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Art and peripheral voices: Rap, education, and the production of counter-narratives

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ABSTRACT

This article analyzes Brazilian academic production on the use of rap as a teaching resource, focusing on its connections with History education, anti-racist education, and decolonial perspectives. It is a qualitative bibliographic study, based on a survey of scientific articles published between 2016 and 2026. The searches were carried out in different databases, resulting in the selection of 11 articles that made up the *corpus* of the analysis. The studies were organized into three categories: Rap as a teaching resource in History education; rap, anti-racist education, and ethnic-racial relations; and rap, decoloniality, peripheral knowledge, and the production of counter-narratives. The results indicate that rap has been used as a source, language, and cultural practice capable of bringing school knowledge closer to students' experiences, encouraging discussions about racism, and valuing knowledge and narratives that have been historically marginalized. The analysis also shows that its educational potential depends on how it is mediated in the school setting and that there are still gaps in content aimed at High School and in connecting rap with history teaching and decolonial perspectives.

RESUMO

Este artigo analisa a produção acadêmica brasileira sobre a utilização do rap como recurso pedagógico, com atenção às suas relações com o ensino de História, a educação antirracista e as perspectivas decoloniais. Trata-se de uma pesquisa qualitativa de natureza bibliográfica, realizada a partir do levantamento de artigos científicos publicados entre os anos de 2016 e 2026. As buscas foram realizadas em diferentes bases de dados, resultando na seleção de 11 artigos que compuseram o *corpus* da análise. Os estudos foram organizados em três categorias: rap como recurso pedagógico no ensino de História; rap, educação antirracista e relações étnico-raciais; e rap, decolonialidade, saberes periféricos e produção de contranarrativas. Os resultados indicam que o rap vem sendo mobilizado como fonte, linguagem e prática cultural capaz de aproximar conhecimentos escolares das experiências dos estudantes, favorecer discussões sobre racismo e valorizar saberes e narrativas historicamente marginalizados. A análise evidencia, ainda, que seu potencial pedagógico depende das mediações realizadas no espaço escolar e que permanecem lacunas na produção voltada ao Ensino Médio e à articulação entre rap, ensino de História e perspectivas decoloniais.

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Introduction

Paulo Freire says that 'Nobody starts by reading the word, because before the word, what we have to read, available to us, is the world' (Freire, 2021). In this sense, rap can be understood as an expression of this reading of the world, as its lyrics develop and communicate perceptions about experiences, conflicts, inequalities, and social relationships. More than just a strictly musical expression, it is a cultural practice through which individuals and social groups produce and share interpretations about the reality they are part of (Camargos, 2015).

In Brazil, this social dimension of rap is related to the political, economic, and social transformations experienced particularly by populations living in urban peripheries. Roberto Camargos, when discussing its trajectory in the country, characterizes rap as the "bastard child of art" (Camargos, 2015, p. 12), highlighting its marginalized position within certain spaces of cultural legitimization. During the process of redemocratization, especially in the final decades of the 20th century, rap became established as a form of expression for historically marginalized groups, addressing issues related to social inequality, violence, and living conditions in urban peripheries. Its lyrics can therefore be analyzed as cultural productions that provide access to particular historical experiences and perspectives, although, as Camargos (2015, p. 26) emphasizes, they should not be regarded "[...] as indisputable facts and truths about the past." Thus, they should be understood as productions that document, interpret, and critically examine social experiences from situated perspectives.

This cultural and social character also allows rap to be understood as a space for the development and circulation of knowledge, memories, and experiences, extending its possibilities beyond the musical dimension. In the educational field, this characteristic can foster connections between the knowledge developed through students' everyday experiences and formal teaching and learning processes. In this regard, Brazilian research has investigated rap as a pedagogical resource, a means of addressing curricular content, and a way of bridging school knowledge and students' sociocultural experiences.

Oliveira (2020), for example, understands rap as a transdisciplinary pedagogical resource, highlighting its potential for working across different fields of knowledge. In History education, research and accounts of teaching experiences have also discussed its use in addressing historical content, culture, memory, and social experiences, as demonstrated by the studies of Lambert and Souto (2018) on the potential of rap as a tool for reflection and innovation in teaching practice.

This discussion becomes particularly relevant when connected to Education for Ethnic-Racial Relations (*Educação para as Relações Étnico-Raciais* - ERER), especially given the need to ensure the effective implementation of Law No. 10,639/2003 (Brasil, 2003). In this context, rap can provide an opportunity to incorporate Black and peripheral cultural references into the school environment, contributing to critical discussions of forms of representation, racial inequalities, and historical processes of marginalization.

Recent studies (Avelino, 2024; Pires, 2024) have linked Hip Hop culture and History education to antiracist perspectives and the implementation of Law No. 10,639/03, highlighting opportunities for incorporating these cultural expressions into curricular practices. Experiences conducted in elementary and lower secondary education (Jorge, 2016), as well as other initiatives in public education (Tejera; Siqueira Junior, 2025), have also connected rap to the appreciation of Black culture, antiracist education, and the development of culturally relevant pedagogical practices.

At the same time, the use of rap in education should not be understood merely as a strategy to make classes more engaging, since the studies analyzed present it as a form of expression, a cultural practice, and a means of producing knowledge. Its presence in the school environment therefore creates opportunities to critically examine knowledge, experiences, and forms of social representation. It is within this context that the present literature review is situated.

We understand that, although the use of rap in educational practices has been the subject of various studies, it remains necessary to examine how this body of academic research has characterized its pedagogical potential and which dimensions have received the greatest attention. Thus, rather than simply compiling studies that use rap in school activities, the aim is to understand the convergences and specific characteristics found in this body of research, particularly regarding History education, antiracist education, ethnic-racial relations, and decolonial perspectives.

In light of these considerations, this article addresses the following research question: How has Brazilian academic research published between 2016 and 2026 approached rap as a pedagogical resource in education, particularly in relation to History education, antiracist education, and decolonial perspectives?

The general objective is to analyze Brazilian academic research published between 2016 and 2026 on the use of rap in pedagogical practices, identifying the main approaches, possibilities, and trends found in these studies. Specifically, the study seeks to: a) identify how rap is employed as a pedagogical resource; b) analyze the relationships established between

rap, History education, and education for ethnic-racial relations; and c) discuss the presence of perspectives related to decoloniality, peripheral knowledge, and the production of counter-narratives.

To achieve these objectives, a literature search was conducted for scientific articles published in Portuguese between 2016 and 2026, selected based on their relevance to rap and teaching practices. Studies conducted in both elementary and lower secondary education and upper secondary education were considered, given the relatively limited number of studies specifically focused on upper secondary education. This approach allowed the corpus to be expanded without losing sight of the central object of the investigation. The analysis of the selected studies made it possible to organize the literature into three thematic categories, discussed in the Results and Discussion section.

Art and peripheral voices

Rap, as a manifestation of Hip Hop culture, constitutes a form of cultural expression connected to the social, territorial, and political experiences of Black and peripheral populations. Its language combines music, orality, poetry, memory, and social criticism, enabling the development and circulation of narratives about individual and collective experiences. In this regard, Camargos (2015, p. 15) observes that, as rap artists "[...] descend to the historical ground on which they stand," they "[...] draw from the sources of experience and everyday life," highlighting the relationship between this cultural production and individuals' lived experiences.

This dimension brings rap closer to a conception of education that recognizes individuals and their experiences as relevant elements of the educational process. According to Freire (2019), education presupposes dialogue with students' realities and enables critical reflection on the concrete conditions in which they live. Gomes (2003), in turn, when discussing education, Black identity, and teacher education, emphasizes the importance of considering racial relations and identity formation processes within educational settings. From this perspective, cultural expressions that are part of students' experiences can create opportunities for dialogue between school knowledge and social reality.

Among other authors who address this issue, Oliveira (2020) identifies possibilities for using rap as a pedagogical resource across different subject areas and educational levels, while Teperman (2015) contributes to understanding it as a cultural practice associated with individuals, territories, and specific forms of discourse production and circulation. Its pedagogical use depends on the mediation strategies employed.

This issue becomes particularly relevant when rap is incorporated into History education. Its lyrics may address historical events, memories, conflicts, inequalities, and the experiences of different social groups, serving as forms of expression through which students

can establish connections between the past and the present. From this perspective, Lambert and Souto (2018), when discussing rap in the context of teacher education, highlight opportunities to use this form of expression to encourage reflection on social reality and educational practice. Avelino (2024), in turn, emphasizes the potential of rap for History education from an antiracist perspective, highlighting the incorporation of music into historiography as a resource capable of contributing to new understandings of different social and cultural contexts (Avelino, 2024).

This connection is also related to the demands of Education for Ethnic-Racial Relations, particularly following the enactment of Law No. 10,639/2003. Incorporating rap into History education can broaden the range of sources and forms of expression used in the classroom and encourage discussions of Black and peripheral experiences that do not always occupy a central position in school narratives. This does not mean replacing systematically organized historical knowledge with rap, but rather expanding the possibilities for constructing historical knowledge by integrating different sources, forms of expression, and perspectives.

The discussion of which individuals, experiences, and forms of knowledge are recognized as legitimate within the curriculum connects the debate on rap and History education to decolonial perspectives. Quijano (2005) understands coloniality as the persistence of structures of power and social classification established during the colonial process, which extend beyond the formal period of colonization. When discussing the new global pattern of power, the author argues that Europe concentrated under its hegemony control over subjectivity, culture, and, particularly, knowledge and the production of knowledge (Quijano, 2005). This formulation makes it possible to critically examine not only which forms of knowledge are taught, but also which individuals and modes of knowledge production are recognized as legitimate within the school environment.

In this regard, Miranda and Riasco (2016) discuss decolonial pedagogies and interculturality as approaches to confronting historical processes of subalternization and developing antiracist educational practices. The decolonial perspective thus contributes to shifting the discussion from the mere use of a cultural expression to an analysis of the power relations that permeate the production, legitimization, and circulation of knowledge. Within this framework, rap can be understood as a form of expression capable of producing and circulating narratives constructed from the experiences, territories, and perspectives of historically marginalized individuals and groups.

In this context, the notion of counter-narrative becomes relevant to understanding this process. The concept provides a framework for examining the production of narratives that challenge hegemonic perspectives, operating through a “counter-hegemonic specificity that first deconstructs and then reinterprets and constructs a narrative different from the dominant

discourse" (Reis, 2012, p. 25). In this way, counter-narratives incorporate the experiences, memories, and interpretations of historically subalternized individuals and groups. From this perspective, rap can serve as a space for expressing Black and peripheral experiences and, when integrated into critical pedagogical practices, contribute to questioning historically naturalized narratives.

Thus, the literature examined understands rap as a cultural practice and a form of social expression, connecting it to opportunities for dialogue between experience and education and, subsequently, to History education, antiracist education, and discussions of coloniality and the production of counter-narratives. Its pedagogical potential does not lie simply in its presence in schools, but in the opportunities it creates for critical interpretation, contextualization, and knowledge production. Based on this understanding, the present literature review analyzes the selected studies on rap and education, seeking to identify their contributions and the different meanings attributed to the use of this form of expression in the educational field.

Methodology

The methodological approach of this study is linked to the development of an ongoing master's research. As a theoretical and exploratory stage of this broader investigation, this text is characterized as a qualitative bibliographic research, developed from the analysis of scientific articles that address the use of rap in educational contexts.

The choice of a qualitative approach is related to the goal of understanding trends, approaches, focuses, and possibilities present in the selected academic production, taking into account the meanings attributed to rap as a teaching resource and cultural practice. In this sense, bibliographic research proves to be suitable for the purpose of this study, since, according to Gil, "[...] bibliographic research is carried out based on material that has already been produced, mainly consisting of books and scientific articles." (Gil, 2008, p. 44).

The research *corpus* was defined based on previously established criteria. Only scientific articles published between 2016 and 2026 in Portuguese were considered, which explicitly related rap to teaching or learning practices in pedagogical contexts, especially those linked to History education. Works that focused solely on rap in its musical, artistic, or sociological dimension, without connecting it to educational processes, were excluded. Studies that didn't match the defined educational levels and contexts for the review or that were duplicates of studies found in other databases were also disregarded.

In the survey, we covered different stages of Basic Education. It's important to point out that, although the main focus of the master's research is directed at High School, this review also included articles that deal with Elementary School. This methodological choice was made due to the smaller number of studies specifically focused on High School in the sources

we found. Including these works not only helped fill this gap but also broadened the understanding of the teaching strategies used with rap, identifying trends that go across different stages of Basic Education and that will serve as a foundation for continuing the dissertation.

The literature searches were carried out in the databases SciELO, Educ@, OasisBR, Web of Science, Scopus, JSTOR, Google Scholar, and Portal de Periódicos CAPES. For the location of the studies, the descriptors were used “Rap”, “Ensino de História” (History Teaching), “Educação Antirracista” (Anti-Racist Education), and “Decolonialidade” (Decoloniality), used in a combined way, considering the search options available in each database. The combinations of terms were used with the aim of finding academic works that connected rap to teaching, especially History Teaching, anti-racist education, and decolonial perspectives. The literature review was conducted over the months of August and September, covering works published from 2016 through August 2026.

Initially, 509 works were identified, distributed across the consulted platforms: 22 on SciELO, 1 on Educ@, 94 on OasisBR, 5 on Web of Science, 11 on Scopus, 1 on JSTOR, and 375 on Google Scholar. To refine this amount and arrive at the analysis *corpus*, the works went through a systematic filtering process. First, duplicate publications across the databases were removed. Then, the titles and abstracts were carefully read to discard research that didn’t match the theme or that focused exclusively on rap in its musical, artistic, and sociological dimension, without any educational link. The texts that passed this preliminary screening were downloaded and selected for full reading. During this complete reading, studies that did not fit the scope of the research, such as those aimed exclusively at higher education, were definitively excluded.

From this refinement process, 11 articles were selected to form the final *corpus* of the review, with 4 coming from SciELO, 2 from OasisBR, 1 from the Web of Science, and 4 from Google Scholar. The result found in Educ@ corresponded to an article already identified in another journal, while the works found in Scopus were not included in the *corpus* because they did not meet the established criteria or were duplicates of articles found in other databases. The work identified in JSTOR was also excluded because it dealt with higher education, which did not match the focus of the current study. Thus, after completing the eligibility stage, an analytical *corpus* of 11 scientific articles was consolidated, which were then subjected to reading and analysis. The selected articles are presented below in Table 1.

Table 1.

Articles that make up the research corpus.

Author(s)	Year	Title	Location base
Florindo Fernandes; Martins; Paulino	2016	National rap: Black youth and the poetic-musical experience in the classroom	SciELO
Jorge, Marcos	2016	Pedagogical action for the prevention of racist practices in schools: Perceptions of racism among sixth-grade Elementary School students	SciELO
Santos Martins, Matheus	2023	Challenges and contributions of rap for a plural and decolonial teaching practice in History	Google Scholar
Pires, Regis Alves	2024	Telling History through Hip Hop in the everyday life of History classes: Contributions to the application of Law No. 10.639/03 in Basic Education	Google Scholar
Silva; Rocha Damasceno	2024	Teaching practice and the recognition of peripheral experiences in History teaching through rap and funk: A teaching-learning proposal	SciELO
Vieira et al.	2024	Rap as a transformative tool in education: Focusing on rap in a public school in the city of Rio de Janeiro	SciELO
Oliveira; Moreno	2021	Female rap and popular education: A proposal for History class	Google Scholar
Santos; Peralta	2021	Socio-education and the right to storytelling: On the social meanings of rap	OasisBR
Paim; Gonzaga	2025	Rap in the experience of becoming a History teacher	OasisBR
Silva et al.	2025	Listen to Me! Rap and street poetry in the school context	Google Scholar
Tejera; Siqueira Junior	2025	Rap and rhyme battles at school: Experiences based on Hip Hop pedagogy	Web of Science

Source: Prepared by the authors (2026), based on the bibliographic survey conducted.

In the next section, we present a descriptive and interpretive analysis of the *corpus*, listing three emerging categories based on the reading and interpretation of the selected articles.

Results and discussions

The analysis of the 11 selected articles made it possible to identify different ways of understanding and using rap in education, especially in its connection with teaching History, anti-racist education, and valuing knowledge and narratives produced by historically marginalized people. Even though the studies have different subjects, school contexts, and methods, there's a common understanding of rap as a cultural expression that can go beyond mere entertainment and take on educational, formative, and social roles.

Organizing the studies into three analytical categories makes it possible to see different aspects of this use. The first focuses on rap as a teaching tool and on expanding methodological possibilities in History education; the second brings together works that emphasize anti-racist education and ethnic-racial relations; and the third connects rap to decoloniality, peripheral knowledge, and the creation of counter-narratives. These aspects aren't completely separate, but they help highlight different emphases found across the literature analyzed.

Rap as a teaching tool in History Education

The first category brings together studies, such as those conducted by Florindo Fernandes, Martins and Paulino (2016), Jorge (2016), and Silva and Rocha Damasceno (2024), that emphasize the potential of rap and musical expressions associated with youth culture as resources for developing pedagogical practices in History education. In these studies, the central issue is not initially the use of rap as specific historical content, but rather the possibility of expanding the forms of expression, sources, and strategies employed by teachers to establish connections between school subjects and students' social experiences.

This perspective can be observed in the study by Silva and Rocha Damasceno (2024). The study presents teaching proposals that recognize rap and funk as musical sources for History classes, drawing on a dialogical teaching approach inspired by Paulo Freire. The argument is based on the recognition that these genres are commonly created and consumed by young people from urban peripheries while also frequently being subjected to social discrimination.

The most significant aspect of the study by Silva and Rocha Damasceno (2024), within this category, lies in its understanding of music as a means of establishing a direct dialogue between school knowledge and students' experiences. In this sense, the use of rap and funk is

presented not merely as a strategy to make classes more engaging, but as a way of bringing the learning process closer to the social and cultural environments in which students live. In turn, this research aligns with the work of Florindo Fernandes, Martins and Paulino (2016), which also emphasizes that the "recognition of students' worldviews can foster the development of a pedagogical dialogue capable of promoting a reinterpretation of their reality, legitimizing their knowledge within the teaching process" (Silva; Rocha Damasceno, 2024, p. 215).

This connection is also evident in Jorge's (2016) research. Although the study is directly concerned with discussions of racism, its pedagogical experience highlights, within this category, the importance of using cultural expressions familiar to students as mediating elements in the educational process. The activities developed in History classes incorporated rap and funk music to discuss racism and African and Afro-Brazilian culture.

The reported findings indicate that student participation was particularly significant when activities were structured around cultural expressions familiar to their everyday lives, an aspect also identified by Jorge (2016, p. 86), who observed that "[...] students participated actively and with great enthusiasm, particularly when the activities were structured around cultural expressions." This finding demonstrates that connecting youth culture with school knowledge can encourage student participation and create opportunities to discuss historical and social issues through forms of expression with which students are familiar. At the same time, the study demonstrates that this connection can generate discussions extending beyond the initially proposed topic, as students related racism to other experiences of prejudice encountered in their everyday lives.

Music thus comes to be understood as material that can be analyzed, interpreted, and critically examined from a pedagogical perspective, establishing connections between cultural expressions and historical and social processes. A common characteristic emerges from the studies analyzed: The use of rap is not justified exclusively by its proximity to young people's interests. Its pedagogical potential stems from the possibility of transforming a cultural expression present in students' everyday lives into an object of analysis, reflection, and the production of school knowledge. This perspective is supported by Camargos (2015), who argues that rap productions constitute forms through which young people express their experiences and interpretations of the world, since their lyrics address everyday life and individual and collective situations and experiences, expressing different ways of relating to society (Camargos, 2015, p. 61). This distinction prevents rap from being reduced to a merely motivational or recreational strategy.

At the same time, these studies demonstrate that incorporating rap into educational practices entails broadening the very conception of sources and forms of expression in History education. The presence of music in the classroom makes it possible to address not only information about the past, but also discourses, experiences, identities, and interpretations produced by different social actors. In this sense, the pedagogical use of rap can help connect

systematically organized historical knowledge with students' lived experiences. As Camargos (2015, p. 15) observes, *rappers* "[...] draw from the sources of experience and everyday life," indicating that these cultural productions emerge from the social realities experienced by their creators.

However, the studies in this first category also indicate that this methodological potential is inseparable from social and political issues. Rap is used as a pedagogical resource precisely because it conveys experiences and discourses that enable critical examination of issues present in society. Thus, the methodological dimension identified in this category serves as an entry point for issues that will be explored in greater depth in the following category.

Rap, anti-racist education, and ethnic-racial relations

The second category brings together studies such as those by Pires (2024), Silva et al. (2025), Tejera and Siqueira Junior (2025), and Vieira et al. (2024), which connect the pedagogical use of rap to discussions of racism, diversity, ethnic-racial relations, and the appreciation of Black and peripheral culture. Rather than presenting rap merely as a means of conveying content related to these topics, the studies analyzed converge in understanding it as a form of expression capable of bringing the school environment closer to students' social and cultural experiences, creating opportunities for listening, expression, and critical examination of the relationships that permeate their everyday lives.

This connection between culture, experience, and education emerges significantly in several of the approaches analyzed. In the study by Silva et al. (2025), the use of Rap and Street Poetry enabled discussions that extended beyond the social markers initially addressed, allowing students to establish connections between their own experiences and the situations portrayed in the cultural productions used during the workshop. As Silva et al. (2025, pp. 11-12) emphasize, "the 'Listen to Me!' workshop, through Rap and Street Poetry, brought criticism, reflection, and deconstruction," reinforcing the connection between the realities experienced by public school students and those represented in the songs and poems. In this sense, rap emerges as a form of expression through which concrete social experiences can enter the school environment and become subjects of reflection.

This appreciation of students' experiences also aligns with the findings presented by Tejera and Siqueira Junior (2025), who discuss pedagogical experiences grounded in Hip Hop pedagogy. According to the authors, this perspective makes it possible to value students' life experiences and peripheral popular culture, contributing to the self-esteem of historically excluded groups. Thus, the studies converge in suggesting that the antiracist nature of these practices derives not only from the topics addressed but also from the recognition of individuals and cultural repertoires that have traditionally occupied marginalized positions

within the school curriculum. Rap therefore operates not only as an object of study but also as a form of expression and meaning-making within schools.

The dimensions of listening and participation are further explored in the research by Vieira et al. (2024). Through the development of dialogical pedagogical practices, the study facilitated shared reading, collective discussions, and connections between the verses examined and students' personal experiences. Vieira et al. (2024, p. 15) emphasize that this process enabled students to "actively interpret the verses of the poetry," establishing connections with their own experiences. The relationship between this study and those previously mentioned suggests that the presence of rap in schools has greater potential when associated with practices that do not merely introduce students to a cultural production but position them as active participants and interlocutors in the pedagogical process.

This participatory dimension is also evident in the work of Pires (2024), which connects Hip Hop to History education and the implementation of Law No. 10,639/03. Pires (2024, p. 5) highlights the possibility of students learning about the African continent through antiracist lyrics produced by individuals associated with the Hip Hop movement and, based on this experience, creating their own narratives within this musical genre, "[...] which allows us to reconstruct this Africa in our everyday lives." In this sense, rap can contribute to broadening approaches to African and Afro-Brazilian history and culture, bringing this knowledge closer to the experiences and forms of expression present in students' everyday lives.

The connections among these studies therefore reveal a progression from the appreciation of experience to listening and student participation. Although the methodological strategies differ (workshops, focus groups, rap battles, dialogical practices, and approaches related to History education), the studies converge in recognizing that Black and peripheral cultural expressions can create conditions for discussing issues related to racism and inequality through individuals, their experiences, and their cultural repertoires. From this perspective, antiracist education is not limited to incorporating content about Black populations into the curriculum but also involves creating spaces for expression, dialogue, and recognition.

This discussion is particularly relevant to History education, as rap can facilitate engagement with ethnic-racial relations, as well as contemporary experiences and cultural productions, establishing connections with historical processes of racialization, inequality, and resistance. In this sense, its use can contribute to broadening approaches to African and Afro-Brazilian history and culture beyond perspectives focused exclusively on slavery.

Taken together, the studies analyzed demonstrate that rap can provide a space for listening, cultural appreciation, and critical examination of racial relations. However, there remains a need to explore further how these possibilities can be integrated into History education, particularly in developing practices that connect students' experiences, Black and peripheral culture, and education for ethnic-racial relations.

Rap, decoloniality, and the production of counter-narratives

The third category shifts the analysis toward an epistemological dimension, drawing on the contributions of Oliveira and Moreno (2021), Paim and Gonzaga (2025), Santos Martins (2023), and Santos and Peralta (2021). It examines not only what can be discussed through rap, but also which forms of knowledge, narratives, and individuals come to be recognized as legitimate when this cultural expression is incorporated into History education. The studies included in this category make it possible to critically examine the selection and hierarchization of school knowledge, particularly in light of the presence of Black, peripheral, and popular forms of knowledge in spaces historically characterized by Eurocentric dominance in knowledge production.

The study by Santos and Peralta (2021) contributes to this discussion by presenting an experience involving adolescents serving socioeducational measures. Through rap workshops, the study analyzes the participants' productions and their social meanings, relating them to experiences of inequality, marginalization, and constraints on the imagination. Rather than understanding these productions merely as expressions of individual experiences, the study makes it possible to recognize that individuals living in contexts of marginalization also develop interpretations of social reality based on their own cultural repertoires. This dimension is highlighted by the authors when they state that "the imagination makes it possible to establish connections between individual experience and the structural conditions of social inequality" (Santos; Peralta, 2021, p. 564).

The discussion of authorship and representation takes center stage in the studies by Oliveira and Moreno (2021) and Santos Martins (2023). The former connects the cultural productions of Black and peripheral female performers to theoretical frameworks of decoloniality, Black feminism, and Popular Education, while the latter questions the invisibilization of narratives produced by colonized groups and proposes the use of alternative sources in History education. In the study by Oliveira and Moreno (2021), this perspective is associated with an understanding of "decoloniality as a possibility for constructing new forms of knowledge and recognizing women, particularly Black women, as central political subjects in history and culture" (Oliveira; Moreno, 2021, p. 5). Taken together, these studies shift the discussion from the mere inclusion of content toward reflection on who produces the narratives used to interpret historical experience and which sources are recognized as legitimate within the school environment.

This issue also emerges in the research by Paim and Gonzaga (2025), which discusses the exclusion of knowledge produced in peripheral communities from academic research,

curricular frameworks, and educational institutions. Drawing on teachers' accounts and elements of oral history, the study highlights different ways of incorporating rap into teaching practices. Its contribution to this category lies in understanding the periphery not merely as a space about which knowledge is produced, but also as a space that produces knowledge. This understanding aligns with the perspective presented by Paim and Gonzaga (2025), who advocate considering rap as a decolonial pedagogy and as a means of acknowledging "other knowledges" and "other pedagogies," beyond its use as a classroom tool (Paim; Gonzaga, 2025, pp. 136–137). From this perspective, rap moves beyond an exclusively instrumental role and comes to be regarded as part of a cultural repertoire through which individuals from peripheral communities interpret their reality and develop knowledge about their social experiences.

Based on these studies, the notion of counter-narrative (Reis, 2012) becomes relevant to understanding the role of rap in History education. The productions analyzed can be understood as "narratives" that challenge hegemonic perspectives by broadening the range of individuals, experiences, and interpretations considered in the construction of historical knowledge. The very legitimacy of rap in History education can be associated with the possibility of understanding how specific social groups, particularly those belonging to the working classes, represent the reality in which they live (Santos Martins, 2023, p. 47). In this sense, a counter-narrative need not be understood as replacing one narrative with another, but rather as an opportunity to question the existence of a single legitimate perspective on a particular historical process.

This dimension aligns with the decolonial perspective because it involves questioning the power relations that permeate the production, selection, and legitimization of historical knowledge within schools. In this regard, the critical interculturality proposed by Walsh (2009) challenges processes of racialization, subalternization, and inferiorization, while seeking to make different ways of being, living, and knowing visible and to construct "other ways" of thinking, learning, and teaching (Walsh, 2009, p. 25). Incorporating rap into History education may therefore mean more than expanding the range of sources: it can create opportunities for Black and peripheral cultural productions to be recognized as forms of interpreting reality, constructing memory, and producing knowledge.

At the same time, the review indicates that the studies analyzed focus primarily on pedagogical experiences, proposals for using rap, and reflections on its decolonial potential. There remains, therefore, a need to investigate further how these shifts can be concretely developed in History teaching practices and perceived by students.

Final Considerations

This article aimed to analyze Brazilian academic production, published between 2016 and 2026, on the use of rap in educational practices, identifying its main approaches,

possibilities, and trends, focusing on its relations with History teaching, anti-racist education, and decolonial perspectives. The analysis of the selected academic work made it possible to identify, categorize, and discuss how rap has been incorporated into Brazilian educational discussions, acting as a powerful way to connect youth cultural practices with teaching and learning processes. The studies reviewed show different ways of using this cultural expression, highlighting its use as a teaching resource in various basic education contexts.

In History teaching, rap can serve as a source, language, and resource for questioning historical and social content, bringing school knowledge closer to students' experiences. In this sense, its legitimacy for teaching History is also linked to the ability to understand how social groups, especially from popular classes, represent the reality they live in, as well as highlighting connections between the pedagogical use of rap, anti-racist education, and the implementation of Law No. 10.639/03, particularly in discussions about identity, Black culture, racism, and valuing historically marginalized experiences.

Despite these potentialities, the survey shows signs of gaps in the analyzed production: While studies demonstrating the didactic possibilities of rap are recurrent, its more systematic connection with History teaching, the decolonial perspective, and the construction of counter-narratives still appears less consolidated. This gap is particularly relevant for research seeking to understand rap not just as a methodological tool, but as a way to mediate pedagogical practices aimed at Education for Ethnic-Racial Relations and at questioning historically legitimized narratives in the school setting.

It becomes clear that there is a need to avoid an essentialized or automatic understanding of rap as necessarily decolonial and emancipatory. Its educational potential fundamentally depends on the pedagogical mediations carried out, the selection of works, the context of its creation, and the way its content is problematized. When critically inserted into the school environment, rap can challenge hegemonic narratives and broaden the recognition of different knowledge and experiences. Moreover, the limited presence of studies specifically focused on high school in the analyzed corpus reinforces the urgency of expanding research on the particularities of working with this language at this stage of education.

In this way, the review allowed the research to be positioned in relation to knowledge that has already been produced and to identify possibilities for further exploration. The challenge is not just to show that rap can be used pedagogically, but to understand how its incorporation into History teaching can contribute to practices committed to anti-racist education, the appreciation of historically marginalized knowledge, and the construction of counter-narratives. In this sense, the master's research that underpins this study will seek to deepen the relationships between rap, History teaching, Education for Ethnic-Racial Relations, and a decolonial perspective, investigating its possibilities as a means to mediate other ways of reading and interpreting historical knowledge.

Ethics statement

This study was conducted in accordance with the ethical principles applicable to scientific research. Participation of respondents was voluntary, with free and informed consent, ensuring anonymity, data confidentiality, and the right to withdraw at any time. All sources used were properly cited, ensuring academic integrity and respect for research ethics guidelines.

Conflict of interest statement

The authors state that they do not have any financial, commercial, personal, or academic interests that could have influenced the results or interpretation of this manuscript.

Declaration of Artificial Intelligence use

Generative Artificial Intelligence tools were used exclusively for language editing tasks, reference standardization, and improving textual clarity. The tools were not used to generate ideas, hypotheses, interpretations, analyses, results, or scientific conclusions. The authors confirm that the manuscript does not contain content fabricated, manipulated, or fully produced by AI, and that all information was manually verified. The authors take full ethical and scientific responsibility for the final content.

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Data availability

The data that support the results of this research are fully contained in the article itself.

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