

IN THE BEATS OF FUNK: SEXUALITY, CULTURAL PEDAGOGIES, AND THE CONSTRUCTION OF CHILDREN'S SUBJECTIVITIES IN CONTEMPORARY TIMES

NAS BATIDAS DO FUNK: SEXUALIDADE, PEDAGOGIAS CULTURAIS E A CONSTRUÇÃO DE SUBJETIVIDADES INFANTIS NA CONTEMPORANEIDADE

EN LOS RITMOS DEL FUNK: SEXUALIDAD, PEDAGOGÍAS CULTURALES Y LA CONSTRUCCIÓN DE SUBJETIVIDADES INFANTILES EN LA CONTEMPORANEIDAD



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ABSTRACT: Childhood, understood as a changing social and cultural construct, has been significantly affected by contemporary media and digital technologies, which play a central role in shaping children's subjectivities. This study analyzed how music, particularly funk, as a media cultural artifact, may contribute to the premature sexualization of children and the reproduction of discourses on gender and sexuality during childhood. This qualitative study employed bibliographic and documentary research, with a corpus consisting of funk song lyrics selected for their thematic relevance. Grounded in Content Analysis, the study identified the categories of premature sexualization, gender-based violence, and cultural identity, which were interpreted in light of Cultural Studies in Education and Critical Sexuality Education. The findings indicate that musical discourses may contribute to the normalization of inequalities, symbolic violence, and processes of premature sexualization. Therefore, the study highlights the relevance of critical sexuality education in schools as a means of fostering reflection on media influences on the construction of children's subjectivities.

KEYWORDS: Childhood. Child. Sexuality. Media. Music.

RESUMO: *A infância, compreendida como constructo social e cultural em transformação, tem sido significativamente impactada pelas mídias contemporâneas e tecnologias digitais, que ocupam lugar central na formação da subjetividade infantil. Este trabalho analisou como a música, especialmente o funk, enquanto artefato cultural midiático, pode contribuir para a erotização precoce e a reprodução de discursos sobre gênero e sexualidade na infância. Trata-se de pesquisa qualitativa, bibliográfica e documental, cujo corpus foi composto por letras de músicas do gênero funk, selecionadas por sua relevância temática. Fundamentado na Análise de Conteúdo, o estudo identificou as categorias erotização precoce, violência de gênero e identidade cultural, interpretadas à luz dos Estudos Culturais em Educação e da Educação Sexual Crítica. Os resultados evidenciam que discursos musicais podem contribuir para naturalizar desigualdades, violências simbólicas e processos de erotização precoce. Destaca-se, portanto, a relevância da educação sexual crítica na escola para promover reflexões sobre as influências midiáticas na construção da subjetividade infantil.*

PALAVRAS-CHAVE: *Infância. Criança. Sexualidade. Mídia. Música.*

RESUMEN: *La infancia, comprendida como un constructo social y cultural en transformación, se ha visto significativamente afectada por los medios de comunicación contemporáneos y las tecnologías digitales, que desempeñan un papel central en la formación de las subjetividades infantiles. Este estudio analizó cómo la música, especialmente el funk, como artefacto cultural mediático, puede contribuir a la erotización precoz y a la reproducción de discursos sobre género y sexualidad durante la infancia. Se trata de una investigación cualitativa, bibliográfica y documental, cuyo corpus estuvo compuesto por letras de canciones del género funk, seleccionadas por su relevancia temática. Fundamentado en el Análisis de Contenido, el estudio identificó las categorías de erotización precoz, violencia de género e identidad cultural, interpretadas a la luz de los Estudios Culturales en Educación y la Educación Sexual Crítica. Los resultados evidencian que los discursos musicales pueden contribuir a naturalizar desigualdades, violencias simbólicas y procesos de erotización precoz. Por lo tanto, se destaca la relevancia de la educación sexual crítica en la escuela para promover la reflexión sobre las influencias mediáticas en la construcción de las subjetividades infantiles.*

PALABRAS CLAVE: *Infancia. Niño. Sexualidad. Medios. Música.*

INTRODUCTION

The advancement of emerging technologies and changes in contemporary social practices have shaped a new landscape and a distinct perspective on childhood. In contemporary times, childhood is marked by broad social visibility and intense exposure to media content and digital cultural artifacts. As Ariès (1981) argues, childhood is not a fixed category, but a social and historical construct that undergoes continuous reinterpretation depending on the contexts and discourses that surround it.

In this landscape of rapid social reconfigurations, marked by the acceleration of time, the consumption of images, and hyperconnectivity, Information and Communication Technologies (ICTs) also play a central role in children's experiences. While, on the one hand, they expand access to knowledge, on the other, they expose children at an early age to media discourses and representations that normalize sexualized and, often, violent practices. The focus of this work is not to blame technology or romanticize an idealized childhood, but to critically examine the discourses that, mediated by the media, interfere with the construction of children's subjectivities. It is precisely in this context that Cultural Studies constitute a fundamental theoretical framework for understanding the implications of this process.

From this perspective, subjectivity is understood as a discursive, social, and historical construct. Hall (1997) and Silva (2002) argue that media, cultural, and educational discourses produce ways of being and acting, thereby shaping children's subjectivities. Amid this reality, children's bodies have frequently been sexualized through cultural media artifacts, such as music, theater, videos, advertisements, social media, films, and television programs, among others. Among these artifacts, music stands out as a contemporary element that sensationalizes sexuality and highlights issues such as gender-based violence and the eroticization of children, as discussed by Jane Felipe (2006).

This research is justified by the recognition that informal sex education occurs in multiple social spaces, especially in digital media, which influence the construction of children's subjectivity. In this context, Cultural Studies in Education enable us to understand media artifacts as cultural pedagogies, since they play a role in the production of self-learning processes and the formation of modes of behavior. Although sex education manifests itself in the family, in digital media, and in cultural products, it is in schools that it must be consolidated as an intentional, critical, and emancipatory practice, promoting critical analyses of sexuality, gender, and power.

CHILDHOOD, CONTEMPORARY SOCIETY, AND SUBJECTIVITY

Various ways of experiencing childhood have been socially and culturally constructed throughout human history. Larrosa and Veiga-Neto (2009) challenge the linear and evolutionary notion of childhood by asserting that a child cannot be understood as belonging to a chronological or progressive timeframe, but rather as a presence, an event, and an experience that defy traditional categories of development. Based on this conception, it is understood that childhood is not universal or fixed, but rather a historical and discursive construction. Ariès (1981) demonstrates that the idea of the child and the very concept of childhood are social productions that transform over time.

In the past, between the 12th and 17th centuries, childhood was not yet recognized as a distinct social category. Children were introduced to the adult world at an early age, in contexts marked by little age differentiation and limited social protection, including against practices of a sexual nature. Later, children came to be viewed as individuals in the process of development, deserving of care, affection, and protection, and were progressively recognized as rights-holders, in ways that have evolved over time (Ariès, 1981). These different conceptions support Beck's (2012) analysis, according to which the processes of constructing and deconstructing childhood are intrinsically linked to the social contexts in which they are produced.

Therefore, it is essential to reflect on how childhood is conceived in contemporary society and how social discourses influence the formation of children's subjectivities. Among these discourses, the media stands out, playing a central role as a cultural mediator and informal educational force, with a striking presence in children's daily lives. Representations conveyed through television, the internet, music, videos, and social media disseminate discourses that influence how children perceive the world, others, and themselves.

Felipe (2012) asserts that, although technological advances expand access to information, entertainment, and forms of social interaction, they also raise concerns, especially regarding children's engagement with the internet. The author explains that, in light of the production and circulation of digital cultural artifacts, it is essential to critically examine the images and conceptions of the world, the body, relationships, and ethics that we are disseminating.

From this perspective, the child's body comes to occupy a strategic position in media and consumer dynamics. According to Sampaio et al. (2022), the normalization of these practices contributes to processes of early adultification and the creation of stereotypes that impact children's identity. This eroticization occurs through various cultural media artifacts,

which bring the world of children closer to the symbolic codes of the adult world. It is within this context that what Felipe (2006) terms pedophilization emerges: a cultural and symbolic process that transforms the child's body into an object of desire and consumption through discourses, images, and practices widely disseminated by the media and the cultural industry.

In light of this, a contradiction becomes evident: while public policies advocate for the protection of children, society itself legitimizes the exposure of children to eroticized practices and discourses. This ambivalence calls for a critical analysis of the impacts of these discourses on the formation of children's subjectivity.

In light of these discussions, Cultural Studies—through the contributions of Hall (1997), Louro (1997), and Silva (2002)—offers important insights for understanding the processes of identity and subjectivity construction. For Hall (1997), these dimensions are not fixed essences, but discursive and cultural constructions: positions that individuals occupy in relation to socially and historically circulating discourses, shaped by the language, images, and representations that surround us on a daily basis.

Louro (1997) expands on this perspective by emphasizing that identities, including those of children, are produced by discourses that regulate and standardize ways of being, acting, and relating to others. Complementing this view, Silva (2002) argues that educational, cultural, and media discourses function as fields of power that produce subjects and subjectivities, which are always constructed in a historical and relational manner. Thus, the child does not emerge as a fully formed subject but is continually shaped by the discursive and cultural forces that surround them.

Therefore, given children's constant exposure to media-mediated eroticized discourses, it is urgent to reflect on the effects of these practices on the formation of children's subjectivities. As Felipe and Guizzo (2003, p. 128) argue:

Bodies are being subjected to increasing eroticization, widely disseminated through television, movies, music, newspapers, magazines, advertisements, billboards, and, more recently, with the use of the internet, it has become possible to experience new forms of exploitation of bodies and sexuality.

In light of the above, it is clear that children's subjectivity is not the result of a natural essence or a purely biological process, but rather a historical, social, and discursive construction. From a very early age, children are exposed to media narratives that help shape

their ways of perceiving the world, others, and themselves. As Leão et al. (2014) point out, media outlets not only produce and disseminate discourses on sexuality but also act as agents that often prematurely sexualize children, whether through visual exposure or by normalizing content that reinforces adult standards of body image and behavior. This scenario underscores the need to understand how media discourses permeate childhood and contribute to the production of subjectivities shaped by an adult-centered logic, highlighting the importance of educational policies and practices that promote the protection of children, critical debate, and respect for the right to be a child.

MEDIA, MUSIC AND SEXUALITY

In contexts shaped by rapid digital transformation and the expansion of communication channels, the media plays a central role in shaping subjectivities related to childhood and sexuality. Martín-Barbero (2001) views the media as a space for cultural mediation that produces social meanings and contributes to the construction of identity. Kellner (2001) emphasizes the pedagogical role of the media in shaping ways of being, consuming, and behaving. Fischer (2002), on the other hand, critiques the imperatives of beauty, youth, and eroticization present in the media, which transform the body into an object of desire and consumption.

In the current landscape, there has been a significant increase in children's media consumption, which has intensified markedly in recent years. Data from the Regional Center for Studies on the Development of the Information Society (CETIC.br, 2025), released on October 22, indicate that 92% of children and adolescents aged 9 to 17 use the internet, with 28% having started using it before the age of 6, nearly triple the percentage recorded in 2016, when that figure was only 10%. This early advancement in digital access, however, cannot be analyzed solely from the perspective of connectivity, but also in light of the risks associated with this early entry into the virtual environment.

Costa et al. (2025) point out that it has become increasingly common to delegate the digital supervision of children and adolescents to the electronic devices themselves, creating a false sense of security among caregivers that, in practice, may be illusory. According to the authors, unsupervised access to the digital environment increases exposure to risks such as grooming, characterized by the online enticement of minors. Platforms such as YouTube, TikTok, and Instagram expose children and adolescents to content that is often inappropriate

for their age group. These social media platforms offer unrestricted access to videos of sensual dances and sexualized choreography, often performed by adult influencers as well as by children, thereby encouraging the normalization of eroticized discourse in children's daily lives. On TikTok, short, viral videos featuring sensual choreography and gestures encourage children to adopt codes from the adult world at an early age, which may contribute to processes of early eroticization (Felipe, 2006). On YouTube and Instagram, content based on popular music, physical performances, and viral trends can reinforce gender stereotypes and ideals of sensuality and consumerism, encouraging children to adopt codes from the adult world at an early age.

Thus, social networks function as cultural pedagogies (Louro, 1997; Silva, 2002), producing values, behaviors, and ways of being related to the body, sexuality, and social relations. This understanding aligns with Silva's (2002) argument that Cultural Studies in Education enable a critical analysis of the relationship between culture, power, and subjectivity, emphasizing that cultural pedagogies shape individuals through the circulation of practices, images, and discourses that guide behavior and define ways of being. For the author, "cultural pedagogy is the pedagogy practiced outside of school, on the streets, on television, in the movies, in advertising, in fashion, in short, in all social spaces where we are shaped as cultural subjects" (Silva, 2002, p. 84).

Social media not only offers entertainment but also produces discourses that shape gendered and normalized subjectivities from childhood onward, requiring ethical and educational reflection on the limits of this exposure. As Costa et al. (2025, p. 6162) point out:

Currently, it is evident that social media's ability to capture young people's attention is unquestionable; it is difficult to resist the conveniences and distractions they offer. The dangerous exposure of children in this social environment can (very likely) affect their development, perception, personality, and their formation as future adults.

By recognizing the impacts of this exposure on child development, it becomes essential to understand that such influences do not operate in a neutral manner, but rather constitute genuine formative processes. The media assumes a pedagogical-cultural role by 'teaching' ways of being and acting, especially through music. Understood as a cultural media artifact, music—as a symbolic language and cultural discourse—carries representations, values, and norms that are appropriated, reinterpreted, and reproduced by individuals, especially children.

According to Felipe and Guizzo (2003), music functions as a form of cultural pedagogy by conveying messages about sexuality, the body, and gender. For the authors, these messages not only reflect society's conceptions but also actively contribute to shaping subjectivities. Louro (2000) argues that cultural products do not merely represent reality but construct it. In other words, song lyrics, music videos, and images conveyed by the media constitute discursive practices that play a role in the production of meanings, subjectivities, and modes of existence. Reflecting on how music is experienced by children today also involves analyzing musical appropriation and enjoyment, developing a critical perspective on the lyrics and discourses reproduced, especially those related to sexuality.

With regard to music, Subtil (2003) points out that it is widely present in children's daily lives, experienced in various social settings, such as schools, parties, churches, and social media, where friends, classmates, and family members act as cultural mediators. With the advent of audiovisual technologies, a new relationship between children and electronic devices has taken hold, transforming media into channels for the circulation of information that shape perceptions and perspectives, including those regarding sexuality.

In analyzing musical taste within the context of media consumption, Subtil (2003) notes that media music simultaneously fulfills symbolic and consumerist demands, characterized by the fleeting popularity of artists and songs. Among children aged 9 to 12, these practices are not limited to superficial consumption but influence the way they perceive and interpret the world, society, and human relationships (Subtil, 2003).

Subtil (2007) also points out that, in a media-driven society, there are no clear boundaries between music genres for different age groups, leading to a homogenization of musical tastes. Consequently, music circulates rapidly through the media, largely without any aesthetic autonomy or critical analysis of the lyrics' content. Platforms such as TikTok, Instagram, and YouTube play a decisive role in disseminating this content among children and young people. This perspective reflects Adorno's (2011) concerns about cultural homogenization and standardization in mass society, as he asserts that musical taste for hit songs tends to reflect social recognition more than an authentic appreciation of the work. Based on this logic, music becomes part of the logic of the culture industry, which promotes mass-produced and homogeneous content, alienating the audience and transforming art into a commercial product disconnected from an autonomous experience of appreciation.

According to Felipe and Guizo (2003), music is one of the cultural artifacts that has clearly brought about the spectacularization of sexuality, indicating ways of being, acting,

producing knowledge, and educating. Indeed, through its lyrics, music reveals the worldview of a particular culture within a specific historical context. It educates and points to ways of being and feeling, constructing identities, including sexual identities, based on the discourse it conveys.

Funk music is one of the musical genres that receives significant media attention and, in some lyrics, addresses issues related to sexual violence, gender-based violence, and pedophilia. In fact, it is not uncommon to find lyrics that explicitly highlight machismo, sexism, and misogyny. In his studies on funk, Felipe (2006, p. 218) makes some relevant observations about songs in this genre:

In the case of funk, the lyrics are characterized by explicit references to sexual practices, without beating around the bush or subtleties, referring to a mere sexual act, where genitalia are mentioned, sexual acts in their most varied forms are proclaimed, accompanied by sensual choreography that highlights the display of female bodies. This is explicit sexuality, without modesty or beating around the bush.

Nowadays, due to the accessibility of technology, children are exposed to content that encourages early eroticization through media outlets, resulting in the acceleration of developmental stages and interfering with the natural process of development, body awareness, and sexuality. In this context, it is essential to understand that music, as a powerful media artifact, functions as a discursive practice that engages individuals and contributes to the formation of their subjectivities.

As Hall (1997) argues, individuals are produced within regimes of representation and language; that is, they are not preformed but are positioned by discourses that attribute meanings to the body, desire, sexuality, and social position. Louro (1997) emphasizes that the media—and music in particular—function as non-school-based pedagogical devices, teaching what it means to be a boy or a girl, what is desirable and what is not, who can desire, and who should be desired. These discourses permeate children's bodies and contribute to the formation of subjectivities from a very early age, shaping ways of being, feeling, and acting.

Thus, music should not be understood merely as entertainment or an isolated artistic expression, but as a powerful cultural mechanism for constructing children's subjectivities, whose effects must be critically analyzed, especially when they intersect with the realms of sexuality, eroticization, and gender relations.

Santos (2021) argues that artistic works, such as films, songs, and paintings, constitute discourses produced within a specific historical and cultural context, reflecting social values and structures, but also capable of questioning, reformulating, or breaking with existing structures. This understanding aligns with the foundations of critical sex education, which views sexuality as a historical, social, and political construct, intersected by relations of power, gender, class, and culture. Thus, music is no longer analyzed solely as entertainment but is understood as a formative cultural artifact, capable of both reproducing hegemonic discourses and challenging and reinterpreting them. Recognizing this dynamic is a fundamental step toward developing pedagogical practices committed to emancipation, equity, and the comprehensive protection of children.

Given children's intense engagement with digital media, it is essential to promote practices of critical and reflective media literacy (Girardello et al., 2021). From the perspective of formal sex education, such education is not limited to conveying biological or preventive information but involves challenging discourses that normalize gender inequalities, bodily objectification, and early eroticization. The goal is to promote educational processes that enable children to understand how such representations are socially constructed and what interests may underpin their circulation.

Schools are strategic spaces in contemporary struggles over the production of meanings, values, and worldviews, and are shaped by political, ideological, and cultural interests (Hage, 2011). Sex education, in turn, is an intentional pedagogical practice that aims to deconstruct discourses, broaden cultural repertoires, and foster students' moral and intellectual autonomy. This need becomes even more evident in light of issues related to sexuality, which reflect contemporary disputes intensified by media and cultural discourses.

As Maia and Ribeiro (2011) state, sex education carried out in an unintentional (informal) manner manifests itself through various social discourses, including those in the media, which shape meanings about bodies, gender, and sexuality. In Cultural Studies in Education, such processes are understood as cultural pedagogies, since they produce learning, values, and modes of subjectivation beyond formal educational settings.

Widespread music genres, such as funk, can, in certain productions, convey eroticized and unequal representations of gender (Maia & Ribeiro, 2011). When this process is adopted as a subject of instruction, scientifically grounded and guided by pedagogical intent, planning, and the definition of specific objectives, it constitutes what is known as formal sex education. Developed primarily in the school setting, this approach requires systematic organization and

careful methodologies aimed at building knowledge and fostering critical reflections on sexuality.

Against this backdrop, formal sex education, guided by a critical perspective, aims to create spaces for dialogue and critical analysis that integrate the social, historical, cultural, and psychological dimensions of sexuality. By promoting contextualized analyses of media content, schools enable students to question naturalized representations, understand the power relations implied in them, and develop more conscious, ethical, and emancipatory stances (Leão et al., 2014).

METHODOLOGY

This study is qualitative in nature, employing a bibliographic and documentary approach, grounded in a socio-historical-cultural and critical perspective. The bibliographic dimension involved the analysis of references on gender, sexuality, culture, and education, based on Connell (1995), Giroux (2001), Hall (1997), Louro (1997), and Segato (2018).

The documentary dimension treated funk song lyrics as cultural documents (Cellard, 2008), enabling an understanding of symbolic, ideological, and educational dynamics. The corpus included two song lyrics selected for their thematic relevance, popularity, and media circulation.

The analysis was conducted using Bardin's Content Analysis (2011) in three stages: pre-analysis, to identify themes; exploration of the material, with coding that generated the categories of early eroticization, gender-based violence, and cultural identity; and interpretation, relating the categories to the theoretical framework to draw inferences about representations of childhood, gender, and sexuality. Three central categories emerged from the analysis:

Early Eroticization: This refers to the construction and normalization of early sexuality in children and adolescents, which, according to Louro (1997), occurs when a child is placed within a field of meanings that associates their body, gestures, clothing, and behaviors with the codes and symbols of adult sexuality. These processes manifest themselves both through explicit age markers ('novinha,' "girl") and through the widespread circulation of sexualized discourses that trivialize and sensationalize sexuality in media and cultural contexts.

Gender-based Violence: Refers to the symbolic and structural manifestation of male domination, operating on both the physical and symbolic levels (Segato, 2018).

Cultural Identity: According to Hall (1997) and Connell (1995), cultural identity is a discursive and social construction in which individuals position themselves and assert their sense of belonging, thereby also contributing to the construction of social and cultural identities.

DATA ANALYSIS AND DISCUSSION

Two funk songs were analyzed using a qualitative approach grounded in Cultural Studies in Education and Critical Sex Education, with a focus on a critical reading of the discourses that function as informal pedagogical devices in the formation of children's subjectivities. The analysis considered three categories—early eroticization, gender-based violence, and cultural identity—to understand how such discourses contribute to the normalization of early eroticization, inequalities, and symbolic violence.

Table 1.

Song title: "Socada Botada 2", sung by MC MN, MC Cajá & DJ Robão:

[Intro] Esse é o DJ Robão, tá lançando a nova moda [Line 1: MC Cajá] Conheço cada cheiro e defino só de olhar Se gosta de dar de quatro ou se gosta de sentar Conheço cada cheiro e defino só de olhar Se gosta de dar de quatro ou se gosta de sentar De sentar, de sentar [Chorus: MC Cajá] Eu já comi loira, morena, mulata, a branca e a preta Sou colecionador de buceta (Socada) Sou colecionador de buceta (Com raiva, botada) Sou colecionador de buceta (Socada, com raiva) O Robão coleciona buceta (Botada, socada)	O Metralha coleciona buceta (Com raiva) [Line 2: MC MN & MC Cajá] Vem, garota safadona, jogando a buceta na minha direção Vem, garota safadona, jogando a buceta na minha direção Tô galudo, galudão, vou te dar catucadão Tô galudo, galudão, vou te dar catucadão (Socada, com raiva) MC MN é galudão, ele vai te dar catucadão (Botada, socada) Tô galudo, galudão, vou te dar catucadão (Com raiva, botada) MC MN é galudão, ele vai te dar catucadão (Socada, com raiva)
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Note. Mc Min (2020).

Table 2.*Analysis of the song “Socada Botada 2”*

CATEGORY	
Child Eroticization	EXCERPT FROM THE SONG: “vem, garota safadona, jogando a buceta na minha direção”.
	CRITICAL ANALYSIS: Expressions such as “girl” can be associated with the world of adolescents or even children. The presence of children and adolescents in this music scene, as listeners, dancers, or performers on social media, demonstrates how adult-centered discourse on sexuality anticipates norms of gender and desire, reinforcing what Louro (1997) calls the regulation of childhood sexuality through discursive practices. This is not a form of eroticization that originates with the child, but rather the way in which language, the media, and social discourses sexualize their bodies.
Gender-based Violence	EXCERPT FROM THE SONG: “Eu já comi loira, morena, mulata, a branca e a preta / Sou colecionador de buceta”
	CRITICAL ANALYSIS: These excerpts highlight the objectification and dehumanization of women, reinforcing asymmetrical power relations and perpetuating misogynistic practices, as analyzed by Segato (2018). Such discourse contributes to the perpetuation of symbolic violence and gender inequalities.
Cultural Identity	EXCERPT FROM THE SONG: “Tô galudo, galudão, vou te dar catucadão.”
	CRITICAL ANALYSIS: In this passage, an identity marked by hegemonic masculinity is reaffirmed, one that reproduces unequal relations of sexual and symbolic domination. The term “galudão” functions as a hypermasculine marker that evokes extreme virility and sexual readiness, aligning with the hegemonic model of masculinity. Such a discursive construction produces subjectivities based on strength, control, and domination. As Hall (1997) points out, identities are constituted within cultural systems of meaning and power that legitimize certain ways of being at the expense of others.

Note. The Authors.

Table 3.*Song title: “Open the Checka”, sung by Caio Alexandre Cruz (MC Lan)*

E aí, R7? Tipo All Net, ladrão	Cê não tá entendendo o que eu tô falando?
Ensinando inglês, ladrão, ha	[Line]
Tamo desbravando o mundo, ladrão	One, two, three, sentando
Vamo comer as europeia agora, as gringa	Versão brasileira, Herbert Richers
R7, quem falou que nós era burro, ladrão?	[Chorus 1]
Hi, my name is Lan	Vamo ensinar língua pras pepeca analfabeta
Vou dar game over no seu cu, novinha	Vamo ensinar inglês pras buceta analfabeta
Versão brasileira, Herbert Richers	Open the Tcheka, vai!
[Chorus 1]	Open the Tcheka, ain!
Vamo ensinar língua pras pepeca analfabeta	Open the Tcheka, vai!
Vamo ensinar inglês pras buceta analfabeta	Open the Tcheka!
Open the Tcheka, vai!	Four, six, seven, sentando
Open the Tcheka, ain!	Seven, eight, nine
Open the Tcheka, vai!	Eu não sei falar o resto
Open the Tcheka!	Ahn, fudeu!
Vamo ensinar inglês pras buceta analfabeta	Ai! One, two, three, sentando
Vamo ensinar inglês pras pepeca analfabeta, vai!	Four, six, seven, sentando
Open the Tcheka, vai!	E o resto você procura lá com o mano
Open the Tcheka, vai!	Como é o nome? Wizard?
Open the Tcheka, ain, ain, ain	[Bridge]
[Post-Chorus]	Já que é pra falar Inglês

I love you too cool	Vamo ensinar pras vagabunda
Então senta no piru	Vem de big bunda
I love you too cool	Vem de big, big bunda
Então senta no piru	Vem de big bunda
Ai, ai, ai	Vem de big, big bunda
You might also like	Vem de big bunda
5 Minutos de Merda	Vem de big, big bunda
MC Lan	Vem de big bunda
bad idea right?	Vem de big, big bunda
Olivia Rodrigo	Vem, vem, vem de bundation
Used To Be Young	Vem, vem, vem de bundation
Miley Cyrus	Vem, vem, vem de bundation
[Interlude]	Vem, vem, vem de bundation
Excuse me! Excuse me!	Vai tomar piroca
Excuse me, novinha!	Vai, vai tomar pirocation
Faz tchaca tchaca com os mano, novinha!	Vai tomar piroca
Ai, a-ai!	Vai, vai tomar pirocation
Faz tchaca tch... Ei! Excuse me	

Note. MC Lan (2017).

Table 4.
Analysis of the song “Open the Checka”

CATEGORY	
Child Eroticization	EXCERPT FROM THE SONG: “Vou dar game over no seu cu, novinha” / “Excuse me, novinha! Faz tchaca tchaca com os mano, novinha!”
	CRITICAL ANALYSIS: The use of the term “novinha” in the context of sexually explicit discourse may indicate the early hypersexualization and normalization of the sexual exploitation of young people, reinforcing an adult, controlling gaze on their bodies.
Gender-based Violence	EXCERPT FROM THE SONG: “Vamo ensinar língua pras pepeca analfabeta / Vamo ensinar inglês pras buceta analfabeta” / “Vamo ensinar pras vagabunda”
	CRITICAL ANALYSIS: This passage contains vulgar and derogatory language that reduces women to sexual and intellectual objects, perpetuating dehumanization and misogyny. Such discourse reinforces the system of symbolic violence, perpetuating inequalities and discriminatory practices.
Cultural Identity	EXCERPT FROM THE SONG: “Tamo desbravando o mundo, ladrão / Quem falou que nós era burro, ladrão?”
	CRITICAL ANALYSIS: A process of identity construction in which funk serves as a tool for challenging social marginalization, characterized by a sense of pride in belonging and overcoming adversity, according to Hall (1997) and Connell (1995). At the same time, this same discourse reinforces hegemonic and misogynistic patterns by asserting that while men are not stupid, women are illiterate cunts.

Note. The Authors.

An analysis of the two selected songs reveals that, although each composition exhibits stylistic and contextual singularities, the statements present in the lyrics share recurring discursive patterns. These discourses reveal the reproduction of meanings related to early eroticization, the objectification of women, and the construction of peripheral masculinities marked by virility, dominance, and power.

With regard to early eroticization, the songs analyzed associate young girls and adolescents with codes of adult sexuality, particularly through the recurring use of terms such as ‘novinha’ and ‘garota.’ This discursive pattern anticipates childhood sexuality by linking the child’s body to eroticized representations (Louro, 1997). This dynamic reflects the process of ‘pedophilization,’ as described by Felipe (2006), which is often masked as normality or desire. In this context, early eroticization teaches children adult-centered and heteronormative models of the body, sexuality, and desire.

Regarding gender-based violence, the lyrics highlight the objectification of women, who are reduced to bodies available for sexual consumption and to practices marked by aggression and disrespect. The presence of pejorative terms and violent imperatives normalizes male domination. As Segato (2018) argues, this symbolic violence has a perverse pedagogical character, as it shapes emotions and desires according to the logic of domination, dehumanizing women.

The category of cultural identity also runs through both songs, especially in the construction of peripheral masculinities. The figure of the ‘*malandro*,’ the domineering and sexually active man, is a constant in the songs analyzed, shaping a pattern of masculine identity strongly influenced by the logic of hegemonic masculinity, as discussed by Connell (1995) and Hall (1997). These identities are forged in contexts of exclusion and resistance, but, paradoxically, they end up reproducing patriarchal and misogynistic values as a means of asserting power and belonging.

In general, both songs reinforce representations that contribute to the normalization of early eroticization, gender-based violence, and inequality in social relations between men and women. More than mere entertainment, these compositions function as forms of cultural pedagogy (Giroux, 2001; Louro, 1997; Silva, 2002), shaping subjectivities and teaching ways of being and relating to the world. Children’s and adolescents’ repeated and unmediated exposure to these discourses contributes to the internalization of values that jeopardize healthy development and the building of egalitarian relationships.

FINAL CONSIDERATIONS

This study, grounded in the theoretical frameworks of Cultural Studies in Education and Critical Sex Education, has revealed that the funk lyrics analyzed function as cultural media artifacts that produce and convey meaningful discourses on sexuality, gender, and symbolic

violence. As they circulate widely among children, these songs not only reflect naturalized social practices but also contribute to their reproduction, reinforcing norms, values, and representations that regulate bodies, behaviors, and subjectivities. The songs analyzed simultaneously articulate processes of early eroticization, gender-based violence, and identity formation, constituting powerful cultural pedagogies that impact childhood.

In this context, the sexualization of children's and women's bodies tends to reinforce adult-centered and heteronormative perspectives, legitimizing discourses that associate femininity with submission and sexual availability. At the same time, funk, as a cultural expression from the periphery, operates as an ambivalent territory: it affirms a sense of belonging and distinct ways of being, but it also reproduces stereotypes that link masculinities to virility and control over the female body, producing meanings that oscillate between resistance and the maintenance of social hierarchies.

In light of this, it is clear that the musical works analyzed go beyond mere entertainment, serving as pedagogical tools that construct meanings around sexuality, masculinities, femininities, and power relations from childhood onward. Recognizing the complexity of these processes is essential for developing educational practices that critically examine the cultural products consumed by children and adolescents—not by delegitimizing funk as a cultural expression, but by scrutinizing the discourses and effects that certain productions may convey.

In light of these considerations, schools can play a significant role by promoting systematic spaces for critical sex education, capable of challenging naturalized discourses and broadening opportunities for reflection on gender, sexuality, and human rights. Unlike cultural pedagogies that operate in a diffuse and unintentional manner through the media, critical and planned sex education has the potential to foster the development of critical thinking, autonomy, and social consciousness among children and adolescents.

Finally, it should be emphasized that promoting critical sex education in the school setting constitutes an ethical, political, and pedagogical commitment aimed at fostering individuals who are more aware of their rights and of the inequalities that permeate social life. To this end, educational institutions must foster spaces for dialogue that are critical and inclusive, overcoming historical silences surrounding sexuality. Furthermore, it is essential to strengthen public policies, institutional investments, and training programs that provide educators with theoretical and methodological resources to develop responsible, critical teaching practices that are sensitive to the complexities of sexuality in contemporary society.

Furthermore, it is important to acknowledge the limitations of this study. This is a theoretical and documentary study based on a specific selection of funk songs, which precludes generalizations about the entirety of this cultural movement and its multiple manifestations. Although this study examines content related to early eroticization and symbolic violence, it does not intend to reduce funk to these aspects, given its historical, social, and cultural relevance as a form of expression from the periphery and a space of resistance.

Thus, the delimitation of the analyzed corpus constitutes a methodological limitation of the investigation, while also pointing to the need for further research that broadens the scope of analysis, considers different strands of the musical genre, and deepens discussions regarding the relationships between media, childhood, gender, and sexuality.

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