

Children's and Youth Literature for the Valorisation of Black Culture / *Literatura infantil e juvenil para a valorização da Cultura Negra*


*Laila Vilela Vellozo**

Master in Diversity Inclusion at Universidad Federal Fluminense Graduated in Pedagogy at Universidad Federal Fluminense (2013) and Post-Graduated in Psych pedagogy at AVM- integrated faculty / Cândido Mendes (2015). He has experience in the field of Education, with an emphasis on Early Childhood Education and Elementary Education. She is currently a professor at the Common Core of School Pedro II.

 <http://orcid.org/0000-0001-6870-5822>


*Dagmar Mello e Silva***

Graduated in Psychology from Universidad Gama Filho (1985), master's in education from Universidad Federal Fluminense (2002), PhD in Education from Universidad of State of Rio de Janeiro (2009) and Post-Doctorate in Philosophy of Education at Universidad of the State of Rio de Janeiro. She is a permanent professor of the master's Course in Diversity and Inclusion and a Collaborator in the Postgraduate Program in Communication, Media, and Daily Life.

 <http://orcid.org/0000-0002-5863-3607>

*Ruth Maria Mariani Braz****

PhD in Science and Biotechnology from Universidad Federal Fluminense. Lato Sensu Specialization in Special Physical Education in the Area of Mental Disability. She is a permanent professor of the master's Course in Diversity and Inclusion. She develops research related to Inclusive Education, assistive technology, making adapted materials to help students with special educational needs in regular teaching classes, a philosophy that she defends and is currently adopted in the institutions in which I work.

 <http://orcid.org/0000-0003-2224-96437>

Received: 01 mar. 202X. **Approved:** 24 mar. 2021.

How to cite this article:

VELLOZO, Laila Vilela; E SILVA, Dagmar Mello; MARIANI BRAZ, Ruth Maria. Children's and Youth Literature for the Valorisation of Black Culture. *Revista Letras Raras*. Campina Grande, v. 10, n. 2, p. 227-246, mai. 2021. DOI: <https://doi.org/10.5281/zenodo.10136025>

*

 lailavilela@bol.com.br

**

 dag.mello.silva@gmail.com

 ruthmariani@yahoo.com.br

ABSTRACT

Literature is a cultural product. We must be attentive to what is offered to students so that school and literature go together towards the construction of a human formation supported by values of respect for diversity, differences, and inclusion. This work aims to carry out a survey of books on children's literature, whose narratives meet the principles of a reading formation and attentive to Human Rights. Thus, we selected ten works that deal with themes related to Diversity and Inclusion to support the development of reading workshops aimed at children in the 1st segment of education. This descriptive, qualitative, and pedagogical study is defined as research that involves planning and implementing interferences (changes, pedagogical innovations) in primary schools in the 1st segment of education. The selection was made based on the titles and contents that the books dealt with ethnic-racial issues. As a product, we present an online catalogue with indications of literary works that contribute to the formation of the reader in the perspective outlined here. We found that literature, in schools, can manage modes of rupture with discursive practices - real games - that naturalize modes of existence, excluding those that do not fit into these naturalized demands by certain discourses.

KEYWORDS: Children's and youth literature; reader training; inclusion; diversity.

RESUMO

A literatura é um produto cultural. Devemos estar atentos ao que é oferecido aos estudantes para que escola e literatura caminhem juntas na direção da construção de uma formação humana amparadas em valores de respeito à diversidade, às diferenças e à inclusão. Este trabalho tem como objetivo realizar um levantamento de livros de literatura infantil e juvenil cujas narrativas atendam aos princípios de uma formação leitora e atenta aos Direitos Humanos. Assim, fizemos a seleção de dez obras que tratam de temas relacionados à Diversidade e Inclusão com o objetivo de apoiar o desenvolvimento de oficinas de leitura voltadas para crianças do 1º segmento do ensino. Este estudo descritivo, qualitativo e de cunho pedagógico é definido como uma pesquisa que envolve o planejamento e a implementação de interferências (mudanças, inovações pedagógicas) nas escolas básicas do 1º segmento do ensino. A seleção foi realizada a partir dos títulos e dos conteúdos dos quais os livros tratavam: as questões étnico-raciais. Como produto, apresentamos um catálogo online com as indicações de obras literárias que contribuam para a formação do leitor na perspectiva aqui apontada. Verificamos que a literatura, nas escolas, pode agenciar modos de rupturas com práticas discursivas – jogos de verdade – que naturalizam modos de existência, excluindo os que não se enquadram nessas exigências naturalizadas por determinados discursos.

PALAVRAS-CHAVE: Literatura infantil e juvenil; formação de leitor; inclusão; diversidade.

1 Introduction

We assume in this paper that literature should be worked on all age groups, as we understand that it can be a mechanism for maintaining power or transforming society in a more egalitarian and inclusive way. We perceive how literature can also be used for the domination of a people, for the erasure of certain cultures, thus being a tool of exclusion and inequality when it brings in its core hegemonic ideologies that inculcate cultural normalizing patterns of ways of existence that perpetuate stereotypes and reinforce prejudices.

The notion of cultural pattern developed by Herskovits (1963 apud, WILLIAM, 2019), perhaps helps us to understand better: “Cultural patterns are the contours acquired by the elements of a culture, the coincidences of the individual patterns of conduct, manifested by the members of a society, which give the way of life this coherence, continuity and differentiated form” (WILLIAM, 2019, p.20)

This cultural pattern can be acquired by the way of life of a population: how they react, how they manifest themselves and how they reproduce their values to other generations in a dynamic, continuous, and changing movement, creating reinventions or resignifications. Just as the cultural standard will be something worked on and acquired by living and contacting other people, with access to books, the internet, and the various means of communication, we have the responsibility as teachers to bring access to literature with different themes (WILLIAM, 2019, p.20).

Novaes Coelho brings in his work *Children's Literature - Theory, analysis, didactics* (2000), an analysis of ten transformations between the traditional social organization mode and the new social organization mode of the contemporary world. One is precisely the transformation of a racist society to the construction of a society that is committed to being anti-racist. The author shows that all ten transformations have an impact on literary production. Regarding the transition from a racist society to anti-racism, the author brings as a fundamental highlight to understand this movement the “fight to combat racial hatreds so deeply rooted in our world. Valuing different cultures, which correspond to different ethnicities, in the search to discover and preserve the authenticity of each one” (NOVAES, 2000, p. 27). Novaes continues the impact on children's literature, stating that “characters from different races are mixed on an equal footing, and the problem of racism is considered frontally, considered one of the greatest human and social injustices” (200, p. 27).

We understand that racism in our society is structural and spreads in different ways. One of them is the language that contributes to the production of brands that are becoming naturalized in the social imaginary, therefore, it is necessary to be careful with what is said and reproduced by the media, textbooks, and literature, since these are constituted vehicles to produce subjectivities that can favor views of the world and the place of the other, in society, which contribute to inequalities. In general, how many books with black people as protagonists are available to our children in school and home libraries?

In the present article, we advocate that literature, as pointed out by Coelho (2000), can be an ethical instrument of resistance to all forms of oppression, contributing to re-signify personal and collective trajectories, decolonizing Eurocentric models for the strengthening of identity and self-esteem of black population – both children and young people.

In the dissemination of part of our research, we would like to share, through this article, a survey of books on children and youth literature whose narratives meet the principles of a reader training attentive to Human Rights. These are reflections on the racial issue in children's literature, with suggestions from literary books that address the theme.

2 Methodology

When reviewing the bibliography on the topic, we conducted several researches in academic bases (Google Scholar, Eric; SciELO, CAPES Journals and the International Bank for Educational Objects), aiming to find articles published in the last 5 years that dealt with our themes.

This phase of searching the databases took place throughout 2018. From the quantitative results presented, we chose articles, dissertations, and monographs, based on the titles, that could contribute to the present work. As the readings progressed, we had contacts with texts older than the period initially established, which were the last 5 years, and we were surprised by the timeliness of the productions. Thus, we also use these productions as theoretical support. To analyze the issue of racial ethnicity, we selected 4 theoretical foundations. They are: The work of MEC (Ministry of Education and Culture) - *Overcoming Racism at School* (2005), organized by Kabengele Munanga. Within this document we chose the articles by Heloisa Pires Lima: *Black Characters: a Brief Profile in Children's Literature*, and the article by the author Maria Cristina Soares de Gouvêa: *Images of the Black in Brazilian Children's Literature: Historiographical Analysis*, since both combine the racial issue with literature. We also selected the article "Ethnic-racial Relations in Children's and Youth Literature", published in 2018 in *Educar em Revista*, by Débora Cristina de Araújo, in which a series of publications dealing with the topic were analyzed, bringing us an important panorama about the evolution of the racial issue in literary books.

We also bring the contributions of the article *Black People in Brazilian Children's Literature*, by the authors Luciana Cunha Lauria da Silva and Katia Gomes da Silva (2011), which is outside the period studied, but which brings a current discussion of the theme. Finally, we also use the article *Black Children's Literature: a Necessary Discussion*, published in 2018 by the *Cátedra Revista* of the Pontifical Catholic University PUC - Rio, written by Wagner Campos Ramos and Marly Amarilha, as it brings an analysis of the conduct of a reading process of literary books with a black theme for a group of children and shows us the speeches and statements brought by them about the theme.

3 Results and discussions

Our concern arises from the reflection on the representation of the black culture in the books offered to children, so we left in search of works aimed at children and adolescents that break with racial stereotypes and prejudices and that do not present themselves as a discourse of integration of the black people. to the dominant culture. Our intention here is to bring works that value the appreciation of histories, ways of life, customs, cultures, contributions of the black people to the construction of Brazil and their ways of being and being in the world.

Although published 15 years ago, the work of MEC *Overcoming racism at school* (2005), organized by Kabengele Munanga, brings several articles that invite us to reflect on the faces of racism in Brazilian schools. Unfortunately, this work shows us that we still have a lot to progress in this scenario. In the publication, we find the article by Heloisa Pires Lima *Black characters: a brief profile in children's literature*, in which the author states that:

Every literary work, however, conveys messages not only through written text. The illustrated images also build up plots and crystallize perceptions about that imagined world. If examined as a whole, they reveal cultural expressions of a society. Culture informs through its symbolic arrangements, values and beliefs that guide perceptions of the world (LIMA, 2005, p.101).

Herein lies our attention: we need to be aware of what perceptions of the world and cultures children have access to when reading literary books, books that do not have a pedagogical function in themselves, a moral to be pursued or a teaching to be achieved. In the words of Ninfa Parreiras:

Not every book contains literature. Many books bring stories for children who are not always literary. To be literature, the work must have the enchantment brought by words and illustrations: the use of figures of speech, such as metaphors, of poetic language, of implied things, of playfulness, of double meaning, of repetitions. Or the text must be sonorous, with musicality, with rhythm (PARREIRAS, 2012, p.18).

In his text, Lima (2005) invites us to an exercise: we search, in memory and on shelves, for books that bring black characters. Lima reports the public's difficulty in finding them, especially with blacks in the role of protagonists of the stories. The author herself made her search and when she found the works, she started to analyze the plots in which the black characters were inserted: linked to the portrait of slavery. At this point the question that arises is that

The problem is not in telling slave stories, but in the approach. Generally, the complaint of black children feeling embarrassed in the face of the mirror of historical degradation alerts us that the same mechanism teaches non-black people a superiority (LIMA, 2005, p.101).

To problematize such an issue, we propose as an activity the construction of narratives that present characters in which the images of these characters are balanced between whites and blacks and ask children to choose which characters will compose their story and what roles they will play. From there, problematize: how many black characters were chosen by them? What roles will they play in each of these stories? If there is a library at school, give them a few minutes and ask them to select books in which the cover character is a black character. From there, we have enough material to discuss the issues that Lima (2005) calls us to think about.

The investigation of the presence of blacks in literature in the first three decades of the twentieth century was analyzed by the author Maria Cristina Soares de Gouvêa, in the article entitled Images of the black in Brazilian children's literature: historiographical analysis. In it, the author states that from the 1920s.

The children's literature of the period dialogued with the different representations constructed about the racial issue, establishing a dialogue with the discourses produced in the scientific and artistic field, incorporating this theme within the narratives (GOUVÊA, 2005, p.83).

Gouvêa points out that before that period there was a mark of the absence of blacks in literary works or with simple references and referring to slavery. According to the author, this changes “as the broader cultural practices shift the discussion around Brazilian’s, no longer negation, but affirmation of its racial composition, the representation of blacks in children’s literature changes” (GOUVÊA, p.84). Gouvêa also points out that in this period of literature, blacks assume a mythical presence and in positions of serving others, marked by the recent slavery in our country.

On the one hand, the black came to reaffirm the national identity, associated with Brazilian folklore and marking with the stories, religious practices and values, the childhood of the characters. On the other hand, these same values found no place during a society that was intended to be modern, making it occupy a separate social space. While modernity, associated with urbanity, progress, technique, and rupture, was represented by white adult characters, blacks were related to opposing signifiers, such as tradition and ignorance, rural and past universe (GOUVÊA, 2005, p.84).

Another warning that seems to make sense here is the teacher's place of speech. Attention should be paid to how we mediate readings and discussions with the respect that this topic requires. Often the speech of the teacher is permeated with expressions and words of racist origin (for example: denigrate, the thing is black, black market, etc.) that were naturalized in our language

practices, but that express how much the issue of racism is structural in our society. We agree with Candau (2011), when he affirms that.

The school has an important role in the perspective of recognizing, valuing and empowering subordinated and denied socio-cultural subjects. And this task goes through processes of dialogue between different knowledge and knowledge, the use of a plurality of languages, pedagogical strategies and didactic resources, the promotion of pedagogical differentiation devices and the fight against all forms of prejudice and discrimination in the school context (CANDAU, 2011, p. 253).

In this context, it is worth mentioning the work of Monteiro Lobato, an author recognized as indispensable by several scholars of children's literature, such as Sandroni (2008), Ceccantini & Lajolo (2008), children's Gregorin Filho (2009), Acioli (2012). Gregorin Filho (2009), argues that there are two moments in children's literature: prior to Lobato, with a moralizing bias, of submission, patriotism etc., and post Lobato with a literature that is in fact focused on the children's universe, more free and contrary to prejudices and with playful investment, in this sense, children's literature becomes "a pedagogical instrument with a moralizing conception of the past, it begins to mirror society with its relationships, needs, questions and aesthetic standards" (GREGORIN FILHO 2009, p.36).

This is not about disqualifying the work of Monteiro Lobato, we agree with Laura Sandroni (2008) when she states that:

(...) With the publication of *The Adventures of Little Nose*, in 1921, José Bento Monteiro Lobato inaugurates what was conventionally called "a literary phase of Brazilian production aimed at children and young people" (...) his work was a qualitative leap compared to the authors that preceded it, since it is all permeated by the scope of debates on contemporary or historical public themes that it problematizes so that it is understood by children and expressed in original and creative language, in which the search for the Brazilian colloquial, which anticipates the modernism (SANDRONI, 2008, p. 219-220).

Among the highlights made by Sandroni on the works of Monteiro Lobato, the presence of the theme of folklore is one that strikes the eye, "he was the first to make folklore a theme that is always present in his stories (...)" (2008, p.220); in addition, the author draws attention to the presence of the historical and social context in her works, such as the defense of democracy, present in the way in which the characters of *Sítio do Pica-Pau Amarelo* live together. In addition, many generations of intellectuals have encounter literary characters such as Don Quixote or the Baron of Münchhausen, among others, or with characters from Greek mythology, as well as some principles of Grammar or Arithmetic, through Lobato's work.

However, we cannot take an uncritical look at the racist issues present in his work. Even if we recognize the context in which the author lived, his racist view is reflected in his work, in which we find statements that reveal the racial prejudice of his time, but which persists today:

We cannot demand from the people the artistic refinement of great writers. The people ... What are the people? It is these poor old aunts, like Nastasia, without any culture, who do not even know how to read and who do nothing but listen to the stories of other equally ignorant creatures, and pass them on to other ears, even more adulterated (LOBATO, 1937, p. 30 apud GOUVÊA, 2005, p. 85).

Still from Gouvêa, we can observe works that bring a connection between black and witchcraft, as can be seen in the country of ants, by Menotti Del Picchia. Another characteristic pointed out by Gouvêa is the recurrence with which the issue of race is the way to refer to the characters in the works “invariably, the names of the black characters were replaced by words such as: black, little black child, little black girl, the old black man, (GOUVÊA, 2005, p.88), as well as the emphasis on the description of their physical attributes. Gouvêa also highlights the intention of whitening blacks in the narratives, as we can see in Adventures of Little Nose:

Aunt Nastasia does not know if she is coming. She is ashamed, poor thing, for being black. - Let it not be silly and come - said Little Nose - I give an explanation to the respectable public ... - Respectable public, I have the honor to introduce (...) Princess Anastácia. Do not notice it is black. She is black only on the outside, and not from birth. It was a fairy who once blacked her, condemning her to stay like that until she finds a certain ring in the belly of a certain fish. Then, the charm will break, and she will become a beautiful blonde princess (LOBATO, 1931, p. 206 apud GOUVÊA, 2005, p. 89).

Our pedagogical option for this question is not to hide or censor the books and the author. We believe that the path is problematization, the critical discussion of the delicate issues that appear in the works of Lobato and other authors, not only in matters of racial prejudice, but by any other form of exclusion. If we think of works like William Shakespeare's *The Taming of the Shrew*, for example, we will possibly have questions about the way women are portrayed in this work.

In our daily practices, we can often see that we have naturalized the association of certain behaviours with gender or race issues. Samba is a common example of association with black people.

It is a historical fact that samba is born out of the social resistance of blacks in the face of the oppressive supremacy of the wealthier classes, mostly composed of whites, but there is no

scientific evidence to justify the taste or an innate ability for a given musical genre. This type of association, of common sense, is related to a social construction that has a historical origin.

Samba is born from the mixture of musical elements inherited from African peoples, but this innate character was a way of associating a popular rhythm with a certain extract from predominantly black society, hierarchizing different cultural manifestations, that is, on the one hand, we would have a classic culture originating from European continent, which, when valued, disqualifies popular culture. Combating this type of thinking is fundamental nowadays, because in the not-so-distant past, history shows us that these beliefs were justifications for moments of great barbarism. Recognizing that the root of these problems lies in the belief in the superiority of one race over the other is fundamental to the formation of respect and diversity.

To complete our analysis, we bring the contributions of researcher Débora Cristina de Araújo with her article "Ethnic-racial relations in children's and youth literature", published in 2018 in *Educate in Review*, in which 13 master's and doctoral studies were analysed, from the project Education of Ethnic-Racial Relations: the state of the art. The studies were carried out from 2003 to 2014. In her analyses, the researcher states that.

(...) The studies indicated a consensus on changes, albeit tiny, in the representation of black characters from more recent literary publications, although black people are still a minority as characters in the literary universe of children and youth in general (ARAÚJO, p 61, 2018).

The author's statements reinforce the sense of works like the one presented here, as this is a recent production that, although it points out advances, shows that there is still a long way to go in relation to black protagonist in children's and youth literature. In her article, the author criticizes the way black characters were presented in literary works. Araújo (2008) makes a note that we consider fundamental in relation to the publication period of the works: "the older the work, the greater the chances of containing negative stereotypes and implicit or explicit racism (ARAÚJO, 2018, p. 73)". This position serves as a warning when we analyse the works chosen here.

Deepening our analysis on this theme, we bring the contributions of the article *Black People in Brazil Juvenile Literature*, by authors Luciana Cunha Lauria da Silva and Katia Gomes da Silva (2011). The article, although with 7 years of publication, contributes significantly to our reflections. For the authors:

The absence of black characters or their marginalization in children's and youth stories does, in fact, have serious consequences on the student's imagination, creating a distorted and prejudiced reality, thus contributing to the support of

an unequal social order. It was only in the 1980s that there was a change in this unfortunate situation that brought so much harm to the education of Brazilian children and young people. At that moment, certain books appear with new proposals, whose central objective is, exactly, to break with the stereotyped vision of blacks, valuing their traditions and their physical aspect (SILVA; SILVA, 2011, p. 7).

This is the type of approach that we seek to present in this work. The authors highlight the work *Luanda*, by Aroldo Campos and Osvaldo Faustino for bringing the first heroine and black protagonist to children's literature. In addition to *Luanda*, the authors also bring the work of Heloisa Pires Lima, *Soties of the Black woman*. "The two works seek to portray the other side of the stories of Africans and Afro-Brazilians, for years bequeathed to forgetfulness by children's and youth literature" (SILVA; SILVA, 2011 p. 7).

Throughout the work, they also mention the work *My great-grandfather was African*, by Georgina Martins and Teresa Silva Telles and *My Family is colorful*, also by Georgina Matos. The authors point out the importance of legislation for this transformation: Law 10639/03, which deals with the teaching of Afro-Brazilian and African history and culture in schools in the country and the need for reflection on the presence of racism in today's society and its fight in favor of the development of democracy and equality.

We also support the article *Children's Literature Black: a necessary discussion*, by Wagner Campos and Marly Amarilha, published in *Revista Cátedra Digital* in 2018. The authors bring their understanding of what they call Black Children's Literature: "we understand that Black Children's Literature is the set of literary works produced for children that represents as a central theme aspect of the histories and cultures of black people, whether in the diaspora or on the African continent" (CAMPOS; AMARILHA, 2018, p.1).

We agree with this understanding and add to our choice's books that, in our view, contribute to the breaking of prejudiced and / or racist worldviews, as is the case of the book *The Color of Coraline*, selected by us for this purpose. discussion because it proposes a reflection on what the skin color would be when a colleague borrows the skin color pencil. Although it does not include elements of the culture of black people, the work considered by us to be an important reflection on the theme.

Like the authors Campos and Amarilha (2018), we assume the concepts of prejudice and racism brought by the publication *Guidelines and actions for the education of ethnic-racial relations* (BRASIL, 2006). There is a glossary in the work that gives us important definitions on the theme of ethnic-racial relations. For prejudice he defines: "it is first, an opinion that is issued in advance,

based on information about people, groups and societies, in general unfounded or based on stereotypes, which are transformed into negative, previous judgment” (BRASIL, 2006, p. 221). For the term racism

It refers to a set of theories, beliefs and practices that establishes a hierarchy between the races, considered as biological phenomena (MUNANGA, 2004). Doctrine or political system founded on the right of a race (considered pure or superior) to dominate others; extreme prejudice against individuals belonging to a different race or ethnicity, generally considered inferior; hostility attitude towards a certain category of people (BRASIL, 2006, p. 222).

In their research, Campos and Amarilha bring the children's speeches when they encounter black literature books. Unfortunately, some of the statements show us how we still have a long way to go in human education free from prejudice and racism and motivates us to embark on that path. Given the above, we follow our choices to contribute to this challenge.

The professional experience shows us children who started to recognize themselves as part of a culture when the schoolwork on this theme in a positive way, based on the stories of black culture and its heroes, in two books chosen by us, Zumbi, the boy who was born and he died free and the story of Chico Rei has the chance to meet and learn about the struggle of black heroes who were of great importance to his people. The boy / girl who grows up knowing his heroes can find greater inspiration and strength to face his personal and social battles because, knowing who his ancestors did this before them, they have, therefore, to be inspired. Given the above, we follow our choices on the topic.

3.1 The Color of Coraline. Alexandre Rampazo.

Nominated for the 2018 Jabuti / PNLD Literary Award. Publisher: Rocco Small Readers; Illustration: by the author

Coraline heard from Pedrinho the question that she found difficult: lend me the skin-colored pencil? There began the great adventure of the girl who was wondering what the skin color would be. She looked at all the colors in her box of crayons. Small, it had only twelve colors. Coraline went through all the colors and discovered in awe that each skin color is beautiful, each color has a reason, each color means a person, a way of being. Color by color, she realized that no matter what the skin tone, everyone is the same. And then she also knew how beautiful her skin color is. Thus, Alexandre Rampazo showed the diversity and unity of this world. Colors are not meant to differentiate, but to make everything more beautiful. Imagine the monotony of a world full of people of one color? Beauty is multiplicity. Would it be possible for Rampazo to make

boys and girls with all the colors of the world? Source: BRANDÃO, Ignácio. 2017, fourth cover of the book.

3.2 The Story of Chico Rei - Béatrice Tanaka.

Publisher: SM; Illustrations: by the author

In this narrative of the Afro-Brazilian tradition, transmitted by word of mouth since the 18th century, an African king, and his countrymen, enslaved in another mine in Vila Rica, unite to conquer manumission through work, cunning and solidarity. Recounted here in words and images, the adventures of this black hero are also accompanied by a text about the history and functioning of samba schools in Rio de Janeiro and a notebook of souvenirs by the author, with drawings from the 1950s. There she explains how she met Chico Rei, later telling his story in a theatrical show for children in books and on CD. Source: fourth book cover

3.3 The Panya Breast Pancakes. Richard And Mary Chamberlin.

PNLD 2013-2015 / Complementary Works; Publisher: SM; Illustrations: Julia Cairns; Translation: Cláudia Ribeiro Mesquita.

Did you know that in Kenya you also eat pancakes, or vikamati, which is their name in the local language? That is what Mama Panya decides to do for dinner, much to the delight of her son, Adika! Together they go to the market to buy the missing ingredients for the recipe. On the way, a little bit of everyday life, animals, and culture in a village on the east coast of Africa. Source: fourth book cover.

3.4 Black Stories. Heloisa Pires Lima.

Highly Recommended Title by the National Foundation for Children and Youth Books - FNLIJ 1998. Publisher: Companhia da Letrinhas; Illustrations: Laurabeatriz

What color is Black?
She is brown. It's the color of her father's eyes.
Where is she from?
She is from here, from Brazil. But, in a way, it came from across the ocean - from Africa, the first home of black people.
Histórias da Preta speak of a people who came to Brazil by force. Men, women and children who were uprooted from their land and had to work as slaves.

They lost all freedom. However, they survived slavery and knew how to build a second home: today, almost half of the population of Brazil has African origins. What is it like to be black here in this country? Does it matter or does it matter? A childhood memory, a tale about the god who slept under the tree, an experience of racism, from story-to-story Preta keeps counting how many colors a black person makes.

Source: fourth book cover.

3.5 African Stories - Ana Maria Machado.

Literary PNLD 2018; Publisher: FTD Educação; Illustrations: Laurent Cardon.

Much of the Brazilian roots are planted in Africa. But in general, we know extraordinarily little about the cultures of that continent that nourishes us. Storytelling has always been a very prestigious activity in different places in Africa. Some have been gathered here. They talk about animals and nature, they make fun of the powerful, they portray ancient traditions, they denounce evils such as the exploitation of others' work and slavery. And they present a subtle and very peculiar mood, remembering their oral origins, almost like a wink between accountant and listener. Come and find out. Source: Machado, Ana Maria. 2018, fourth book cover,

3.6 Obax. André Neves.

2011 Jabuti Award; Publisher: Brinque Book; Illustrations: by the author

“WHEN the sun wakes up in the savannah sky, a fine light spread over the dark vegetation. The day warms up, and it's time to discover many adventures”. Source: fourth book cover - author's highlight.

3.7 Color People, People's Colors. Mauricio Negro.

2018 Jabuti / PNLD Literary 2018 nominee; Publisher: FTD Educação; Illustration: by the author.

The book can help the reader to think about the characteristics of the natural and social world. At each turn of the page, it is possible to see two characters: one has black skin, the other has skin of another color. Side by side, the characters' faces express emotions, feelings, and sensations, such as hunger, cold, fear, heat, anger and joy. The images represent behaviors that help to reflect on how everyone, regardless of color, sex, ethnicity, creed, political position, shares fundamental issues related to what is essentially human. By encouraging respect for the other and the recognition of difference, when dealing with issues such as racial prejudice, tolerance and diversity, this work

can also help the reader to think about discovering himself. Source: fourth cover of the book.

3.8 Beautiful Tape Tie Girl. Ana Maria Machado.

Publisher: Ática; Illustration: Claudius

A beautiful black girl awakens the admiration of a white rabbit, who wishes to have a daughter as black as she is. Every time he asks her colour secret, she makes up a story. The rabbit follows all the girl's advice but remains white. Source: <http://www.atiscapione.com.br/produto/menina-bonita-do-laco-defita-333> accessed on 7/07/2020.

3.9 Ombela - The Origin of the Rains. Ondjaki.

Literary PNLD 2018; Publisher: Pallas Mini; Illustration: Rachel Caiano. In this story, Ondjaki addresses the myth that speaks of the “origin of the rains”.

He talks about the goddess OMBELA, (“rain”, in umbundu), the myth that explains the origin of the rain. About how her father taught her to cry, whether the tears were salty or sweet. This is the story of OMBELA, the one who learns to make it rain. At least, that's how the older one's count. Source: fourth cover of the book, emphasis by the author.

3.10 Zumbi, The Boy Who Was Born And Died Free. Janaina Amado.

Literary PNLD 2018; Publisher: Ática Scipione; Illustration: Gilberto Tomé

He had been born free. He ran freely through the woods, climbed trees, fought capoeira, and flew colourful kites. One day, however, he was captured. Taken away from everything and everyone, to a totally unknown place. However, this boy never forgot his people. As soon as he had a chance, he ran away. Through the story of Zumbi dos Palmares, we follow the story of a people against slavery and its tireless struggle for freedom. One day, the boy who was born free, was captured and who, even so, returned to his people fighting until the end, would become the leader for the respect for the human being and for the preservation of personal values. Source: fourth book cover

4 Weaving the threads of these stories.

During the process of analyzing the books, our main source was the nominations proposed by the National Literary Textbook Program 2018 (PNLD Literário), we also looked for works nominated for the Jabuti award, in addition to leaving open to suggestions that came to us during the process of research. We did not exclude any thematic a priori because we agree with Oliveira (2010) when he warns us that the school makes literary choices that keep children from controversial issues, limiting them to reading that entertains. Our choices are just the opposite, as they seek to reflect on difficult issues, but which are part of the reality of each child because:

As reading among children always stimulates dialogue, exchanges of life experience, likes and dislikes, literature goes beyond school limits, because with its themes it can contribute to help them experience and understand their interiority and their insertion in literary culture (OLIVEIRA, 2010, p. 42)

In a time of intolerance, division, and difficulty in dialogue with the different, it seems essential to use the potential of literature to propose dialogue, debate and the sharing of ideas and experiences. The greater the diversity of themes in literary books available to children, the greater the opportunities to work with this plurality that we find in our society and to place differences in perspective of diversity and respect. Oliveira makes an important recommendation regarding reading moments:

The literary moment should provide children with generous contact with the book. Whenever you tell, read or watch (there are countless films produced from literary texts), allow children to leave their school desks and feel free to enjoy the story. A comfortable environment helps the child to surrender to the plot of the story (OLIVEIRA, 2010, p. 47).

Thus, it is a warning, from the proposition exposed in this quote by Oliveira, that we do not take the moment of literary reading as a formal obligation. We believe that the proposed activities that may be developed from reading the literary book should not have a mandatory connotation. Our intention is formative, based on theoretical precepts, but without the objective of transforming it into another obligation of duty to be fulfilled, there is no right or wrong in this relationship that we are proposing, but rather transformation and construction between all the subjects involved in activities. In this regard, Ninfa Parreira, firm that

In contact with fiction, we can get closer to our own feelings. This is because the invention of a story can transport us to a world that is not ours, but that has similarities as we live. And, without realizing it, we are made to feel what the characters are feeling (PARREIRAS, 2012, p. 36)

At this point, when thinking about possibilities for workshops through literary books, one of the strategies that we believe to contribute to the formation of the reader are the so-called conversation circles. When looking for theoretical foundation on this practice, we found Queiroz and Figueiredo (2012), who used this methodology in their research work and published an article on this topic entitled the use of conversation circles as a methodology that enables dialogue, these authors bring the definitions of the concept of conversation circles by the authors Mélo et al. (2007) and Afonso and Abade (2008):

According to Mélo et. al, (2007), the conversation circles prioritize discussions around a theme (selected according to the research objectives) and, in the dialogical process, people can present their elaborations, even contradictory, with each person instigating the other talking, making it possible to position yourself and listen to the position of the other (QUEIROZ; FIGUEIREDO, 2012, p. 1-2.)

For Afonso and Abade, the authors summarize that.

Afonso and Abade (2008) highlight that conversation circles are used in participatory methodologies, their theoretical framework is based on the articulation of authors from social psychology, psychoanalysis, education, and their methodological foundation is based on psychosocial intervention workshops, with the objective of the constitution of a space where its participants reflect on their daily lives, that is, on their relationship with the world, with work, with the life project. For this to happen, the wheels must be developed in a context in which people can express themselves, seeking to overcome their own fears and obstacles (QUEIROZ; FIGUEIREDO, 2012, p. 2).

Based on these statements, we consider it important that the conversation circles are a welcoming environment for children to feel safe and comfortable to expose their thoughts, debate ideas and elaborate their worldviews without applying a judgemental attitude.

Currently, we have a lot of information that helps us to have a point of view about a certain event, which may generate knowledge or not. Knowledge results from the application and productive use of certain information, it involves emotions; values and will depend on the historical, social, and cultural context where individuals are inserted (MARTINS, 2010, 50).

The ideas that we bring here are based on experimentation and on the feeling of belonging to a single common goal: the inclusion of everyone and with everyone. With that, the main purpose was to show that the diversity and plurality of books that we suggest here, help to break paradigms, build new concepts, and can help to transform an excluding reality.

Thus, we spoke with the researcher Eliana Yunes (2016) when she affirms that “the interpretation is not in the text, as an enigma, but in the interaction that I establish with it, its original or current context, my circumstances of yesterday and today. (2016, p. 620). Yunes highlights the role of education in human formation, states that “(...) education has its relevant role, less because it adapts us to the malaise in culture, more because it widens the potential horizons of this cultural table, since it is done with ethics, that is, in consideration of the existence of the other” (2016, p. 621).

5 Conclusion

Moving towards the conclusion of this article, we would like to share some data from the National Household Sample Survey (Pnad), carried out by the Brazilian Institute of Geography and Statistics and released in 2020.

The data released show that illiteracy in Brazil has color: the illiteracy rate among blacks and browns in our country is almost three times higher than the percentage registered among whites. Thus, it was found that 3,6% of people aged 15 years or older of white color were illiterate (they cannot read or write a simple ticket), while among blacks or browns this number reached 8.9%. When it comes to people aged 60 or over, the illiteracy rate among whites was 9.5% and among blacks or browns the percentage registered was 27.1%. According to the survey, the total number of illiterates in our country was 11 million Brazilians. We need to recognize that structural racism exists in our country, we need to talk about it and act to transform such exclusionary structures in the country. Offering black children’s literary books that motivate them to read because they feel represented, making these books circulate in the homes of black families and promoting actions to encourage reading for the entire school community can be some of the steps to be taken in this long journey.

We concluded in this article that anti-racist education needs to be a commitment so that we, educators, can give our share of contribution to break the cycle of exclusion that condemns so many for the color of their skin. In this struggle, we chose literature as one of our actions.

We reached the end of this work with the conviction that literature can contribute to training for respect for diversity. We found books that are not just manuals or prescriptions in good manners with a moralizing bias. The subjectivity of the narratives and the delicacy with which they deal with the themes surprised us. In fact, they were works with these characteristics that we sought to

compose our small collection. We continue to believe that to build an anti-racist society we must find in the literature the black protagonist in the works that we offer to our children.

CRedit
Acknowledgement: Not applicable.
Financing: Not applicable.
Conflicts of interest: The authors certify that they have no commercial or associative interest that represents a conflict of interest in relation to the manuscript.
Ethical Approval: Not applicable.
Contributor Roles: Conceptualization, Data curation, Formal Analysis, Investigation, Methodology, Validation, Visualization, Writing – original draft, Writing – review & editing: VELLOZO, Laila Vilela. Conceptualization, Data curation, Formal Analysis, Investigation, Methodology, Project administration, Validation, Visualization, Writing – original draft, Writing – review & editing: SILVA, Dagmar Mello e.; BRAZ, Ruth Maria Mariani.

Referências

- ACIOLI, S. *Aulas de literatura com Monteiro Lobato*. São Paulo: Biruta, 2012.
- AGUIAR, V. T. de. *Leitura literária para crianças brasileiras: Das fontes às margens*. In: SOUZA, Renata Junqueira de; TAGLIARI, Berta Lúcia (Orgs.). *Leitura literária na escola: reflexões e propostas na perspectiva do letramento*. Campinas: Mercado das Letras, 2011.
- AMADO, J. *Zumbi, o menino que nasceu e morreu livre*. 1ª ed. São Paulo: Editora Ática Scipione, 2018.
- ARAÚJO, D. C. de *As relações étnico-raciais na Literatura Infantil e Juvenil*. *Educar em Revista*, Curitiba, Brasil, v. 34, n. 69, p. 61-76, maio/jun. 2018. Disponível em: [http://www.scielo.br/pdf/er/v34n69/0104-4060-er-34-69-61.pdf]. Acesso em 08/11/2020.
- AZEVEDO, R. *Formação de leitores e razões para a Literatura* In SOUZA, Renata Junqueira de. (org.) *Caminhos para a formação do leitor*. São Paulo, DCL, 2004.
- Artigo disponível em: [http://www.ricardoazevedo.com.br/wp/wp-content/uploads/Formacao-de-leitores1.pdf] Acesso em 26/04/2020
- AZEVEDO, R. *Conto popular, literatura e formação de leitores*. *Revista Releitura*. Publicação da Biblioteca Pública Infantil e Juvenil de Belo Horizonte. Abril, nº 21, 2007. Disponível em [http://www.ricardoazevedo.com.br/wp/wp-content/uploads/Contos-populares.pdf] Acesso em 26/04/2020.
- BRITTO, L. P. *Literatura, Conhecimento e Liberdade*. In *Nos caminhos da literatura*/[realização] Instituto C&A; [apoio] Fundação Nacional do Livro Infantil e Juvenil – São Paulo:Peirópolis,2008.
- CAMPOS, W. R. AMARILHA, M. *Literatura Infantil Negra: uma discussão necessária*. *Revista Cátedra: PUC Rio*. 2018. Disponível em [http://revista.catedra.puc-rio.br/index.php/literatura-infantil-negra-uma-discussao-necessaria/]. Acesso em 10/11/2020
- CANAU, Vera Maria. *Diferenças culturais, cotidiano escolar e práticas pedagógicas*. *Currículo sem Fronteiras*, v.11, n.2, pp.240-255, Jul/Dez 2011.

- CECCANTINI, J. L. ; LAJOLO, M. (Orgs). *Monteiro Lobato livro a livro: obra infantil*. São Paulo: Editora Unesp/ Imprensa Oficial, 2008.
- CHAMBERLIN, M. CHAMBERLIN, R. *As panquecas de Mama Panya*. 1ª ed. São Paulo: SM Editora, 2005.
- COELHO, N. N. *Literatura Infantil: teoria, análise, didática*. 1.ed. São Paulo: Moderna, 2000.
- COSTA, M. M. da. *Metodologia do Ensino da Literatura Infantil*. Curitiba. Ibpx.2007
- FREIRE, P. *Cartas a Cristina*. Rio de Janeiro: Paz e Terra, 1994.
- FREIRE, P. *Política e educação*. 5. ed. São Paulo: Cortez, 2001. (Coleção Questões de Nossa Época; v. 23).
- FREIBERGER, R. M. BERBEL, N. A. *A importância da pesquisa como princípio educativo na atuação pedagógica de professores de educação infantil e ensino fundamental*. *Cadernos de Educação*, 2010, 37.
- FUGANTI, L. (2005). *A Ética como potência e a moral como servidão*. Disponível em [<http://www.luizfuganti.com.br/escritos/textos/68-etica-como-potencia-e-moral-como-servidao?format=pdf>]. Acesso em 30 de abril de 2020.
- GONÇALVES, H. de Abreu; *Manual de metodologia da pesquisa científica*. Editora: Avercamp; Edição: 1ª (2005)
- GOUVÊA, M. C. S. de. *Imagens do negro na literatura infantil brasileira: análise historiográfica*. *Educação e Pesquisa*, São Paulo, v.31, n.1, p. 77-89, jan. /abr. 2005. Disponível em [<https://www.scielo.br/pdf/ep/v31n1/a06v31n1.pdf>] Acesso em 20/08/2020.
- GREGORIN FILHO, N. *Literatura Infantil: múltiplas linguagens na formação de leitores*. 1.ed. São Paulo: Melhoramentos, 2009.
- LIMA, H. P. *Histórias da Preta*. 2ªed. São Paulo: Companhia das Letrinhas, 2005.
- MACHADO, A. M. *Histórias africanas*. 1ª ed. São Paulo: Quinteto Editorial, 2018.
- MACHADO, A. M. *Menina bonita do laço de fita*. 9ª ed. São Paulo: Editora Ática Scipione, 2011.
- MARTINS, Gilson Azevedo-Gercimar. *Uma Sociologia*. Clube de Autores (managed), 2020.
- NEFRO, M. *Gente de cor, cor de gente*. 1ª ed. São Paulo: Quinteto, 2018.
- NEVES, A. *Obax*. 1ªed. São Paulo: Brinque Book, 2010.
- ONDJAKI. *Ombela – A origem das chuvas*. 1ªed. Rio de Janeiro: Pallas Mini, 2014.
- PARREIRAS, N. *Do ventre ao colo, do som à literatura. Livros para bebês e crianças*. 1ª ed. Belo Horizonte: RHJ Editora, 2012
- Pesquisa Nacional por Amostra de Domicílios Contínua – PNAD*. Educação 2019. Disponível em [https://biblioteca.ibge.gov.br/visualizacao/livros/liv101736_informativo.pdf]. Acesso em 15/07/2020
- RAMPAZO, A. *A cor de Coraline*. 1ºed. Rio de Janeiro: Rocco Pequenos Leitores, 2017.
- SACRISTÁN, J. G. *A construção do discurso sobre a diversidade e suas práticas*. In: ALCUDIA, R. et al. *Atenção à diversidade*. Trad. Daisy Vaz de Moraes. Porto Alegre: Artmed, 2002. P. 13-38

SANDRONI, L. *A década de 70 e a renovação da literatura infantil e juvenil*. In Nos caminhos da literatura/[realização] Instituto C&A; [apoio] Fundação Nacional do Livro Infantil e Juvenil – São Paulo:Peirópolis,2008.

SÁ, A. L. de. “Reconto”. In: FRADE, Isabel Cristina Alves da Silva; VAL, Maria da Graça Costa; BREGUNCI, Maria das Graças de Castro Bregunci (Orgs.). *Glossário Ceale: termos de alfabetização*, /Faculdade de Educação, 2014. Disponível: [<http://www.ceale.fae.ufmg.br/app/webroot/glossarioceale/verbetes/reconto>]. Acesso em: 09 março. 2020.

SILVA, L. C. da; SILVA K. *O negro na literatura infanto-juvenil brasileira*. Revista Thema. Volume 8, Número Especial. 2011. Disponível em:

[<http://periodicos.ifsul.edu.br/index.php/thema/article/viewFile/106/54>], Acesso em 20/08/2020

SILVEIRA, R. M. H.; KIRCHOF, E. R. *Literatura infantil e educação: ensinando através de personagens diferentes*. Em Aberto, Brasília, v. 29, n. 95, p. 41-52, jan./abr. 2016

TANAKA, B. *A história de Chico Rei*. 2ªed São Paulo: SM Editora, 2010.

WILLIAM, Rodney. *Apropriação cultural*. Pólen Produção Editorial LTDA, 2019.

ZILBERMAN, Regina. *A literatura infantil na escola*. 15ª ed. São Paulo: Global, 2003.