

# The Use of Rap to Combat Linguistic Racism: a Didactic Sequence for Teaching Portuguese Language / *O Uso do Rap no Combate ao Racismo Linguístico: uma Sequência Didática para o Ensino de Língua Portuguesa*

*Eliane Laurindo Batista* \*

Licensed professional in Literature from the Universidade Estadual de Minas Gerais (UEMG).

 <https://orcid.org/0000-0002-3144-8751>

*Joane Marieli Pereira Caetano* \*\*

Holds a PhD and a master's degree in Cognition and Language from the Universidade Estadual do Norte Fluminense. Professor at Universidade do Estado de Minas Gerais (UEMG).

 <https://orcid.org/0000-0002-2996-3666>

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## ABSTRACT

In this work, based on the discussion about how to intervene in the impact of linguistic racism through the teaching of Portuguese, we intend to propose a Didactic Sequence, using the Rap genre, whose Modules will encourage an anti-racist pedagogical practice. Specifically, the aim is to understand linguistic racism and analyze its modus operandi in Brazil; to analyze the recognition of the Afro-Brazilian vernacular, also known as pretuguese, and its flagrant absence in educational practices and, finally, to propose a methodological suggestion to combat linguistic racism. Methodologically, this is a qualitative study. Firstly, a bibliographical review was carried out with the theoretical support of Silva (2004) on the history of the Portuguese language; Nascimento (2019), Gonzalez (1983) (1988), who address the relationship between race and language; Souza (2011) analyzed the didactic contributions for working with the genre chosen for this proposal, rap; with a view to preparing the didactic sequence, it was based on the authors Dolz, Noverraz and Schneuwly (2004). In the second stage, a methodological suggestion for a Didactic Sequence with the rap genre is presented, focusing the discussion on linguistic racism. The results showed the existence of Linguistic Racism, in that it highlighted how certain linguistic variants of non-white origin are stigmatized and devalued. The study also recognized the transformative potential of Rap as a decolonizing tool to overcome Portuguese language teaching based on the Eurocentric model.

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 [Eliane.tombs@hotmail.com](mailto:Eliane.tombs@hotmail.com)

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 [joane.caetano@uemg.br](mailto:joane.caetano@uemg.br)

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## RESUMO

Neste trabalho, a partir da discussão sobre como intervir no impacto do racismo linguístico através do ensino da Língua Portuguesa, pretende-se propor uma Sequência Didática, utilizando o gênero Rap, cujos Módulos incentivarão uma prática pedagógica antirracista. Especificamente, objetiva-se contextualizar compreender o racismo linguístico e analisar o seu *modus operandi* no Brasil; analisar o reconhecimento do vernáculo afro-brasileiro, também conhecido como pretuguês, e sua ausência flagrante nas práticas educacionais e, por fim, propor uma sugestão metodológica interventiva no combate ao racismo linguístico. Metodologicamente, será desenvolvida uma pesquisa de cunho qualitativo. Em um primeiro momento, recorreu-se a uma revisão bibliográfica com aporte teórico de Silva (2004) sobre a história da Língua Portuguesa; Nascimento (2019), Gonzalez (1983) (1988), que abordam a relação entre raça e linguagem; Souza (2011) em análise das contribuições didáticas para o trabalho com gênero escolhido para esta proposição, o rap; com vistas à elaboração da sequência didática, pautou-se nos autores Dolz, Noverraz e Schneuwly (2004). Em uma segunda etapa, apresenta-se uma sugestão metodológica de Sequência Didática com o gênero rap focalizando a discussão no racismo linguístico. Como resultados, pode-se evidenciar a existência do Racismo Linguístico, na medida em que destacou como determinadas variantes linguísticas de origem não-branca são estigmatizadas e desvalorizadas. O estudo também reconheceu o potencial transformador do Rap como ferramenta de descolonização para superar o ensino da Língua Portuguesa baseado no modelo eurocêntrico.

**PALAVRAS-CHAVE:** Racismo Linguístico; Rap; Ensino de Língua Portuguesa.

## 1 Introduction

Brazilian Portuguese is the result of the union of Portuguese from Portugal with Amerindian, African and other languages. In colonial Brazil, the language of the colonizers was present, as well as that of the native peoples and, later, that of the Africans, who were brought over during the period of slavery. The subordinate peoples adapted their own languages to European Portuguese to help them communicate with the colonizers. In this sense, Teyssier (2014) states that Tupi, the main indigenous language, became the general language. The author also recalls how this Tupi was more simplified, as the Jesuits developed a grammar for the indigenous language. For a long time, these different languages coexisted until practices were implemented to eliminate the languages, such as the Directory of the Marquês de Pombal. This directory banned the use of these languages, establishing Portuguese as the only official language in Brazil.

As a result of these discriminatory policies, mother tongue teaching in Brazil focused on the grammar of the European language. Today, the presence of a traditional grammar model is still evident in Brazilian guidelines. As a consequence, it can be reinforced that students do not speak their own language properly.

Therefore, when basic education establishes the teaching of the Portuguese language taking into account only traditional European grammar, including practices related to orality, it tends to exclude the contributions of Amerindian and African languages, which are increasingly sidelined

and marginalized in pedagogical approaches. As a result, this scenario favors the emergence of prejudiced linguistic attitudes.

This research seeks to address the impact of linguistic racism in Portuguese language teaching. The overall aim is to propose a Didactic Sequence (DS) to promote an anti-racist pedagogical practice. The research, of a qualitative nature, begins with a bibliographical review addressing linguistic racism and analyzing its *modus operandi* in Brazil. Authors such as Silva, Nascimento, Gonzalez and Souza are referenced. The didactic sequence is based on the principles of Dolz, Noverraz and Schneuwly. The study culminates in a proposal methodological proposal of Didactic Sequence, centered on the rap genre, to specifically address the theme of linguistic racism.

## 2 Relations between Linguistic Racism and an anti-racist pedagogical practice: the rap genre in Portuguese language teaching

Linguistic racism, according to Nascimento (2019), results from the union of racial, social and linguistic prejudices, culminating in the exclusion of non-white people. In addition, this phenomenon focuses on the racial dimension, considering the historical, cultural and social factors of violence experienced by black and indigenous people, silencing their linguistic variations and marginalizing them as different, wrong and inadequate. This mechanism reinforces exclusion and marginalization in society, manifesting itself in the erasure of the Afro-Brazilian vernacular and direct discrimination through words or linguistic expressions, disregarding African contributions.

In Brazil, Linguistic Racism manifests itself mainly through the depreciation of *pretugues*, the Afro-Brazilian vernacular, "which is nothing more than the mark of the Africanization of the Portuguese spoken in Brazil" (Gonzalez, 1988, p.70). Africans and their descendants are largely responsible for the dissemination of the Portuguese spoken in Brazil (Silva, 2004), and *pretugues* is part of the process of Africanization of the Portuguese language in Brazil. As an example of this, Gonzalez cites a mark of Africanization related to the difficulty in pronouncing the *l* phoneme:

It's funny how they make fun of us when we say we're Framengo. They call us ignorant, saying that we speak wrong. And suddenly they ignore the fact that the presence of that *r* in place of the *l* is nothing more than the linguistic mark of an African language, in which the *l* doesn't exist. After all, who is ignorant? At the same time, they think it's great that so-called Brazilian speech cuts out the *erres* from verbal infinitives,

condenses você into cê, está into tá and so on. They don't realize that they're speaking *pretugues*." (Gonzalez 1983, p.238 apud Nascimento, 2019, p.54)

Bagno reveals that there was a conditional acceptance of linguistic characteristics considered "Brazilian", as long as they didn't completely defy the traditional norms of the Portuguese language:

The acceptance of "Brazilianisms" was accepted by the "flexible" conservatives, as long as it didn't mean accepting in their entirety the linguistic uses that were in fact more widespread within a black or mestizo majority population, such as variable nominal and verbal agreement, rotacism (*placa > praca*), the delateralization of lh (*palha > paia*), the reorganization of the pronominal framework, etc. (Bagno, 2020, p. 9)

However, the teaching of the Portuguese language is anchored in the molds of the old linguistic colonization, which prioritizes the use and grammar of the language of the colonizers, "this attitude of linguistic vassalage to Portugal not only reveals an elitist and exclusionary national project, but also its racist motivations" (Lucchesi, 2011, p. 99). On the presence of linguistic racism at school and/or in teaching materials, researcher Sheila Souza comments in an interview with CENPEC:

I see schools and textbooks simply putting a block of words, somewhere in the book, that are of African and indigenous origin. They don't bring up the actual contribution of these peoples, the history of the transformation of the language, how long they've been here. There is no attempt or search to demystify the languages that are rejected and give legitimacy and visibility to the words brought by these different peoples, by these different ethnic groups (CENPEC, 2021, n.p.).

In this way, it can be seen that Brazilian education does not encourage discussions, nor does it produce mechanisms to combat linguistic racism in the school environment. The results of this are perpetuations of linguistic racism, the idea that racialized speakers don't speak Portuguese "correctly", which discourages and demotivates the marginalized group from staying in school.

However, it is in artistic expressions, in particular rap, that *pretugues* finds its space and resistance, according to Cerqueira (2020). Rap, part of the hip-hop movement, combines rhythm and poetic rhymes. Originating in Jamaica in the 60s and migrating to the USA, the term "rap" was shortened to "rhythm and poetry" in the 70s. In this context, New York, during intense civil rights struggles in the 1970s, became an epicenter of rap, transforming poor neighborhoods into places of cultural expression (Souza, 2011).

Rap in Brazil emerged in the late 1970s and early 1980s, and its main reference point was the city of São Paulo. Silva (2011) points out that the socio-historical context of the emergence of the musical genre in the country corresponded to the period of military dictatorship, marked by

significant challenges such as hyperinflation, rising unemployment and precarious living conditions. It was against this backdrop that rap began in Brazil. About the first raps:

Rap in São Paulo was still in its infancy, but it already had the basic characteristics of the genre: it was expressed in the voices of young black people, it was realized as an alternative production and it established ruptures with the hegemonic market. (Silva, 1998, p. 6)

Rap is therefore a tool that gives a voice to marginalized communities and is a platform for the expression of hip-hop culture. With this, the genre offers the possibility of rethinking educational practices with the aim of fostering the emancipation of students and the transformation of actions, since rap can enter the school with the aim of giving visibility to a section of the population that is denied, thus providing an anti-racist approach in the classroom.

Rap, through its critical and questioning lyrics about different social aspects, can be an effective way of promoting students' critical thinking and expanding their capacity for analysis and reflection, which is in line with the PCN guidelines:

Considering the different levels of prior knowledge, it is up to the school to promote its expansion so that, progressively, during the eight years of elementary school, each student becomes capable of interpreting different texts that circulate socially, of taking the floor and, as a citizen, of producing effective texts in the most varied situations (Brazil, 1997, p. 21).

The BNCC's guidelines are in line with this perspective, since they mention gender directly in the part related to the parameters for curriculum organization/progression:

Diversify, throughout high school, productions of contemporary youth cultures (slams, videos of different types, commented playlists, raps and other musical genres, etc.), minicounts, nanocounts, bestsellers, Brazilian and foreign youth literature, including African Portuguese-language literature, Afro-Brazilian literature [...] (Brazil, 2018, p. 524)

The documents emphasize the importance of the school broadening the students' prior knowledge throughout elementary school, with the use of varied texts. Another characteristic present in rap is the use of figures of speech, such as metaphor, figures of construction, such as repetition and asyndeton, and, above all, figures of thought, such as antithesis, pleonasm, irony and euphemism, which are fundamental in the construction of the lyrics and highlight the moral aspect present in them. (Fonseca, 2011)

As a discursive genre, rap has the potential to make a significant contribution to teaching, especially when it is taught and explored in the classroom. By using rap as a pedagogical resource, educators can offer students the opportunity to experience a more dynamic and meaningful

learning experience. As such, rap not only belongs to the artistic-musical sphere, but also to the social, political and educational spheres.

The approach to textual genres in Portuguese language teaching, which is essential for developing communicative competence, has been a relevant strategy since the PCN. The debate about which genre to prioritize arises, and in counterpoint to this, Marcuschi (2008) highlights the importance of exposing students to genres present in their daily lives. In this context, this study proposes the use of rap as a pedagogical resource, involving students in the learning process and using this familiar musical genre as an educational tool.

Based on Mendonça's (2006) indications, we understand that the proposal to work with rap should take place through reading and textual production, using Linguistic Analysis (LA) as a complementary alternative, which will need to be based on explicit and organized reflection. LA is a term coined by Geraldi (1984) which, roughly speaking, offers a refreshing approach to exploring the linguistic system and the use of language, especially in the educational context, with the aim of dealing more effectively with grammatical, textual and discursive phenomena (Mendonça, 2006).

The link between AL and the reading and production strands allows students to construct texts in a way that is appropriate for communicative situations, promoting a deeper understanding of language and the use of language, as stated by the authors, Bezerra and Reinaldo:

Thus, practicing this analysis allows students, for example, when reading, to compare texts and reflect on linguistic appropriateness and effects of meaning in texts, trying to understand and appropriate the alternatives that language offers them for their communication. In the production of texts, the students, guided by the teacher, plan according to the given conditions of production, choose linguistic units and structures in order to understand how they work and thus be able to construct their texts in a way that is appropriate to the communicative situations. In rewriting, students are instructed to observe the appropriateness of the choices made in their own texts, seeking to achieve the appropriateness not achieved. (Bezerra and Reinaldo, 2013, p. 38-39)

Therefore, following the guidelines of the aforementioned author, the treatment given to the rap genre, from the perspective of AL practice, will take its textual manifestations as the privileged unit, and not phrases or words in isolation, thus promoting work with genres in an attempt to articulate the text's production conditions with linguistic choices. In this sense, it will be important to promote integration between the teaching strands. With regard to teaching activities, it is recommended that preference be given to open questions aimed at reflective study on the appropriateness and effects of meaning generated by linguistic uses in rap.

The rap pedagogical approach is engaging and relevant to the development of students' language skills, in line with the axes of reading, production, listening to texts, Linguistic Analysis

(LA) and orality. The comprehension and production of texts in the rap genre provide reflections on linguistic appropriateness, effects of meaning and lexical choices, enriching students' linguistic and discursive skills. Furthermore, rap can play an important role in anti-racist pedagogical practices, raising awareness, combating racism and increasing the representation of black culture in the classroom. The anti-racist approach with rap encourages critical reflection on power structures, privileges and encourages students to actively question stereotypes and prejudices.

Because of this scenario, the next section will present a possible alternative for teaching Portuguese, in the form of a DS, which will focus on the discussion of linguistic racism, based on the rap genre.

### **3 Theoretical-practical foundations of the Didactic Sequence to combat linguistic racism**

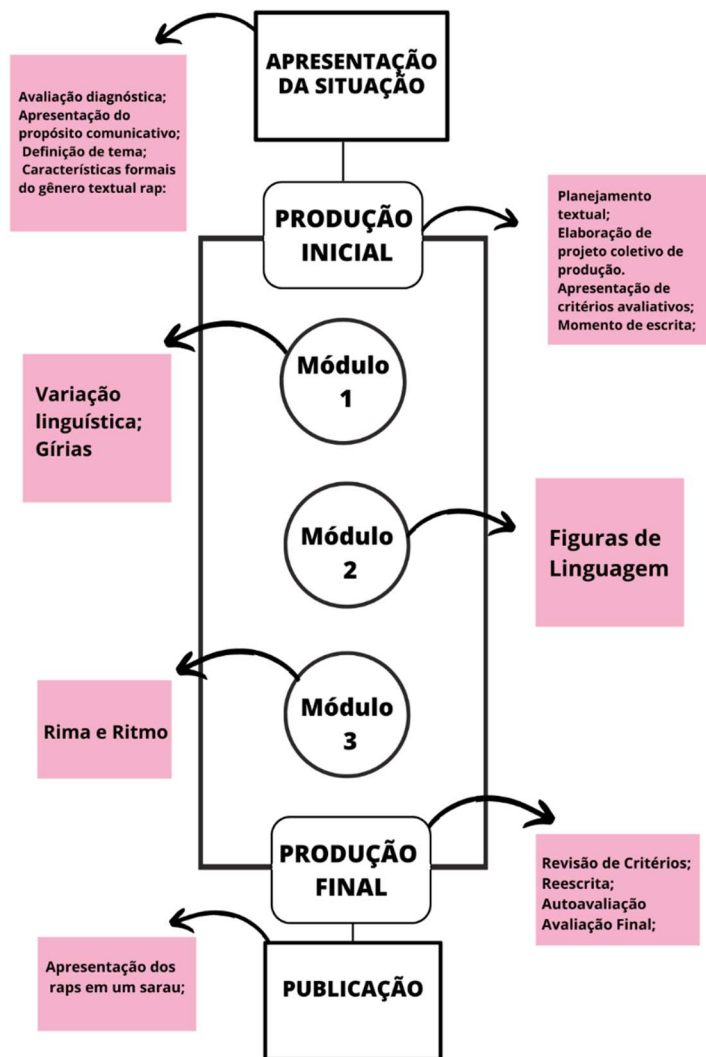
Given all the issues discussed, there is no doubt that mother tongue teaching needs to include, recognize and value the contribution of Afro-descendant peoples in the formation of Brazilian linguistic identity, so as not to consider Afro-Brazilian linguistic marks, namely pretuguese, as an error. In this way, Portuguese language teaching will be in line with Law 10.639/03, which "establishes the guidelines and bases of national education; to include in the official curriculum of the Education Network the compulsory theme of 'Afro-Brazilian History and Culture', and takes other measures" (Brasil, 2003, s/p).

For this reason, we chose to use rap, an artistic expression of black culture, which, according to Souza's (2011) conventions, is a form of sung poetry articulated in two essential elements: the DJ and the MC. In this musical genre, lyrics often address issues related to social inequalities, racism, discrimination and various forms of violence. The proposed activities are aimed at the first year of secondary school and are aligned with the following BNCC skills (BRASIL, 2018): (EM13LP09); (EM13LP10); (EM13LP24); (EM13LP06); (EM13LP47); (EM13LP16). This is how the activities are structured, although it is possible to make adjustments according to the choice of applicators, adapting them to different application contexts. The estimated time for developing the DS is approximately 6 lessons of 50 minutes.

In this sense, this chapter will present a DS (Fig. 1) based on Mello's structure (2022), divided into five stages: Presentation of the Communication Situation, Initial Production, In-depth Modules, the Final Production. It is also based on the studies of Dolz, Noverraz and Schneuwly (2004), whose aim is to help students master a genre, both in writing and orally, as well as helping them to communicate in an appropriate way for each situation. In order to systematize the didactic

path of learning the rap genre, we present the DS scheme of the aforementioned authors, taking into account the specifications of the proposal elucidated:

Figure 1: SD Schematic with Specifications.



Source: Prepared by the authors of this article.

Generally speaking, the following subsections will present the stages illustrated in the DS diagram shown in Fig. 1. The first stage will consist of the Presentation of the DS Situation of the rap textual genre to follow on from the Initial Production of raps. After this, we will work on the possible weaknesses that may appear in the production, dividing them into Modules 1, 2 and 3, and then ending with the final production of the raps, with a view to later disseminating the texts.



### 3.1 Presentation of the situation

The Presentation of the Situation <sup>1</sup> is the first part of the DS and is "the moment when the class constructs a representation of the communication situation and the language activity to be carried out" (Dolz, Noverraz and Schneuwly, 2004, p. 84). It is also at this stage that the students have their first contact with the genre. This is a very important part, since it is from this moment on that students will observe the formal characteristics, the theme, the style, through listening/reading practices of the rap genre. It will also help the teacher to identify the students' previous knowledge of the genre and thus prepare them for the Initial Production.

In this didactic sequence, it begins with a diagnostic assessment, based on exploring the students' knowledge of Rap, based on this definition of assessment:

a comprehensive process of human existence, which implies a critical reflection on practice, in the sense of capturing its progress, its resistance, its difficulties and making it possible to take decisions on subsequent teaching activities. (Vasconcellos, 1998, p. 97)

Therefore, assessment is seen as a tool that allows for a critical analysis of performance and development, with the aim of guiding future educational actions. As Luckesi (2002) points out, in order to avoid a conservative and authoritarian approach, it is necessary to implement methods of a diagnostic nature. This means applying a dialectical instrument that promotes progress, recognizing the paths to be taken.

The application of this evaluation mechanism is important because it allows for a more in-depth and comprehensive understanding of student performance and progress towards educational goals. It goes beyond a simple classification of results or grades, providing information detailed information on students' skills, knowledge and difficulties (Luckesi, 2002). To this end, Table 1 provides suggestions for questions to help diagnose students' knowledge of rap:

**Table 1:** Questions for conversation circles

Conversation Circle: Guiding Questions
Do you listen to music? If so, what genre?
Do you think it's possible to discuss social issues through the music you listen to?

<sup>1</sup> (EM13LP10) Analyze the phenomenon of linguistic variation, at its different levels (phonetic-phonological, lexical, syntactic, semantic and stylistic-pragmatic variations) and in its different dimensions (regional, historical, social, situational, occupational, age, etc.), in order to broaden the understanding of the living and dynamic nature of language and the phenomenon of the constitution of prestigious and stigmatized linguistic varieties, and to substantiate respect for linguistic varieties and the fight against linguistic prejudices.

Do you listen to rap? If so, which rappers do you listen to the most?
What does a song have to have to be rap?

**Source:** Prepared by the authors of this article.

Based theoretically on Moura and Lima (2014), the conversation circle is an enriching tool for the school environment. The authors believe that methodological resources of this type "allow for collective resonance, the construction and reconstruction of concepts and arguments through listening and dialog with peers and with oneself" (Moura and Lima, 2014, p. 28). In view of this, using the conversation circle will promote interaction between the teacher and the students and encourage participants to express their ideas, opinions and knowledge about rap. Before students have contact with rap, it is important to briefly discuss the genre's origins: a cultural element of the black diaspora.

For direct contact with the genre, we suggest the rap *Nóiz* composed by musician Emicida, one of Brazil's leading rappers. The MC is also a composer, presenter and writer, having published children's books, such as his first work *Amoras*, a literary production for children and Afro-Brazilian identities. The students will listen to the song and be able to follow the lyrics, using paper printouts that will be given to them. After listening to the rap, in order to diagnose the students' knowledge, we suggest a discussion with them about the language of rappers. In addition, it will be possible to introduce the discussion of linguistic racism and the presentation of pretuguese. For this round of conversation, Table 2 presents diagnostic questions:

**Table 2:** Discussion questions

Discussion: diagnostic questions
Have you ever been corrected for the way you speak/write?
When listening to the song, does the way you sing the lyrics interfere with your understanding of the song's message?
What language do you think is involved in rap songs?

**Source:** Prepared by the authors of this article.

Next, we turn to the video *PRETUGUÊS: a africanização da Língua Portuguesa brasileira | O Enigma da Energia Escura (GNT, 2021)*, presented by rapper Emicida. The audiovisual production presents the concept of *pretugues* formulated by the philosopher Lélia Gonzalez, in a very enlightening way. If necessary, the teacher can explain the concept presented in the video.

After showing the video, the teacher should introduce the topic of "linguistic racism", explaining its definition and the ways in which it manifests itself. The teacher could use the following rap by the rapper Winnit, who appears in the video:

*Mockery!*

*It's an overuse of commas in our 'pretuguês.' After removing the Bantu influences and transforming it into creole. The verbal variation, from the marginalized culture, is not slang, it's a dialect with its own proper conjugation. We are the hustle.*

With this short excerpt, a reading and comprehension activity is proposed, using questions from Table 3, such as:

**Table 3:** Activity: Critical analysis

Activity – Comprehension of the passage
(1) What is the main theme of the passage?
(2) What social criticism is highlighted in the passage?
(3) According to the passage, what is the "verbal variation of marginalized culture"?
(4) How is slang differentiated from dialect in the passage?

**Source:** Prepared by the authors of this article.

Students are expected to answer that the main theme of the passage is related to the affirmation of the existence of pretuguês, the valorization of African contributions to Brazilian Portuguese. Students are expected to answer that the main theme of the passage is related to the affirmation of the existence of pretuguês, the valorization of African contributions to Brazilian Portuguese

The teacher should then explain the structure of the rap genre. According to Fialho and Araldi (2009), rap does not have a fixed structure in terms of rhymes, verse numbers and stanzas. They also point out that the lyrics are long and don't always follow the metric accents of the words. The authors also comment that the focus of the genre is the message conveyed, and it is essential that the rhythm of the music is in harmony with the content of the lyrics.

It's important to make it clear to students that raps portray experiences, dealing with real or fictional situations experienced by the lyricist. There are various styles of rap: "political rap, gospel rap, romantic rap, gangster rap, rap for fun, underground, among others." (Lourenço, 2010. s.p)

Most raps have a critical and incisive tone, exposing an uncomfortable reality to the listener. These compositions are characterized by the use of words, expressions and linguistic constructions typical of the varieties used by young people from the urban peripheries (Gomes and Leão, 2006, p. 11).

Unlike other songs, raps are not simply sung, but declaimed rhythmically, because "the phrases must be vocalized in an accelerated manner" (Macedo, 2011, p. 280). In terms of

musicality, it is common for songs to have sound effects as an opening, for example, the sounds of gunshots, newspaper reports, conversations, vehicles, gunshots, children, among others.

The rhythmic basis of rap is another important characteristic. Fialho and Araldi (2009) cite various ways of producing it: body rhythms; vocal sounds; musical instruments; cell phone sounds; rap-specific playbacks, among others. Therefore, the student can choose the best form within their limitations.

Based on this contact with the discussion of linguistic racism, the legitimacy of *pretugues* and direct contact with the textual genre, it is hoped that this phase of the Presentation of the Situation will present all the information necessary for the student to begin the Initial Production, a rap with the theme of linguistic racism/pretuguese. To broaden the theoretical background, the teacher can show the video as a home reading or broadcast in class the documentary *O RAP PELO RAP 2* | Documentary on HIP HOP and RAP in Brazil, available on Youtube, on the channel *O rap pelo rap*, in which the artists of the hip-hop movement themselves, through movement, tell their relationship with the movement and comment on the history of rap. It can therefore be a powerful tool for encouraging students to produce a rap.

### 3.2 Initial production

Initial Production<sup>2</sup> is the second stage of the DS. It is in this phase that the students develop the skills to prepare a collective production project and the teacher assesses the students' knowledge in order to adjust the next activities, based on the possibilities and difficulties of the class (Dolz, Noverraz and Schneuwly, 2004). The aim of the Initial Production of this DS is to produce a rap about linguistic racism and pre-language.

Before they start writing, the students will watch the video clip "Gone" by rapper Filipe Ret. This rap uses the Gualin language of the TTK, a language typical of the Rio neighborhood of Catete. It is characterized by changing the order of the syllables in words, with the aim of making

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<sup>2</sup> (EM13LP09) Compare the treatment given by traditional grammar and contemporary usage grammars to different grammatical topics, in order to understand the differences in approach and the phenomenon of linguistic variation and to analyze the motivations that lead to the predominance of teaching the standard norm at school. (EM13LP10) Analyze the phenomenon of linguistic variation, at its different levels (phonetic-phonological, lexical, syntactic, semantic and stylistic- pragmatic variations) and in its different dimensions (regional, historical, social, situational, occupational, age etc.), in order to broaden understanding of the living and dynamic nature of language and the phenomenon of the constitution of prestigious and stigmatized linguistic varieties, and to support respect for linguistic varieties and the fight against linguistic prejudices.

communication difficult for non-speakers of the language. It is essential that the teacher puts the students in context by explaining that this form of communication was developed during the dictatorship, when Catete served as the seat of government. Gualin was a tool against the censorship introduced by AI-5 (Marins, 2023). When presenting this rap to the students, it is suggested that the teacher discusses the power of language to resist and re-exist. After the discussion, it is recommended that the teacher, together with the class, read the lyrics of the song Gone, comparing them with the translation in order to understand the message.

To begin the Initial Production, the teacher should present and explain the table of criteria that will be used to assess the students in the first production. Mello (2022) points out that this table is provisional and will not serve as a model for assessing the final production, as the final table may add other learning developed. The author suggests that, when constructing the first table of criteria, students should be free to give their opinion on the assessment method. This DS will follow the following criteria (Fig. 2):

Figure 2: Table of evaluative criteria for the rap genre

EIXO	CRITÉRIOS
<p>1. Compreensão da proposta, análise do tema e respeito às características do tipo/gênero solicitado.</p>	<p>1.1 Abordagem do tema com fidelidade à proposta, com base no planejamento desenvolvido.</p> <p>1.2. Construção textual compatível com estrutura do gênero Rap.</p> <p>1.3 Escolha de um título relevante e coerente com o tema.</p> <p>1.4. Utilização adequada de marcas linguísticas do português .</p> <p>1.5 Originalidade, criatividade e qualidade lírica da letra do rap.</p> <p>1.6 Uso de figuras de linguagem e gírias</p>
<p>2. Coesão Textual</p>	<p>2.1 Utilização consistente de rimas e ritmo ao longo da letra do rap</p> <p>2.2 Apresentação das ideias bem relacionadas e com sentido</p> <p>2.3 Segmentação do texto em estrofes e refrão, formando uma unidade textual.</p>
<p>3. Adequação linguística</p>	<p>3.1 Emprego adequado da linguagem exigido pelo contexto de produção;</p> <p>3. 2 Respeito às convenções ortográficas requisitadas pelo contexto de produção.</p>

Source: Prepared by the authors of this article.

After the Initial Production, the teacher proposes that the students evaluate their own production according to the table of criteria. The raps produced will serve as a check on the students' progress. That's why it's important that after they've been corrected, the students have contact with their own texts throughout the Modules.

### 3.3 Modules

According to Dolz, Noverraz and Schneuwly (2004), the Modules will work on the skills needed to master the genre. It is at this stage that the teacher will diagnose the weaknesses presented by the students in the construction of the first production and, thus, develop diversified activities and/or exercises aimed at the possible difficulties in mastering the genre together with the practice of LA.

As this is a DS proposal, we don't have the students' Initial Production to help formulate the themes for each Module. Given this scenario, it is proposed that each Module should work with some linguistic elements present in the rap, dialoguing with the subject of the DS. We therefore suggest three Modules divided in this way: Module 1 - Linguistic variation; Module II - Figures of speech; and Module III - Rhyme, rhythm and meter.

#### 3.3.1 Module I: linguistic variation

The first Module<sup>3</sup> aims to deepen the analysis of the phenomenon of linguistic variation, in its various levels and its racial dimension, as well as slang and its uses as resources of textual progression.

In this DS, we chose to use the rap *Subirusdoistiozin* composed and performed by Criolo for reading. Before starting the reading, it is suggested that the teacher carry out a diagnostic dynamic using the brainstorming resource, adapted from Camargo and Daros (2018). For this dynamic, they are asked to present the word slang and invite the students to say the ones they know. Once everyone has said a slang word, the teacher can write it down on the board or somewhere visible to everyone. If there is an unfamiliar expression, it is recommended that the student explains the meaning and context of its use.

Slang is an informal and colloquial form of expression that reflects the culture and characteristics of certain social groups (Silva, 2016). Asking students to share their own slang is a great way to encourage active participation in class, to get to know the students better, to help

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<sup>3</sup> (EM13LP10) Analyze the phenomenon of linguistic variation, at its different levels (phonetic-phonological, lexical, syntactic, semantic and stylistic-pragmatic variations) and in its different dimensions (regional, historical, social, situational, occupational, age, etc.), in order to broaden the understanding of the living and dynamic nature of language and the phenomenon of the constitution of prestigious and stigmatized linguistic varieties, and to substantiate respect for linguistic varieties and the fight against linguistic prejudices.

assess their previous knowledge and to expand their vocabulary, helping those who didn't include slang in the Initial Production rap.

After the dynamic, the teacher should situate the students in relation to the topic of the lesson and ask them to read Criolo's song carefully, observing the rapper's language, slang and form of expression. Afterwards, they should be asked to do another reading accompanied by the sound.

*Subirusdoistiozin* is a rap that tells the story of daily life in a favela, criticizing drug trafficking and the insertion of children and adolescents into the world of drug trafficking, backed up by lyrics that bear the hallmarks of Africanization, sociocultural linguistic variation and slang. The interpretation of rap can be challenging for those who are not familiar with the linguistic elements used by the artist, since he uses the natural language of the speakers.

In view of the above, we propose an activity to analyze linguistic variation in different dimensions and slang in rap, as shown in Table 4:

**Table 4:** Subirusdoistiozin rap analysis activity

ANALYSIS OF RAP SUBIRUSDOISTIOZIN
<p>1- Did you already know the rap "Subirusdoistiozin"?</p> <p><i>Personal response.</i></p>
<p>2- What does rap portray?</p> <p><i>Expected response: Aware that interpretation may vary from one individual to another, the student is expected to reflect on the criticism that the rap makes, which is the introduction of young people into drug trafficking, and also makes an appeal to take them to a soiree.</i></p>
<p>3- Is the use of the word "subirusdoistiozin" appropriate to the rap genre?</p> <p><i>After analyzing the vocabulary used in the text according to the genre, it is hoped that the student will reflect on the intended purpose of rap, a genre that is not simply sung, but declaimed rhythmically. In the case of "subirusdoistiozin", given the need for the phrase is voiced in an accelerated manner, the author has mixed the words subiram, os, dois, tiozinho.</i></p>
<p>4- What effects have the use of words from the Afro-Brazilian vernacular caused in rap?</p> <p>It is hoped that students will reflect on the many possibilities of language and why these choices best serve the production of meaning in rap and its communicative purposes. They are also expected to understand that the use of words from the Afro-Brazilian vernacular in rap has a number of positive effects, contributing to cultural expression, identity, empowerment and appreciation of linguistic diversity. This reflection will allow them to deconstruct possible derogatory ideas about Afro-Brazilian linguistic uses, thus combating one of the most common manifestations of linguistic racism: the erasure of positive expressions about the vernacular originating from African culture.</p>
<p>5- Do you think that the passage "Pleno domingo, flango ou macalão, se o negócio é bão, cê fica é chineizin" could be considered a case of linguistic racism or something similar? Explain your opinion, taking into account the use of words, your knowledge of the world and the context in which they are used in the song.</p>

*The student is expected to reflect on the fact that the intentional use of rotacism in the words "flango" and "macalão" is a way of mocking the pronunciation of Chinese speakers when expressing themselves in Brazilian Portuguese.*

6-How does the language used in music reflect specific cultural and social aspects of certain groups?

*It is hoped that students will understand that the language used in a song can reflect specific cultural and social aspects of certain groups in different ways. Because through the choice of words, the way they are pronounced, the organization of structures, dialects and slang, a song can convey messages and feelings that are characteristic of a particular community or social contexto*

**Source:** Prepared by the authors of this article.

The activities presented above, in addition to being able to achieve the proposed objective, which is the teaching of linguistic variation, relate to some aspects of language analysis and reflection activities such as: "reflection on the reason for choosing one linguistic form or another. [...] the expansion of the lexicon." presented by Angelo and Loregian-Penkak (apud Bezerra and Reinaldo, p. 48-49, 2013).

It can be seen that the activities are relatively matched to the aspects when analyzing, for example, question 3 (three), because the student reflects on the choices in the repertoire, as well as allowing the student to expand their lexicon, since they are required to reflect on new ways of thinking.

After the activity, the teacher should give an oral summary of the concepts discussed in this topic. It is suggested that, before the end of the lesson, the teacher set aside some time for the students, once they have understood the content, to have contact with their Initial Production in order to evaluate their own rap and, if necessary, make changes to bring the text into line with the criteria

### 3.3.2 Module II: figures of speech

The second Module<sup>4</sup> of this DS proposes a lesson on figures of speech, especially figures of sound - assonance and alliteration - which are language resources that give rhythm to the poetic

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<sup>4</sup> (EM13LP06) Analyze the effects of meaning resulting from expressive uses of language, the choice of certain words or expressions and the ordering, combining and contrasting of words, among others, in order to expand the possibilities of constructing meanings and the critical use of language. (EM13LP10) Analyze the phenomenon of linguistic variation, at its different levels (phonetic-phonological, lexical, syntactic, semantic and stylistic-pragmatic variations) and in its different dimensions (regional, historical, social, situational, occupational, age etc.), in order to broaden understanding of the living and dynamic nature of language and the phenomenon of the constitution of prestigious and stigmatized linguistic varieties, and to support respect for linguistic varieties and the fight against linguistic prejudices.



text. Within rap, "in terms of language, it is certainly the use of figures of speech (metaphor), of construction (repetition and asyndeton) and, above all, of thought (antithesis, pleonasm, irony and euphemism)" (Fonseca, 2011, p. 149). the presence of figures of speech is a striking feature. This resource is fundamental to the construction of raps, as they are used to emphasize and make the message more expressive. Antunes (2012), when highlighting the possibility of teaching the lexicon in the classroom, uses figures of speech as a resource. The author advises that they should be presented as items that are part of everyday language, due to their high rate of use, and not just restricted to literary language. As an example, the author mentions the use of the word "path", which, although absent in a literary text, can also take on a metaphorical meaning when used with the intention of determining a type of access. Antunes (2012, p. 43) concludes that "metaphors and metonymies are closely linked to our cultural heritage and therefore mobilize our knowledge of the world to a large extent".

Based on these observations and assuming that students already know the subject, this activity will help them understand figures of speech in rap and encourage them to use them in their own texts. The activity will work with the song Dorflex, performed by rapper Sant, focusing on an analysis of the lyrics and the figures of speech present. The rap addresses themes related to pain, overcoming and resilience. Its title, Dorflex, draws attention because it is the name of a well-known painkiller and muscle relaxant. By using this term as a title, the rapper creates an immediate association with the idea of pain and seeks to convey a message about dealing with pain and finding ways of relieving or overcoming it.

The teacher should invite the students to watch the video clip, after which they should carry out a critical reading of the lyrics. To check the students' ability to identify figures of speech in rap, the teacher can propose an activity (Table 5) similar to the one below:

**Table 5:** Dorflex rap analysis activity

Activity – analysis of the Dorflex rap
<p>1- What is rap about?</p> <p><i>The student is expected to realize that MC Sant's rap Dorflex deals with the theme of overcoming personal difficulties and emotional pain. The lyrics highlight the idea that, even if you face challenges and pain along the way, it's important to stay focused and not deviate from the path you've set.</i></p>
<p>2- What other context can you relate the word Dorflex to?</p> <p><i>The student is expected to recognize that the word "Dorflex" is intrinsically related to the pharmaceutical product of the same name, an analgesic recommended for relieving physical pain in the body or head.</i></p>

3- In your opinion, by using the word Dorflex, what is the author trying to represent?

*It is hoped that the student will assimilate that the use of the term "Dorflex" is a metaphor for the name of the well-known painkiller and muscle relaxant, and in the context of the rap, the author may have used it to represent the search for relief and emotional healing in the face of difficulties and emotional pain.*

4- The rap has as its refrain the following excerpt:

*"It's going to hurt, it's going to hurt and it's going to heal, son It's going to hurt, it's going to hurt and it's going to heal, son Nobody cares about your pains on the way But you walked alone, focus on not going off the trail"*

a) Now answer: What kind of pain does the excerpt highlight?

*The student is expected to relate it to emotional pain rather than physical pain.*

b) What figurative expressions made you come to this conclusion:

*They are expected to answer that the use of figures of speech, such as the predominance of metaphor led them to reach a certain conclusion. Next, the teacher can conceptually introduce the term figures of speech, especially metaphor.*

5- Reread the passage and answer below:

*"I'm putting it on the now It's because there are only two laws: either you embrace it or you ignore it Cry what you have to cry, I have time to get better I didn't trust what they said, I went outside to check it out"*

a) Analyze the sounds produced by the excerpt. What can you say about the sound composition of the song? Note if there are any repetitions and where they are located in the excerpt..

*The student is expected to notice the repetitive use of similar sounds in the last words of each verse.*

b) Which figure of speech predominates in these verses?

*It is hoped that students will notice the use of the figure of speech Assonance due to the repetition of vowel sounds to emphasize the stressed syllable of the final words of the verses during the rap. To facilitate understanding, we suggest playing the musical excerpt in class, paying close attention to the markings highlighted below to see how, in his oral interpretation of the rap, the rapper emphasizes the vowel sound of the stressed syllables*

*"I'm putting it on the now It's because there are only two laws: either you embrace it or you ignore it Cry what you have to cry, I have time to get better I didn't trust what they said, I went outside to check it out"*

c) What effect does the use of the figure of speech analyzed above have on the construction of the rap?

*The students are expected to point out how the choice of this figure allowed rap to be given rhythm and rhyme, the most fundamental characteristics of the genre's constitution.*

**Source:** Prepared by the authors of this article.

The activities in Module II showed the use of figures of speech in rap and how they play a fundamental role in the construction of the song. Knowledge of figures of speech (assonance and alliteration) can be a prerequisite for the activities in Module III, which will study rhythm, through rhyme and the regularity of metrification to add the beat.

### 3.3.3 Module III: rhythm and rhyme

Module<sup>5</sup> aims to analyze musicality in rap. To do this, it is recommended that the teacher invites the students to each read aloud an excerpt from the song *Ús guerreiro*, by rapper Rappin' Hood. After the reading, a round table discussion is held with the students to discuss the musicality of rap. You could use the questions in Table 6.

**Table 6:** Introductory questions

Table 6 - Introductory questions
Have you listened to this rap?
How do you imagine the rhythm?
What resources usually contribute to the construction of the rhythm?

**Source:** Prepared by the authors of this article.

After the discussion, we suggest an activity to analyze rhyme and meter in Rap *Us Guerreiro* by Rappin' Hood. To carry out the task, you'll need to divide the class into groups and distribute a stanza to each group. It is recommended that the groups have different stanzas. The groups are asked to analyze the rhyme structure of the song, identifying the rhyme patterns as they go along, throughout the stanzas. Encourage them to identify the rhyming words and classify them according to the rhyme scheme.

After the first activity, the teacher can ask the groups to identify the predominant meter in the song. They should note the number of syllables in each verse. It's also important to encourage them to mark the stressed and unstressed syllables in the verses, as well as observing whether there is a regular rhythm throughout the song.

At the last moment of this lesson, the teacher should invite each group to comment on the rhyme classification of their stanza and present the stanza to the rest of the class with a base,

<sup>5</sup> (EM13LP16) Produce and analyze oral texts, considering their suitability for the contexts of production, the compositional form and style of the genre in question, clarity, thematic progression and the linguistic variety used, as well as elements related to speech (voice modulation, intonation, rhythm, pitch and intensity, breathing etc.) and kinesthesia (body posture, significant movements and gestures, facial expression, eye contact with the audience etc.).

which is the rhythmic sequence, using any element, such as: their own school materials, personal objects, vocal sounds, cell phone apps and even cell phone sounds.

It is hoped that with this lesson the student will be able to understand the importance of rhythm in the construction of a rap through rhyme and base, which can be made from various sound sources.

This concludes the proposed activities for the Modules phase. In the next section, we move on to the guidelines for the final production and its publication.

### 3.3 Final production and publication

The final production<sup>6</sup> is the stage in which a text is expected to be written, following the knowledge structured throughout the DS. This stage, as mentioned by Dolz, Noverraz and Schneuwly (2004), allows for summative assessment, in which students are assessed on their ability to apply the content and skills developed during the DS.

The aim of the final production of this DS is for the students to produce, as signaled in the Initial Production, a rap problematizing linguistic racism. Before starting the final production, the teacher can return to the table of criteria established to guide the student's production. Before the student, after the text has been delivered, the self-assessment table (Fig. 3) should be made available, as this process allows students to critically analyze their own learning. This strategy promotes student autonomy, as it recognizes that it is not only the teacher's view that matters, but also the student's perspective (Caetano, Mello and Souza, 2022).

**Figure 3:** Self-assessment table

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<sup>6</sup> (EM13LP16) Produce and analyze oral texts, considering their suitability for the contexts of production, the compositional form and style of the genre in question, clarity, thematic progression and the linguistic variety used, as well as elements related to speech (voice modulation, intonation, rhythm, pitch and intensity, breathing, etc.) and kinesthesia (body posture, significant movements and gestures, facial expression, eye contact with the audience, etc.).

## TABELA DE AUTOAVALIAÇÃO

EM UMA ESCALA DE 0 A 5. AVALIE SUA  
APRENDIZAGEM

CRITÉRIOS	0	1	2	3	4	5
Entendi o uso marcas da linguagem do pretuguês no meu rap?						
Elaborei um título criativo e coerente com o tema do rap?						
Compreendi a discussão sobre o racismo linguístico						
Aprendi a estrutura do rap que geralmente contém estrofes e refrão?						
Selecionei gírias adequadas para enriquecer meu rap?						
Utilizei figuras de linguagem no rap?						
Entendi a importância de manter a consistência de rimas e ritmo ao longo da letra do rap?						
Apliquei originalidade, criatividade e qualidade lírica à letra do rap?						
Fiz a apresentação de uma visão crítica ou uma mensagem transmitida sobre o tema?						

**Source:** Prepared by the authors of this article.

The table of criteria not only serves as a guide for students to understand what the expectations and performance standards are in relation to the genre, but it also serves as a tool for the teacher to carry out summative assessment. It is important to emphasize that this assessment must be carried out in a way that is comprehensible to the students and in a respectful and humanistic manner by the teacher (Dolz, Noverraz and Schneuwly, 2004).

Once the texts are ready and assessed by the teacher, work begins on publishing the material produced. This last stage of the DS is extremely important because it is the realization of the text in a communicative situation. This shows students that textual production, both written and oral, is linked to and present in the outside world, and not just at school. In this sense, in production situations with no social purpose, often "the text ends up in drawers in their homes or in garbage cans [...]" (Mello, 2022, p. 150-151). This practice exists because the texts produced by students are seen only as assessment activities, with no prospect of being used in a real context.

Giving a purpose to the texts produced by the students, as well as giving them a real purpose, encourages them to become more motivated and engaged in text production activities. It

also encourages them to understand that their texts can be useful and have an impact on other people. Thus, the aim of this DS; is in line with the BNCC theoretical assumptions, in the following skill:

(EM13LP47) Participate in events (soirees, oral competitions, auditions, exhibitions, festivals, cultural and literary fairs, reading circles and clubs, cultural cooperatives, jograis, repentés, slams, etc.), including to socialize works of their own authorship (poems, short stories and their varieties, scripts and micro-scripts, videominutes, commented playlists of music, etc.) and/or interpret works by others, inserting themselves in the different cultural practices of their time. (Brasil, 2018, p. 525)

The idea is to publish the raps at an event called Sarau de rap na escola, open to the community. However, if time is short, it is important that the teacher, with the help of the class, makes a selection of the raps, taking into account the songs that represent the position of the class.

After all the methodological suggestions, it should be emphasized that the DS did not intend to work on all the linguistic-discursive objects of analysis that the rap genre provides, however, it is believed that it presented its power, a genre that is often the target of judgments, by stimulating the skills and abilities of the students. In addition, strategies were devised to promote racial literacy and reexistence, with a view to engaging students as citizens. It is hoped that the teacher will not see these indications as a ready-made product, passively reproducible, but as an invitation to critical, reflective and inspiring reading in order to give new meaning to teaching practices.

### Final considerations

From this research it was possible to understand the relevance of addressing Linguistic Racism in the educational sphere. The results showed the existence of Linguistic Racism, in that it highlighted how certain linguistic variants of non-white origin are stigmatized and devalued. The study also recognized the transformative potential of Rap as a decolonizing tool to overcome Portuguese language teaching based on the Eurocentric model.

To recap, the guiding question-problem of this research was: "How can we intervene in the impact of linguistic racism through the teaching of the Portuguese language?" In the course of this research, efforts were made to understand the historical origins of the phenomenon of linguistic racism and to analyze its *modus operandi* in the Brazilian context. The aim was to examine the recognition of the Afro-Brazilian vernacular, also known as *pretugues*, and its flagrant absence in

educational practices. In this way, we propose an approach that aims to give value to the Afro-Brazilian vernacular, proposing the use of Rap as an instrument of decolonization. In this way, the Didactic Sequence proposal, developed in section 3, aimed to meet the general objective and materialized in the answer to the problem question. Linguistic racism can be combated in Portuguese classes through pedagogical practices that recognize Afro-Brazilian linguistic contributions and value the Brazilian vernacular. In this sense, this DS proposed exploring contemporary Brazilian raps that address social and racial issues through diverse language, presenting marks of Africanization and different dialects.

By proposing an approach that values the Afro-Brazilian vernacular and uses Rap as a tool for decolonization, this study offers new perspectives and pedagogical strategies that can help to overcome Portuguese language teaching based on traditional European grammar, with a view to inspiring student protagonism.

Further developments based on this study could explore other avenues, such as the use of different artistic expressions, in addition to rap, such as funk, samba and others. Finally, it is hoped that this research will encourage discussion and further investigation into educational practices that value Afro-Brazilian linguistic identities.

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