

## ANALYSIS OF WORKS BY MARY AND ELIARDO FRANÇA IN CONTRIBUTION TO BRAZILIAN LITERACY.

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*"Educating means being an artisan of personality, a poet of intelligence, a sower of ideas" (Augusto Cury, p 55).*

### Summary

The child learns as he builds his logical reasoning, so it is important that during the literacy process the child is encouraged to develop a critical, questioning sense, with autonomy and associates that good reading brings benefits, even if in a simple way. Children in the literacy phase are advised to listen to stories told by their teachers and work with easy texts where words, phrases or text are used as a learning strategy. Reading is a complex act for a child and knowing this, the educator must organize himself to work on reading with a certain frequency, in order to obtain a routine that will favor the student's habit and improvement of reading. The use of the works of Mary and Eliardo França is a tool that has been helping teachers to enrich classes in a playful and productive way for years.

**Key words:**Literacy. Reading. Mary France. Eliardo França.

### Abstract

The child obtains learning as he builds his logical reasoning. Therefore, it is important that during the literacy process the child is encouraged to develop a critical, questioning, autonomous sense, and associates that a good reading brings benefits, even if in a simple way. It is advisable for children in literacy to listen to stories told by their teachers and to work with easy texts where words, phrases or text are used as a learning strategy. Reading is a complex act for a child and, knowing this, the educator must organize himself to work on reading with a certain frequency, in order to obtain a routine that will favor the student's habit and the improvement of reading. The use of the works of Mary and Eliardo França are a tool that for years has been helping teachers to enrich their classes in a playful and productive way.

**Keywords:** literacy. Reading. Mary France. Eliardo France.

### 1. Introduction

In this article, a tribute will be made as well as a presentation about Mary and Eliardo França and some titles. Mary is an author of children's books and her husband Eliardo is an illustrator. This years-long partnership provided Brazilian education with a series of books that were and are part of the education of many children. It is known that the reality of a classroom needs to be associated with literary works as a form of cultural enrichment,

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educational, leisure, as well as a tool in the hard work of teaching literacy. This duo of artists is dedicated to writing for children and young people, thus contributing to the literacy process of Brazilian children.

With happy, humorous texts and eye-catching illustrations, educators develop strategies to add books to a more playful education focused on children. The use of the works of Mary França and Eliardo França in the field of initiation to reading according to the child's acquisition of skills stands out. Firstly, visual reading, as the illustrations speak to the texts and then the reading itself, using simple vocabulary, but extremely important for the construction of the child's reading identity.

Three books by renowned artists are highlighted in this article, as a way of illustrating the preciousness of literature and activities that can be carried out during school routine are suggested. The works make up the collection *Cat and mouse* which today is part of the history of Brazilian children's literature. This article ends with the biography of Mary and Eliardo França so that future readers can get to know them, as well as the vast work of this couple.

## **2 Theoretical foundation**

A child's literacy process goes through the school years according to their needs, however, according to the Ministry of Education - MEC, the Common National Base recommends that it happen until the second year of elementary school 1 (MEC, 2017) so that the educator has time skilled in preparing students for the following grades. Undoubtedly, this procedure has a direct connection with literary works, because a didactic sequence associated with a paradidactic adds playfulness and interest in the content.

"Children between six and seven years old are considered beginning readers" (COELHO 2000, p. 34) and require texts with simple words, images that predominate over the text and humor. Texts that demonstrate everyday life, the imaginary with a dose of grace, win over children and make them think and reflect as the reading progresses or ends. When feeling good, the child associates that a good read brings him benefits, even if in a simple way, so the fact that the child laughed when telling or reading a story is a reason for him to become interested in other readings. As Rios and Libâneo (2009, p. 33) say, "literacy coexists in the experience of reading", consequently the practice of this reading helps the student in the construction of knowledge. Each brick that is added is a lived experience, each piece of literature that the child comes into contact with adds to the process

of literacy. The child learns as he builds his logical reasoning, so it is important that during the literacy process the child is encouraged to develop a critical, questioning sense, with autonomy and not repetitive or mechanical. At this point, the playfulness of the works facilitates the process, because the child sees the literary work as a universe in which they can immerse themselves and not only listen to the reading, but experience it. "Learning is a process of appropriating knowledge that is only possible with the subject's thinking and acting on the object he wants to know" (RUSSO, 2012 p. 31). Children in the literacy phase are advised to listen to stories told by their teachers and work with easy texts in which words, phrases or text are used as a learning strategy. Texts often have very similar words, for example, *goat, boot, paw, mouse*, so the educator has opportunities to work on letters, syllables, and phonetics using a resource that is attractive to a child.

"Teachers transform information into knowledge and knowledge into experiences" (CURY, 2003 p. 57) and contribute to the literacy process of their students. Every experience with similar words makes the child begin to discern them and associate them with other words that contain a similar grapheme or phoneme.

"Vygotsky postulates that development and learning are processes that influence each other, so that the more learning, the more development" (VYGOTSKY *apud* DAVIS E OLIVEIRA, 1993, p. 56.) Therefore, the child in the literacy phase learns and develops through easy text, with simple words, with happy stories and an eye-catching illustration.

During the literacy journey, titles can be handled by the students themselves, who begin a process of recognizing phonetics and graphemes and make these discoveries through games with colleagues, collective reading, or through pedagogical activities led by the educator. "The student who begins his process of learning to read identifies several cognitive and affective operations carried out by him when he reads." (MENEZES; RAMOS, 2006, p. 14), which is why literature and reading are essential in the literacy process.

Following the reasoning of this work, what do we understand by reading? Reading is not just the act of pronouncing words that you can decode, performing the act mechanically. Reading is understanding context, it is the extension of school into a person's life as they write **Cagliari**(2009). Knowing how to read is more important for a student than knowing how to write, given that with mastery of reading, they can understand texts,

statements, carry out interpretations, thus contributing to good school performance.

“Reading is the best that the school has to offer its student, so a child who does not have this reading offer runs the risk of failure” (CAGLIARI, 2009 p. 130).

The fact that children's literature is written for children does not mean that it must have a text of dubious quality, quite the contrary, this requires great preparation, reflection and study from its producer. The concept of children's literature is aimed primarily at the child reader, this is its specificity, its characteristic. (NANNINI, 2007, p. 20).

Reading is a complex act for a child and knowing this, the educator must organize himself to work on reading with a certain frequency, in order to obtain a routine that will favor the student's habit and improvement of reading.

In addition to having a technical value for literacy, reading is also a source of pleasure, personal satisfaction, achievement, fulfillment, which serves as a great stimulus and motivation for children to enjoy school and studying. (CAGLIARI, 2009, p. 148).

For the child to immerse themselves in the historical whole of the work, it is up to the educator, as mediator, to direct students to the field of imagination. But what do we mean by imagination?

“It is the ability that individuals have to form representations, that is, to construct mental images about the real world or even situations not directly experienced” (DAVIS E OLIVEIRA 1993, p. 69).

When reading a work, done by an adult/teacher, the child processes the information by listening to the text, the intonations, and the voices that a character may have. The reader sees the eye-catching, colorful, happy illustrations and in this context his imagination takes him into the story. The child begins to express feelings that can be joy, sadness, fear and this experience makes him concretely register the concepts that the educator is working on. “Information is recorded in memory, experiences are embedded in the heart” (CURY 2003, p. 74).

With books in hand, children begin visual reading, through colors and images, and even without knowing how to decode any code, the child can understand the text and even retell it to their classmates, once again their imagination comes into play. , “imagination is a creative reflection of reality” (DAVIS E OLIVEIRA, 1993, p. 69).

According to Nannini (2007), imagination or fantasy happens when the experience lived by the person is enough to build thoughts and ideals. In this sense, it is possible to think about expanding children's cultural experience, aiming for new experiences to be acquired and archived, so that they have a good basis to develop their capacity.

creator. "Illustration can fulfill this role, as it offers the child a large cultural repertoire and diverse experiences" (NANNINI, 2007 p. 14).

Bibiano (2010) states that illustration is a visual language that adds to the text, not just reproduces it, and can be done with different techniques. Various materials can be used to illustrate, such as colored pencils, marker pens, paints, charcoal, crayons, natural or artificial dyes and whatever else your imagination allows, in addition to the technologies specific to graphic illustration.

It is understood that in literature, especially children's literature, there are texts that require illustrations so that the work can be complemented. At this point, the illustrator draws with his imagination in order to instigate the reader's imagination or even come close to his own imagination. of child. Unlike adult literature where words are simply enough.

The universe of illustration in a children's book cooperates with the understanding of the message that the work wants to convey, it collaborates with the growth or expansion of a graphic and critical vision.

Through the combination of the different constituent elements of visual language, lines, shapes, colors, textures, movement, we find a way to communicate and reveal our particular way of meaning the world (NANNINI, 2007, p. 48).

Combining reading strategies, storytelling, visualization of images and words, students acquire the necessary knowledge to build this knowledge. Let us remember that, according to Davis and Oliveira (1993), children's learning does not begin at school age, they arrive with baggage, which has been developing hypotheses and building knowledge of the world. Oral language is already intrinsic to the child, this is important for reading and writing to develop in a concrete way.

According to Lúcia Pimentel Góes (2003), the image facilitates and can awaken questions in the reader, which can become the starting point for new readings, which can mean a prolonged development of the individual, their environment, their culture, the your story. "The illustrator has an important role, he prints, adds and adds to a text his special way of looking at the world" (NANNINI, 2007, p.13).

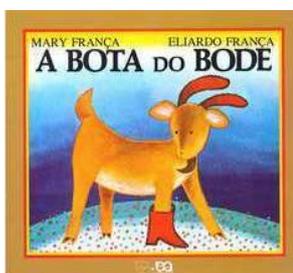
The use of the works of Mary and Eliardo França is a tool that for years has helped teachers to enrich classes through reading and their illustrations that give a playful characteristic. The works delight children with their cheerful, easy-to-understand texts, printed in large letters, and with illustrations always in bright colors and drawings that occupy the entire page. The couple developed, among their precious works, the collection entitled "Cat and Mouse", published

by the publisher Ática, in which the characters are mostly animals, humorous and with eye-catching illustrations that speak to the texts.

With an extensive collection present in school libraries, educators have a resource that facilitates children's immersion in the literary world, effectively contributing to the literacy process. Below are three examples of works from the "Cat and Mouse" collection, as well as some didactic sequences.

### **Book: The Goat's Boot**

Image 1:



Source: Virtual Bookshelf, 2020.

-Start familiarizing yourself with the letters of the alphabet.

-Explore the phoneme B beyond the words that appear in the text, considered easy understanding such as duck, mouse, rooster, cat, and which present repetitions of phonemes and graphemes;

-List the names of the characters and relate them to the images;

-Perform collective rewriting, as students retell the story;

-Contextualize the story through a role play;

-Encourage the student to orally continue the story after the original ending;

In this sequence, the story of Bota do Dede is presented with a practical strategy in the classroom to develop reading, painting, the child's oral explanation of the text, and organization of events.

Image 2



Source: Mundinho da Criança website, 2018.

The following activities require the child's attention to remember the text and write the sentences correctly, as well as relate them to the images. Furthermore, practice reading.

Image 3

• O GALO CANTOU PARA O GATO.

• A BOTA VIROU UMA CASA.

• O RATO SUMIU NA BOTA.

• O GALO DEU A BOTA PARA O GATO.

• O BODE BOTOU A BOTA NA PATA.

• O BODE VIU UMA BOTA.

• O BODE COME CAPIM.

Copie as frases que você leu junto com sua professora.

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

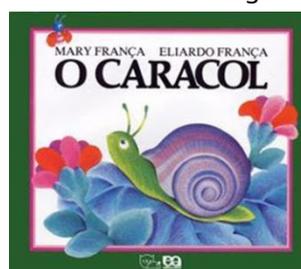
6 \_\_\_\_\_

7 \_\_\_\_\_

Source: Mundinho da Criança website, 2018.

## Book: The Snail

Image 4



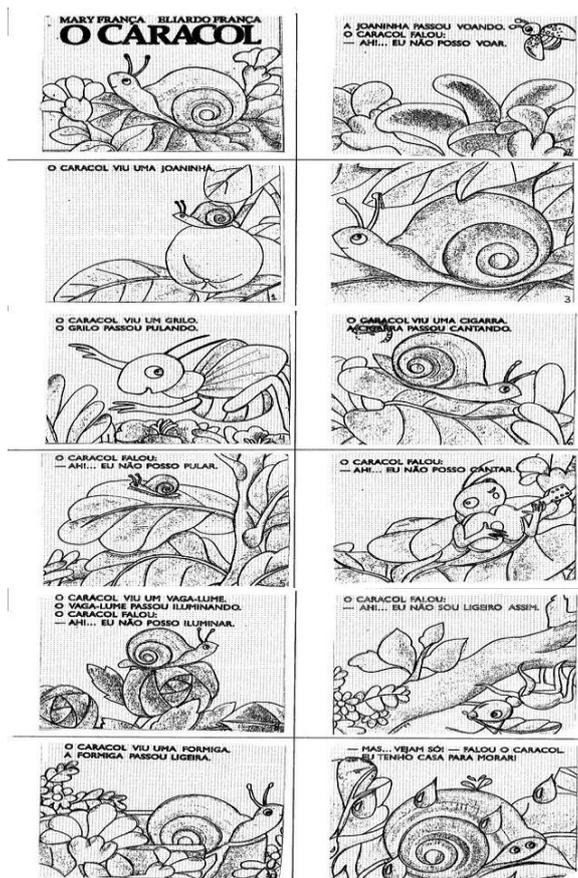
Source: Educando com Simplicidade website, 2012.

In the work Caracol it is worth addressing the subject that to be happy you don't need to want what someone else has.

- Exercise reading, writing and collective writing;
- Observe the spaces between words and lines;
- Start prayer concept, phrase;
- Relate speech to the character;
- Expand vocabulary.

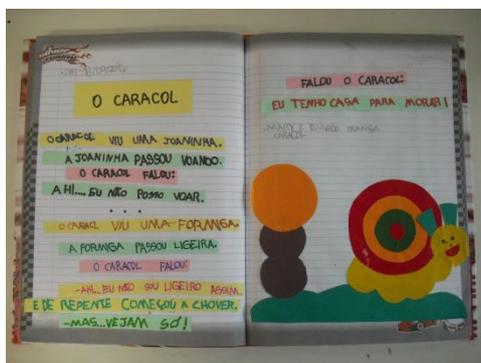
Once again there is a sequence of images that illustrate the entire work *The Snail* favoring the familiarization of the text with the child. During the literacy phase, children need color and playfulness so that the process can be assimilated. In a fun way, the child comes into contact with fragments of text, phrases, words in a context that is known to the child.

Image 5



Source: Educando com Simplicidade website, 2012.

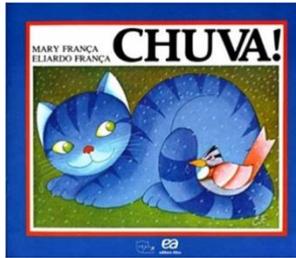
Image 6



Source: Educando com Simplicidade website, 2012.

Book: Rain!

Image 7



Source: Amazon website, 2012.

This is a work that covers a new phase of literacy. At this stage, students should already master simple syllables to make the most of their studies.

- Introduce complex syllables like *ch*It is *lh*;
- Explore more words with the digraphs that appear in the text;
- Retell the story and rewrite it;
- List the names of the animals that appear in the text;
- Highlight the environments that appear in the work;
- Encourage the student to read aloud and, if possible, in front of the class;

With a more advanced didactic sequence, the child will have contact with complex syllables, in which digraphs begin to be presented. At this point, the student must have mastery of reading simple words to advance in their studies.

### *Rain Roof Wets Wet Branch*

Separate the words from the text Rain! according to their digraphs.

Ch	Lh

Let's now speak and write other words that contain the families of *ch*It's from *lh*.


It is important to highlight that these so-called didactic sequence activities are just suggestions and examples of how the educator can develop his class with such works. It is extremely important that new didactic sequences are developed in order to enrich studies.

### -Author Biography

The couple Mary and Eliardo França are one of the greatest phenomena in the Brazilian publishing market. Authors of books for children for 39 years, together they have published more than 300 titles.

The couple's successful literary adventure – she a writer, he an illustrator – with works aimed at children. Objective texts and beautiful illustrations quickly won over children in the literacy phase, also becoming teaching support material used in schools throughout Brazil.

Born in Santos Dumont, Minas Gerais, they now live with their children and grandchildren in Juiz de Fora. They have books published in several languages with national and international awards. The couple works in perfect harmony: the drawings by the talented Eliardo interact playfully with Mary's text, immediately attracting the young reader in the construction of an imaginary rich in details, through fun and information, providing moments of creativity and leisure. For Mary França, "It is very pleasurable to choose words, play with their sounds, seek rhythm for the text, draw attention to old or new ideas, sharpen the creativity of others, make someone laugh or move someone... Writing, we become intimate of the pleasure of creating", he says. Eliardo França, in turn, thinks that: "Drawing is one of the most beautiful things in life".<sup>12</sup>

### Cat and Mouse Collection – 35 books

Mary France *It is* Eliardo França  
Editora Ática

1. The banana
2. Boca do Sapo
3. The Goat's Boot
4. The Ugly House
5. The Chicken Hatches
6. Pintas do Preá
7. Ugly Animal, Beautiful Animal
8. Straw Hat
9. Rain!
10. Day and night
11. Fantasy
12. Fire in the Sky
13. Cold Cat
14. Mariana
15. Na Roça
16. The Mouse Balaio
17. The Boat
18. The Snail
19. The Game and the Ball
20. Tag

- 21.The Picnic
- 22.The Pot of Molasses
- 23.The Cat's Tail
- 24.The Mouse in the Hat
- 25.The Portrait
- 26.The Scare
- 27.The Train
- 28.The Wind
- 29.The Skinny Duck and the Fat Duck
- 30.How scary!
- 31.What a Danger
- 32.New Shoe
- 33.Surprises
- 34.Tuca, Vovó and Guto
- 35.A Beautiful Smile<sup>13</sup>

### **Final considerations**

When studying the paths of literacy, reading and the enchanting universe that are literary works, one realizes how essential these requirements are for a child's initial academic training, because through them, a solid foundation is formed in the individual, contributing to a thinking, critical, questioning and conscious being.

The use of the works of Mary and Eliardo França must continue to be used as pedagogical resources and strategies in order to aim at the construction of this thinking being and guarantee access to literary everyday life.

It is extremely important that more educators use the works in the collection *Cat and mouse* to develop your teaching sequences, share them with other educators and thus provide your students with pleasurable, joyful, memorable and effective learning.

It is understood that handling the works by the students is necessary for familiarizing themselves with the texts, reading hypotheses and telling stories carried out by the students themselves, thus expanding communication and contributing to literacy.

In this work the focus is on the ages at which the child is literate, however nothing prevents other grades from working on Mary França's texts. It is understood that the educator has the freedom to work with the texts in the following grades, as in the previous grades, that is, in preschool, because the results appear according to the emphasis given.

Reading is a habit that every individual must practice, reading is liberating and freedom is what makes the individual a conscious being.

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13 <https://w p.ufpel.edu.br/hisales/files/2015/02/SUGESTAO-DE-LIVROS-PARA-CRIANCAS.pdf>

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