquerque Júnior, 2010, p. 21).

This is a broad definition which, while not necessarily inaccurate, seems unproductive when it comes to addressing the educational contingencies of the present. Viewing education solely as a “science of education” suppresses other voices operating in different pedagogical spaces (Ellsworth, 2005). Although it is related to the act of teaching something to someone, a generalized notion of education does not seem capable of accounting for the nuances, particularities, and details of subjects, spaces, knowledge, and processes, as it fails to embrace difference and singularity.

The traditional conception of Pedagogy is linked to the domination of a single notion over others, while alternative ways of thinking about pedagogy occupy the battlefield of legitimacy (Camozzato, 2015). These disputes over the meaning of pedagogies highlight the tension between the maintenance of a singular, hegemonic Pedagogy and the pluralization of pedagogies.

There are multiple and disparate ways of conceptualizing it. It may be said that the changes in this concept are closely linked to the transformations experienced by society itself. In this sense, the concept of pedagogy is fluid, shaped by the demands that each society places on the formation of individuals. After all, if societies undergo change, the very concepts used to understand and shape them are drawn into that dynamic—they are not static. In short, there are many disputes over how concepts are defined, and pedagogy is, inevitably, caught in the midst of these tensions (Camozzato, 2015, p. 503).

Thinking about education from the field of Cultural Studies has already sparked many debates, as the discussions emerging from this articulatory field have disrupted Pedagogy — with a capital *P* — along with its ossified methodologies and rigidified curricula; the *Professor*, also capitalized, as the central figure of pedagogical authority and sole possessor of knowledge; and the *School*, another capitalized term, understood as the unique and privileged space for the transmission of legitimate knowledge.

Modernity sought to define and circumscribe the concept of Pedagogy to govern and produce subjects according to its own image, supposedly guiding them toward emancipation and a “civilized” way of life (Camozzato, 2015).

Narodowski (2006) describes how Modern Pedagogy, whose most prominent representative is the philosophical thought of Comenius in his work *Didactica Magna*, was founded on the ideal of teaching everything to everyone—so that all individuals might become sufficiently civilized to enable society to function, thus seeking social organization. In the same vein, Kant (2006), in his work *On Pedagogy*, discusses Pedagogy and distinguishes between “instruction” and “discipline.” Instruction is associated with the development of rational critical thinking and autonomy, while discipline refers to training and obedience — it is the means by which the animalistic subject is transformed into a human one.

Focusing even further on this second definition, Kant (2006, p. 12) asserts that “children are sent to school early not so that they might learn something there, but so that they become accustomed to obeying and to sitting still, strictly following what they are told.” In fact, Pedagogy is born out of the need to govern and produce subjects according to the established social order (Andrade, 2014), imposing upon them a form of governmentality — a mode of domination over their bodies.

At the beginning of the 19th century, Pedagogy, in the aforementioned mold, was understood (and is still treated as such in many spaces today) as a tool of social control, with a political-ideological function that operated on the bodies of individuals and the maintenance of the established order. Those marked by the sign of difference found it difficult to conform to the ideological and fixed mold of the pedagogical formation of the time (and even today), as Pedagogy had not been designed for bodies outside the norm (Andrade, 2014). Education served the purpose of training, that is, the de-characterization of the different identity, demanding conformity and alignment of all subjects to a correct way of being and existing in the world, respecting its boundaries and limits.

It was only in the 20th century, with the emergence of “other bodies” or “bodies out of place” — the so-called minority groups (Black people, women, indigenous people, refugees, etc.) — entering the school system, that educational practices, theories, methodologies, school organization, and curricula began to be challenged, enabling the emergence of alternative ways of doing education, that is, of other pedagogies, in the plural. According to Camozzato (2015, p. 517), “the transformations in society were conditions for pedagogy to take on new forms, with new concepts being formulated” to meet certain demands implied in specific practices that, as Camozzato and Costa (2013b, p. 25) emphasized, give rise to fruitful power relations. And as Andrade (2014, p. 7) indicated,

The pedagogy that saw its foundations shift, stagger, and falter with the advent of contemporaneity, precisely because it could no longer govern the other through the uniform production of subjects, made possible, from this event, the emergence of other concepts — concepts that further highlight the role of culture as a productive tool that plays a part in the formation of the subject (Andrade, 2014, p. 7).

The proliferation, pluralization, and adjectivation of Pedagogy to pedagogies, based on the characteristics of the space and time in which they emerge, becomes possible through the concept of pedagogy as historical, produced, and mutable. Pedagogy and Education are constantly associated with schooling, but pedagogies extend beyond the walls of schools and universities, not being restricted to formal educational environments. There are other spaces that enable the operation of pedagogies and the articulation of knowledge, ways of teaching and learning, and ways of being and existing in the world (Silva, 2017), since, “instead of a point of view that would be erected as true and unique, today we have a multiplicity of points of view, of stories in circulation, each one disputing legitimacy” (Camozzato, 2012, p. 71). Since education is not confined to one space and one way of teaching, discussions around the concept of cultural pedagogies are powerful for thinking about education. It is worth

emphasizing that, in a way, all pedagogies are cultural because they are constituted within culture (Costa; Silveira; Sommer, 2003).

Cultural pedagogies fit into a vast array of social spaces, including the school, with these spaces, as Steinberg and Kincheloe (2001, p. 14) state, being “those places where power is organized and diffused, including libraries, TV, cinemas, newspapers, magazines, toys, advertisements, video games, books, sports, etc.” This pluralization is useful to refer to “those extracurricular cultural practices that participate incisively in the constitution of subjects” (Costa, 2010, p. 137). The notion of cultural pedagogies supports the existence of “pedagogy anywhere knowledge is produced, anywhere there is the possibility of translating experience and constructing truths” (Giroux; McLaren, 1995, p. 144), since the pedagogy that operates in these spaces evokes sensations, nuances, and transitions that move the bodies of subjects, potentially articulating learnings (Andrade; Costa, 2017).

Cultural pedagogies can be very productive because they teach all subjects all the time. This does not mean that everyone is subjectivized by the same cultural artifacts or in the same way. However, the way we are produced by culture allows us to attribute different meanings to pedagogies, which adds productivity to the conduct of behaviors (Andrade, 2014), since these meanings are actively produced by cultural artifacts in everyday life (Hall, 1997).

The combination of noun and adjective, present in the cited pedagogies, can be infinite, as well as the theoretical frameworks to which they are linked. However, the idea that education takes place in various spaces and contexts has allowed, within the culturalist framework, but not exclusively within it, the emergence of other denominations, inventing pedagogies in action within culture (Andrade, 2014, p. 8).

Camozzato (2014) examines the concept of Pedagogy in light of the contingencies of the contemporary world, exploring its possibilities for pluralization and transformation. The shift in meanings impacts individuals, who reorganize themselves according to the fluidity of time, relationships, and learning. Thus, Pedagogy continuously

adapts to the needs and demands of the present, updating itself to serve individuals in ways that create provisional and ephemeral modes of being and existing in the world (Camozzato, 2014). Gilles Deleuze's (2018) concept of the "contemporary" helps reflect on the pedagogies at work in the present by asserting that we are all simultaneously contemporary and ephemeral, quickly passing through the present time. While it is not necessary to live and do everything hurriedly to avoid wasting time, it is crucial to live each moment with intensity. For the pedagogies that operate in the present time, this means creating practices that constantly update according to the current modes of time and the particularities of individuals.

The modern concept of Pedagogy no longer addresses the needs and demands of the present time. The emergence of other concepts, including those that highlight culture as a tool in shaping individuals, has greater potential to encompass the adjectivation and pluralization of a cultural pedagogy like the Pedagogies of Rap. As Camozzato (2014, p. 574) reminds us, there are "pedagogies of this, of that, and of the other." This combination of noun and adjective (Andrade, 2014), in the case of this research, results from the meeting of the noun Pedagogies, emphasizing pluralization, with the specific character of Rap, thus forming the expression Pedagogies of Rap. We emphasize that we refer to Pedagogies of Rap in the plural because there are different pedagogies in operation, even within the realm of rap.

There is no unity in rap, but distinct ways of doing rap, as the songs, content, melodies, beats, rappers, and the contexts of insertion and circulation of rap vary, differentiating according to the intersections that make up the intersectionality of the rappers, their interests, and their music. In fact, the same rapper can reinvent themselves over time or release, within the same album, different types of raps, fluctuating over numerous subject positions, revealing identity transitoriness. Thus,

the pulsating contemporary culture must be highlighted as an important tool for the multiplication of the names and places where we anchor pedagogies; a potent multiplication of ways of looking and being looked at, of speaking and being spoken about, implying a multiplication of differences themselves (Camozzato, 2014, p. 573).

As the author pointed out:

Pedagogy seeks to respond to the demands that each time places on the production of types of subjects that correspond to it, advancing the world in which they live, adapting to it. It involves a set of knowledge and practices that each individual is encouraged to operate upon themselves to become a subject of certain discourses. However, transformations in the realm of knowledge and technologies are increasingly displacing certainties and permanencies, also causing subjects to flow between the various subject positions that they are offered to occupy (Camozzato, 2014, p. 575).

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Rap, as a cultural pedagogical artifact, operationalizes teachings, while making cultural, media, literary, artistic, and other contents intelligible, guiding conduct and shaping subjects from specific, albeit unstable and malleable, conditions, since “in a plural society, where struggles for meaning are incessant, pedagogy also needs to function taking into account this strategy of translating cultures to understand, interact with, and act upon this same plurality” (Camozzato, 2015, p. 516). Furthermore, as Maknamara (2020, p. 61) states, “music involves itself in the production of subjects through diverse discursive strategies. It provides languages to speak about and for subjects and conceptual systems to assess capacities and conduct and calibrate the psyche.” Within culture, as Hall (1997) emphasizes, identities are formed through cultural artifacts that teach individuals how to position themselves in various ways in the diverse social compositions of the contemporary world. Rap, for instance, articulates organic knowledge that can be translated or interpreted as theories and concepts, which influence the bodies of consumers and define them, thus generating contemporary subjects and modes of being in today's world.

Camozzato and Costa (2013b) affirm that the concept of Pedagogy has undergone transformations that directly impact the operationalization of cultural artifacts as pedagogical tools, drawing closer to Foucault's concept of governmentality, concerning the functioning of discourses that build, constitute, and produce, through these pedagogies, the direction to “obtain certain actions, inciting a government of oneself and others” (Camozzato, 2015, p. 506). Camozzato (2012) further points out a “will of pedagogy,” which generates a desire to produce subjects and instances in the

present time. In the case of rap, this will of pedagogy is satisfied by the constant challenges to dominant powers, persistently demanding when necessary.

The governance of conduct seeks to manifest itself through insurgency, understood as a way of inciting in the listening bodies, who are interpellated by these songs, actions that challenge the maintenance of the status quo and the acceptance of oppressions and repressions imposed by the prevailing system, the state, religious morality, financial conglomerates, and large multinational corporations. Thus, a singular pedagogy emerges that teaches and encourages both rap listeners and the rappers themselves to adopt an insurgent stance, using a set of knowledge and practices that affect the bodies of individuals. This pedagogy centralizes strategies that encourage subjects to reflect on themselves and position themselves according to specific discourses, assuming determined roles, as highlighted by Camozzato and Costa (2013a) in their studies on similar situations. Therefore, the songs are more than mere "cultural manifestations; they are productive artifacts, they are practices of representation, inventing meanings that circulate and operate in the cultural arenas where meaning is negotiated," as emphasized by Costa, Silveira, and Sommer (2003, p. 38) when discussing the role of cultural pedagogies.

Cultural artifacts disseminate knowledge that can be captured by the interpellated subjects, either directly or indirectly. In them, pedagogies create techniques and practices of the self, through which subjects act upon themselves so that the discourses materialize. Thus,

there is a double articulation: on one hand, convocations for individuals to occupy certain subject-positions, acting upon them; on the other hand, there is the response to these same convictions through the adoption of practices that associate individuals with knowledge (Camozzato, 2014, p. 587).

Pedagogies articulate teachings and practices that may or may not be part of existence (Camozzato, 2014). There is always the intention to produce and control subjects, but the strategies of apprehension are not always effective, as there are many strategies for producing these subjects. In this sense, the target of the pedagogies of the present "are subjects to the precise time they inhabit, and they constitute themselves,

being an integral part of that very time. Obviously, it must be considered that we live in a disjunctive time, where people circulate through many intertwined times" (Camozzato, 2014, p. 590).

The hyphenation of teaching-learning, conceived as a process in which both words are integral parts of an interactive game, has lost relevance with the proliferation of contemporary pedagogies. The inflection of "Pedagogy" to "pedagogies" today is considered significant because learning occurs through the encounter with signs and events. This implies that signs are emitted independently of the will to control the learning process, despite the established intentions (Gallo, 2017).

According to François Zourabichvili (2016, p. 60), "thought is not exercised by extracting the explicit content of something, but by treating it as a sign—the sign of a force that asserts itself, that makes choices, that marks preferences, in other words, that displays a will." Thus, the notion that someone only learns when taught, or that teaching only occurs when someone learns, is limited. In reality, the learning process is not restricted to what is taught or how it is taught. There is always something or someone teaching, but it is impossible to control what is learned or how the subject learns. It is not possible to restrict subjects in relation to learning because it happens continuously and in many ways — through images, films, music, parties, bars, and in many other spaces and with different cultural artifacts. Subjects learn from the discourses and narratives present in these contexts and artifacts.

Pedagogies that operate in the present time have the potential to put subjects in contact with unique experiences and feelings, capable of transforming previously acquired knowledge. The insertion of bodies in new spaces, where the boundaries between what is already known, what is still unknown, and what is in the process of understanding become fluid, generates new effects, knowledge, and feelings. It is in the relationship with oneself that the self may, perhaps, capture some teaching, as Jorge Larrosa (1994, p. 36) highlighted when emphasizing that "the important thing is not that something 'external' is learned, a body of knowledge, but that some form of reflective relationship of the 'student' with oneself is elaborated or re-elaborated."

3 Interpreters, specific intellectuals, and rappers

We begin with the notion of the rapper as a chronicler, a storyteller, and an interpreter of their time, poetically addressing what they observe, experience, and feel, which allows them to be seen as a contemporary thinker. They conduct analyses of their surroundings from a perspective distinct from traditional academics, using their own methodology that makes them a unique voice in literature — one that is marginal. The rapper has become part of the thinking culture (Sovik, 2018), receiving attention from academics who have considered the legitimacy and expressive power of rappers and their compositions, as the genre discusses the same subjects that social scientists, historians, poets, and literati engage with, but from a singular point of view.

Indeed, the rapper does not intend to create dense research material to be consulted in the physical or digital collections of a university library. Their main purpose is simply to make music, to report their perceptions of reality, and to position themselves in relation to what speaks to them. Thus, we argue that their poetic interventions — i.e., their raps — are also informal pedagogical tools that move specific knowledge about the present time.

The postmodern condition has enabled a series of events that have made the world more plural, allowing for the emergence and legitimization of new cultural manifestations (Andrade, 2014). In this context, the role of the intellectual becomes particularly relevant, both in analyzing and affirming global issues and in guiding people in various spheres—from major political and economic decisions to everyday matters. These processes lead Zygmunt Bauman (2010) to argue that, today, intellectuals can no longer position themselves as legislators who hold absolute knowledge and define the truth exclusively for restricted groups in the "upper echelons." What is being questioned here is the authority of the intellectual, "brought to the focus of theory as a problem, and not as a hypothesis, because it has been rendered ineffective in practice" (Bauman, 2010, p. 189). The validity of judgment can no longer be attributed to the privileged position of speech, as authority is not something natural and inalienable, as if it had

always been there. No. It is created and dated in a specific historical context and time (Foucault, 2014).

The postmodern condition exposed the fragilities of absolute truths established within the system, operated and maintained by prevailing discourses. Therefore, in the present time, intellectuals must be interpreters, as universal truths can no longer be believed, meaning that one cannot legislate the truth, since there are many interpretations, highlighting that "there are powers behind the plural forms of life and the plural versions of truth that should not be downgraded" (Bauman, 2010, p. 194, author's emphasis). The notion of the intellectual as an interpreter

consists of translating statements made within a tradition based on communal terms so that they can be understood within a system of knowledge grounded in another tradition. Instead of focusing on selecting the best social order, this strategy aims to facilitate communication between autonomous (sovereign) participants. It is concerned with preventing distortions of meaning in the communication process (Bauman, 2010, p. 20).

Based on Bauman's (2010) concept of the intellectual as an interpreter, we feel enabled to explore the conception of the intellectual outlined by Michel Foucault (2007). After May 1968, Foucault reassessed the figure of the intellectual, introducing two categories: the universal intellectual and the specific intellectual. The universal intellectual is one who primarily works in academic settings, such as offices and laboratories, dedicating themselves to scientific production and university teaching. In contrast, the specific intellectual is one who promotes and engages in local movements, social demands, and specific causes, combining scientific knowledge with direct action in the streets through manifestations and protests.

In this context, the role of the specific intellectual stands out in the political field, seeking to subvert established truths in a critical and innovative way. When Foucault (2007) mentioned the specific intellectual, he was primarily referring to academics who moved from university settings to the streets. However, we use the concept of the specific intellectual to consider the rapper as someone who organically articulates knowledge through their music and influences and guides individuals through this medium. Thus, the

notion of the specific intellectual allows us to discuss the concept of activism in a broader sense.

In activism, what truly matters is the individual's ethical commitment to others and themselves, even if this involves breaking with established rules and norms. This commitment requires an attitude of truth and coherence with both one's own principles and the collective, characterizing a constant reflection between thoughts and actions. The activist cares about real change, seeking to transform both thought and action (Veiga-Neto, 2012). Activism is of the order of freedom, rebellion, and disobedience, embodying what Michel Foucault (2008) will call "counter-conduct," assimilating the rules of the game but choosing to play by alternative means. We refer to counter-conduct in the Foucauldian sense, understanding it as a refusal of normalized conduct and a break from hegemonic and totalizing positions, exercising freedom in the face of oppression. That is,

these are movements that aim for another form of conduct, that is: they want to be led differently, by other conductors and by other shepherds, towards other goals and other forms of salvation, through other procedures and other methods. They are movements that also seek, eventually in any case, to escape the conduct of others, seeking to define for each one how to conduct themselves (Foucault, 2008, p. 256).

Based on the characterization of activism presented by Veiga-Neto (2012), we argue that the rapper can be understood as an activist-pedagogue, one who teaches and aims to transform themselves and others through a political effort embedded in their music, assuming a stance of counter-conduct, as they perform a type of music that circulates little in the hegemonic Brazilian media and addresses issues aimed at deconstructing established truths and legitimizing the struggles of minority groups.

According to Béthune (2015, p. 30), rappers "exhibit themselves, make themselves heard, make themselves seen, they are absolutely invasive and threaten the well-thinking majority, even in their most secluded sanctuaries." They aim to tension and

subvert the norm, thus producing insurgency from the possibility of deconstruction³, implying the re-signification of social issues represented in the music, such as the reappropriation of the term “black,” which is detached from the negative connotation, assigning it ethnic belonging and a sense of beauty and pride. In this sense, deconstructing an opposition is exposing it as fabricated from specific discourses, in contrast to essence and naturalness, seeking to reinscribe it in a different way.

The epigraph of this text, taken from the song *Atípico*, enunciates the rapper as an activist-pedagogue when using the terms “radical” and “pedagogue” in the play of language within the rhymes, as we can see in the following excerpt: “there are those who see me as radical/there are those who see me as pedagogue” (Djonga, 2018a). As Albuquerque Jr. (2010, p. 22) argued,

A pedagogue, therefore, is not just someone who holds a diploma in a higher education course in pedagogy, nor is it only someone legally and academically qualified to engage in activities related to education. Almost always, in their daily life, in the relationships they maintain in society, they position themselves as the issuer of discourses or practitioners of given modalities of activities that aim to modify the bodies and subjectivities of others, shaping them, producing marks, and issuing rules for being in the world, which implies proposing a given use of spaces. The pedagogue presents certain practices of spaces as pedagogically correct or incorrect, in the name of education in the broadest sense of the term. These pedagogues want everyone to be educated when positioning themselves before others (Albuquerque Jr., 2010, p. 22).

Authorized by the above citation, we can consider the rapper as a specific pedagogue, whom I term as an activist-pedagogue. We can visualize this pedagogical activism in excerpts such as from the song *UFA part. Sidoka, Sant*: “the captain’s around the corner with the pen and the contract, I didn’t sign/they want gay cure, I didn’t sign” (Djonga, 2018b).

As can be seen, the verses mark a disagreement with conservative agendas that diagnose homosexuality as a disease. Allusions to misogynistic attitudes are reflected in

³ Deconstruction, originating in architecture, refers to the dismantling of a structure. In Derrida and Roudinesco (2004), it is an unconscious process that undoes hegemonic systems without destroying them, resisting Western metaphysics through language itself, which is used for transformative reconstructions.

lyrics from the song *Corre das notas*, which states: “whoever gave birth to Matheus, rock him, rock him/and I say rock also whoever came inside” (Djonga, 2017). In this excerpt, the commitment of the father to raising his son is recorded, as well as a critique of social abandonment, which often manifests more in certain social groups than others. These two excerpts from empirical material highlight how the imperative of insurgency includes issues related to sexuality and gender.

It is possible to indicate that the artistic production, including that of Djonga, stems from the suffering inflicted on the artist's body and the pains they share with others, who identify with or suffer from the same grievances, as rappers, in general,

have dedicated themselves to practices that make the problematization of this state of affairs the raw material of their work. [...] such practices tend to overflow the boundaries of the field of art to inhabit a trans-territoriality where they encounter and disconnect with activist practices (Rolnik, 2018, p. 95).

These afflictions are translated as a product in the act of composing, singing, and promoting their songs, which aim to *passar a visão* (that means to share a perspective or insight) to the listeners, but also to themselves, transforming, if possible, themselves and others, according to the singular occurrences of the reverberations of the songs.

The rapper is positioned as an activist-pedagogue, not as a pedagogue-activist. Thus, although the idea of Pedagogies of Rap tends to focus on the figure of the pedagogue, the rapper, before being a pedagogue — a role that they do not intend to perform — positions themselves as an activist on various fronts, both within their musical production and often outside of it. Even though the rapper teaches something, and the knowledge is embedded in their songs, they do not assume the role of a teacher but rather that of an activist who teaches through their songs. Therefore, when the rapper assumes the role of an activist, they also adopt an intention to teach transformation, which brings them closer to an identity typically attributed to a teacher.

We argue, therefore, that in their acts of insurgency, the rapper guides the behaviors of those who admire them, identify with them, and listen to their music. The demand for respect for life in all its diversity arises in response to the lack of respect that

currently exists. The absence of this respect is suffocating. Only through movements toward transformation can breathing return to balance (Rolnik, 2018). This claim is fundamental to survival and the right to life.

4 Final considerations

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The concept of Pedagogy has historically been linked to a dominant and normative view of education, one that seeks to shape individuals according to the needs and values of the established social order. However, we seek to show, through the Pedagogies of Rap, the potential to go beyond the limits imposed by formal schooling, reflecting the cultural and social dynamics that characterize the present world.

We argue that the emergence of new concepts and pedagogical practices, such as cultural pedagogies, demonstrates the need for a broader and more inclusive understanding of education, one that transcends the boundaries of school and traditional teaching methods. The concept of cultural pedagogies, for example, broadens the scope of pedagogy by recognizing educational practices that take place in various contexts and through different media and cultural artifacts. The study of rap, as an insurgent pedagogy, exemplifies this transformation. Rap songs, as cultural expressions, serve as pedagogical practices that challenge the status quo and generate forms of knowledge and identity for contemporary subjects. These are critical practices of the dominant system, forming individuals capable of reflecting on and reacting to their realities in an autonomous and critical manner.

The figure of the rapper in contemporary society emerges as a powerful form of intellectualism and activism. Far from the traditional figure of the universal intellectual, often confined to academic and scientific spaces, the rapper positions themselves as a specific intellectual. As an artist and chronicler of their time, the rapper reflects on reality, questioning through their art. Operating outside the conventional boundaries of academia and science, the rapper offers a marginalized perspective on social, political, and cultural

issues. It is a poetic and incisive reading that seeks to destabilize established truths and expose new forms of understanding.

In this context, the figure of the rapper aligns with Michel Foucault's concept of the specific intellectual, characterized by the ability to mobilize knowledge and provoke change through their practice. The rapper, with their compositions and performances, functions as an activist-pedagogue, engaged in a form of activism that is translated into their musical work. Similarly, the concept of activism, discussed by Foucault (2008) and Veiga-Neto (2012), is crucial for understanding the rapper's role.

The activist is someone committed to social and personal transformation, challenging established norms and seeking new ways of understanding and acting. By addressing issues such as oppression, inequality, and identity in their music, the rapper takes on the role of counter-conduct, subverting and questioning dominant norms and truths. The insurgency and transformation they promote are, therefore, a reflection of their function as an activist-pedagogue, aiming to inform and transform.

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