

Didactic sequence of *The Napping House*: contributions to spontaneous writing

ARTICLE

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Abstract

This article is part of a research project developed for the undergraduate thesis in Pedagogy. The objective was to examine how a didactic sequence based on the book *The Napping House* can contribute to the development of spontaneous writing in children at the early literacy stage. The research was carried out in June 2025. The study was conducted in a public school in Quixadá, Ceará. Methodologically, it draws on a qualitative, action-research approach. The authors who provided the theoretical foundation for this research include Ferreiro and Teberosky (1999), Morais (2012), Soares (2019), among others. The findings suggest that the integration of children's literature into literacy practices fosters the development of spontaneous writing. The study also identified Rildo Cosson's basic sequence as a valuable pedagogical strategy for teachers who experience difficulties in selecting an appropriate methodology for addressing literary reading. Moreover, the promotion of literary reading contributes significantly to the formation of readers.

Keywords: Children's Literary Reading. Spontaneous Writing. Basic Sequence. Rildo Cosson.

Sequência didática de *A casa sonolenta*: contribuições para escrita espontânea

Resumo

Este artigo é parte de uma pesquisa para o trabalho de conclusão de curso em Pedagogia. O Objetivo foi analisar de que forma uma sequência didática construída a partir da obra *A casa sonolenta* pode favorecer o desenvolvimento da escrita espontânea em crianças em fase de alfabetização. A pesquisa aconteceu em junho de 2025. O Iócus foi uma escola pública em Quixadá/CE. A metodologia subsidia-se por uma abordagem qualitativa do tipo pesquisa-ação. Autores/as que fundamentaram a pesquisa: Ferreiro e Teberosky (1999), Morais (2012), Soares (2019) e dentre outros. Os resultados indicam que a utilização da literatura infantil na alfabetização de crianças, potencializa a escrita espontânea, identificou-se também que a sequência básica de Rildo Cosson é uma estratégia pedagógica interessante para professores que tenham dificuldade de selecionar uma metodologia de ensino para abordar a leitura literária, ademais o incentivo à leitura literária contribui para formação de leitores.

Palavras-chave: Leitura Literária Infantil. Escrita Espontânea. Sequência Básica. Rildo Cosson.

1 Introduction

Reading, when fully internalized and consolidated by the subject, constitutes an epistemic and sociocultural milestone of significant relevance, promoting processes of intellectual emancipation and the re-signification of one's position within the social fabric. This reading functions as a mediator of collective integration, fostering critical and active participation in different spheres of sociability, such as the school institution, the work environment, the family nucleus, and the surrounding community. As Freire (1989, p. 11) states, "the reading of the world precedes the reading of the word, hence the subsequent reading of the latter cannot do without the continuity of the reading of the former," highlighting the transformative dimension of reading in social and cultural life.

The daily need to use a means of transportation to move between different neighborhoods and to orient oneself properly at one's destination constitutes a concrete experience of autonomy and a tangible perception of the exercise of freedom. However, today we believe that the excessive use of smartphones, tablets, notebooks, and screens in general is considerably distancing children from "freeing themselves" at the appropriate age (Cosson, 2014). For the teacher, this has become an unfair, though not unwinnable, struggle, and the insertion of reading into the child's routine may be the most effective way to reduce screen time in their daily life.

Children, from a very young age, entertain themselves by drawing, even if they produce seemingly disordered scribbles, as Piaget and Inhelder (2007) assert. In early childhood education, systematic contact with pencil and paper begins, and as they advance in schooling, activities become progressively more complex. In *Ensino Fundamental* (Elementary School), especially in the 1st and 2nd grades, many teachers are pressured to teach their students to read "at all costs," at times resorting to outdated teaching-learning techniques. Is this necessarily wrong? No. But it is necessary to question whether reading and writing must, obligatorily, be learned in this way. Currently, constructivism is the most widespread approach; however, as Soares argues, "there is no single method that accounts for the complexity of learning to read and write" (Soares, 2016, p. 18).

All children enjoy a good storytelling session. The invitation to reading is an exercise that can and should occur within the school context. Naturally, doubts arise: how should it be done? Which reading mediation method is most appropriate? Writing spontaneously requires time and patience from the educator. Mediating open-ended textual productions for nearly 30 or 40 students is not an easy task.

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The overall objective of this article was to analyze how a didactic sequence can be designed based on the book *The Napping House*, by the North American writer Audrey Wood, born in 1948. The narrative presents a house in which all the characters are asleep, arranged one on top of the other in the same bed. The plot culminates with the presence of an awake flea whose action triggers the collective awakening of the other characters. As it is characterized as a cumulative tale, it facilitates word retention for children, since some phrases and words are repeated, supporting the development of spontaneous writing in children in the early stages of literacy.

In this way, the following specific objectives were defined: to verify, according to Ferreiro and Teberosky, the writing levels of the children in the 1st-grade class of Elementary School; to describe the children's textual productions after the reading mediation; and, finally, to indicate the basic sequence proposal used by the authors in the intervention.

The study is divided into the following sections: introduction, methodology, results, and discussion. In the results and discussion section, historical aspects of literary reading are addressed, as well as the concept of spontaneous writing and, finally, Rildo Cosson's proposal of a basic didactic sequence, followed by the final considerations and references.

2 Methodology

According to Lakatos and Marconi (2003, p. 83), "all sciences are characterized by the use of scientific methods; on the other hand, not all fields of study that employ these methods are sciences." What the authors mean is that the method is everything that guides the research, organizing in detail the process researchers must follow and its outcome.

In view of this, a qualitative approach was chosen. According to Neves (1996, p. 1),

Most qualitative studies are conducted in the place where the data originate; they do not prevent the researcher from employing the logic of scientific empiricism (adequate for clearly defined phenomena), but they assume that it is more appropriate to employ the perspective of phenomenological analysis when dealing with singular phenomena endowed with a certain degree of ambiguity (Neves, 1996, p. 1).

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Thus, because the study investigates social relations among people by analyzing the context in which they are situated, as well as the processes and phenomena involved, Minayo (2001, p. 22) is also referenced when stating that “[...] phenomena cannot be reduced to the operationalization of variables.”

The method adopted was action research, as described by Gil (2002, p. 143), since there was direct intervention in the school environment through the implementation of a proposal—the didactic sequence—while its effects were being analyzed. Twenty children regularly enrolled in the 1st grade of Elementary School, morning shift, in a public school in the municipality of Quixadá/CE, located in the Centro neighborhood, participated in the study. All participants contributed to the data collection freely and voluntarily.

The procedures included a **Planning** phase of the didactic sequence based on the book *The Napping House*, comprising stages of reading, collective discussion, creative activities, and text production. This was followed by the **Classroom Application**, with records of observations by the teacher-researcher (field diary, reflective notes). Finally, **Data Collection** involved the students' written productions before and after the sequence (spontaneous texts), records of students' speech, interactions, and strategies, as well as drawings. These interventions were carried out at the aforementioned school between May 15 and 22 and June 2 and 5, 2025.

As a subset of the data collection, the sample from June 5, 2025 was considered, as it contributes to the exemplification of this study. In total, twenty textual productions were obtained; however, two of them—corresponding to 10% of the total—were selected for the analysis of spontaneous writing after the mediation of children's literary reading. The criteria for selecting the samples were as follows: one child was able to carry out the

spontaneous writing proposal, incorporating the story that had been told, while the other child did not fully meet the proposal. These two contrasting cases are important for the analysis.

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The exclusion criteria were: a child who was absent on the day of data collection, who left the classroom for any reason, or who refused to participate in the intervention. Although this sample is recognized as an illustration of spontaneous writing based on literary reading, it also represents a limitation of the study and therefore cannot be generalized, even though it opens paths for reflection and future research.

The authors who supported the categorization and analysis were Cosson (2014), Ferreiro and Teberosky (1999), Morais (2012), Soares (2019), among others. The process of categorization in data analysis constitutes an essential step in qualitative research, as it allows information to be organized, reduced, and interpreted systematically. Through categorization, raw data are grouped into thematic units that enable the construction of meaning, revealing underlying patterns, relationships, and trends. This practice not only confers methodological rigor but also makes possible the development of consistent interpretations that articulate empiricism and theory. As Bardin (2011) explains, categorization is the operation of classifying elements into sets according to previously defined criteria.

3 Results and Discussion

This section is divided into three subsections. First, it briefly discusses the historical aspects related to the literacy process of children in Brazil; subsequently, spontaneous writing is presented; and finally, the didactic sequence proposal based on the book *The Napping House* and its contributions to children's spontaneous writing.

3.1 Brief historical overview of the literacy process of children in Brazil

The literacy of children is a topic widely debated in academic circles, as it directly affects society and involves a variety of individuals: teachers in basic education—both in public and private schools—mothers, fathers, guardians, and undergraduate students, all of whom are, in some way, implicated in this educational process that begins at an early age.

In this context, the new generations arriving at school demand constant updating from teachers. Continuing education programs and postgraduate courses help these professionals perform their educational praxis in the best possible way. As Boto (2011, p. 2) states:

Studying literacy has always been both a theme and a problem in pedagogical research. Understanding the specific culture produced within schooling also means tracing the ways in which the school didactically transposes the broader contents of a cultural repertoire historically constituted across different societies (Boto 2011, p. 2).

It is understood that teaching a child to read and write is not a simple process, especially considering the circumstances that shape basic education in the public school system, particularly in municipalities farther from the state capital. In such contexts, the challenge becomes more pronounced and requires the educator to present multiple pedagogical possibilities so that the student may gradually appropriate written signs and advance in their understanding of written language.

In the context of the Proclamation of the Republic, in the mid-19th century, the institutionalization of the school space was consolidated, with the purpose of organizing a systematic environment of study and preparing future generations. The school came to be understood as an instrument for qualifying the workforce needed to operate the equipment and technologies that were then arriving in the country. Mortatti (2019, p. 4) explains that “the universalization of school assumed an important role as both the banner and

instrument of modernization/progress of the Nation-State, as the main driver of enlightenment among the illiterate masses.”

Another significant period to highlight is the post-military-dictatorship redemocratization, during which education had to undergo structural reorganization, resuming the *Escola Nova* principles that had been halted since the 1930s. Thus, neoconstructivism and neotechnicism began to take shape within school environments. Saviani (2019, p. 497) explains that “it is understandably within the themes ‘State and education’ and ‘Work and education’ that one finds the analyses that clarify the new phase that would characterize the 1990s.”

It is evident that Brazilian education has gone through several decisive periods for its social advancement. The historical milestones illustrate this trajectory and reveal its direct relationship with the transformations experienced by educational institutions. In this process, continuing education becomes essential, as educators must constantly update themselves to keep up with changes and meet the specific needs of the developmental stages experienced by their students.

In this regard, Mortatti (2019, p. 65) states that the 1990s are marked by the “demethodization” of literacy, a period characterized by the retreat from traditional, conservative, and rigid methods of teaching reading and writing—that is, approaches centered on decoding and encoding written language and its social functions, with the main purpose of alphabetizing and promoting literacy in the individual. It is a phase marked by the understanding of the meaning of words, sentences, and their contexts.

Magda Soares (2019) argues that the literate individual is capable of fully exercising their social role within the context in which they are situated. This means they develop the conditions necessary to respond to economic, social, professional, and, above all, personal demands. For public school students, literacy enables not only the mastery of reading and writing practices but also the development of a critical awareness of the reality they experience—in other words, a form of intellectual liberation.

Education is shaped by society and also shapes society; it participates in the construction of a model of human being. As a fraction of a way of life, education

takes place within social groups and contributes to consolidating transformations within them. It occurs in a wide variety of settings, not only in schools, and its mission is to transform subjects and worlds into something better (Pertuzatti; Dickmann, 2016, p. 116).

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Regarding the educational process of individuals in the Brazilian public school system, there are laws that address these matters. Law nº 9.394/1996, the *Lei de Diretrizes e Bases da Educação Nacional* (Guidelines and Bases for National Education Law), in Article 22, establishes that basic education has several objectives, but highlights the need for the individual to enter the labor market in a qualified manner, specifying in its sole paragraph that full literacy is indispensable.

From this perspective, the importance of the individual's educational process is emphasized, especially in the literacy cycle, which must be well structured and supported by effective public policies. Knowing how to read and write is fundamental for an individual to fully integrate into social life. However, this is not the reality for everyone in the country: a large portion of the working class faces difficulties in accessing schooling, often because they do not have the time to study, having to prioritize work over formal education.

Writing is a practice inherent to contemporary human beings, even though its origins date back to ancient times, when writing was already an essential form of communication. Over the centuries, its uses and techniques have become more complex, requiring the continuous refinement of sign systems. The following subsection discusses spontaneous writing and its main concepts.

3.2 Spontaneous writing

In every space we inhabit, there is some form of language—written, numerical, or symbolic—used to convey information. In school, for instance, visual language is frequently employed to communicate messages without the need for written text. Thus, the daily classroom routine can be represented by figures or images, allowing children to understand how their morning or afternoon will be organized even before they fully master conventional reading. As Vygotsky (2001, p. 29) highlights, “signs and symbols are mediating

instruments that enable children to organize their actions and understand the world around them.”

According to Soares (2004), the act of writing consists of transforming our speech and thoughts into words. Children are exposed to a literate world from a very early age: at home, they “read” package labels, observe television programming, and interact with electronic devices — all of which, through constant handling, become part of their repertoire of references and knowledge.

The Alphabetic Writing System (SEA), as discussed in the previous subsection, was introduced long ago in Brazil, but access to it was initially restricted, and only a small portion of the population was literate. With the growth of commerce and the expansion of social demands, it became necessary to extend schooling to the working class, who needed to master reading and writing in order to deal with documents and other everyday literate practices. Artur Gomes de Moraes (2012, p. 12) argues that:

[...] would have led to the conclusion that it was not necessary to teach alphabetic writing in a systematic and planned way, because students would spontaneously learn it by participating in daily reading and text-production practices (according to which it would be forbidden to work with smaller units, such as words or syllables) [...] (Moraes, 2012, p. 15).

As time passes, society evolves, develops in various aspects, technologies advance, and, consequently, educational practice accompanies these changes. Reading and writing are not easy to teach, nor are they easy to learn; however, there are means and resources that make this process lighter.

Spontaneous writing is part of the *campos de experiência* (fields of experience) of Early Childhood Education, as established by the *Base Nacional Comum Curricular – BNCC* (Brazilian National Common Curricular Base). It is particularly articulated with two of them: “Listening, speaking, thinking, and imagination” and “Spaces, times, quantities, relations, and transformations.” These fields guide practices that foster the free and meaningful expression of young children, especially those enrolled in preschool (ages 4 to 5 years and 11 months).

Writing spontaneously is something that individuals naturally do over time, as they attain cognitive maturity throughout their learning process. For this to occur, the educator promotes stimulating activities that correspond to the aforementioned field of experience. When this same learner enters Elementary School, such practice is no longer required, and writing becomes merely mechanical — copying for the sake of copying.

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Colello (2012, p. 88) states: "Making the student an effective reader and writer is the wisest alternative for confronting illiteracy and low literacy rates in Brazil and, for this reason, the greatest challenge to be undertaken in teaching written language." This view is shared here, recognizing that the act of writing, when meaningfully guided — and not treated as a mechanical or tedious task — can become a pleasurable experience. Pencil and paper thus become allies in transforming scribbles into words and sentences.

Ferreiro (2017, p. 16) reinforces this idea by asserting that "the school (as an institution) has become the guardian of this social object that is written language and demands from the learner an attitude of blind respect toward this object [...]." In this way, the school, responsible for the child's learning, often establishes norms that become difficult to deconstruct.

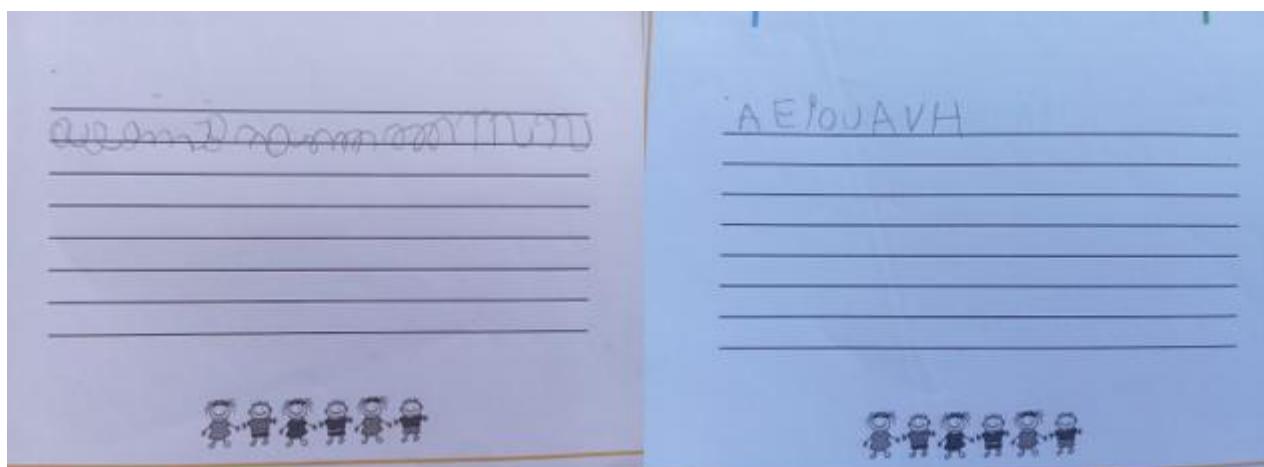
Spontaneous writing represents, in the literacy process, a fundamental transitional stage between orality and written language, for it reveals how the child understands and reconstructs, based on their hypotheses, the functioning of the alphabetic system. In this sense, it constitutes a space for experimentation that enables educators to identify levels of conceptual development and intervene more effectively, respecting the rhythm and uniqueness of each learner. For Ferreiro and Teberosky (1999), the analysis of spontaneous writing makes it possible to understand that literacy is not limited to the mere decoding of symbols but involves the learner's active construction of written language, highlighting its social and communicative function.

In the early years of Elementary School, it is observed that spontaneous writing tends to weaken, as the pressure for literacy leads to important practices from Early Childhood Education falling into disuse. During the Supervised Internship II, referring to the 1st and 2nd grades, it was found that many teachers carried out few free textual production

activities with children, since the main focus was directed toward the systematic teaching of reading and writing.

However, the children's writing levels, in most of the cases examined, are markedly uneven, making the process even slower. On May 15, 2025, during the intervention aimed at developing spontaneous writing through the use of the basic didactic sequence with children's literary reading, we were able to analyze and record some of the children's spontaneous writings. Around 20 children participated that day. As a sample of the data collection, we selected one to exemplify the writing level according to Emilia Ferreiro and Ana Teberosky (1999). See Figure 1 below:

Figure 1 – Examples of Writing Levels: Pre-syllabic and Syllabic



Source: Prepared by the authors (2025).

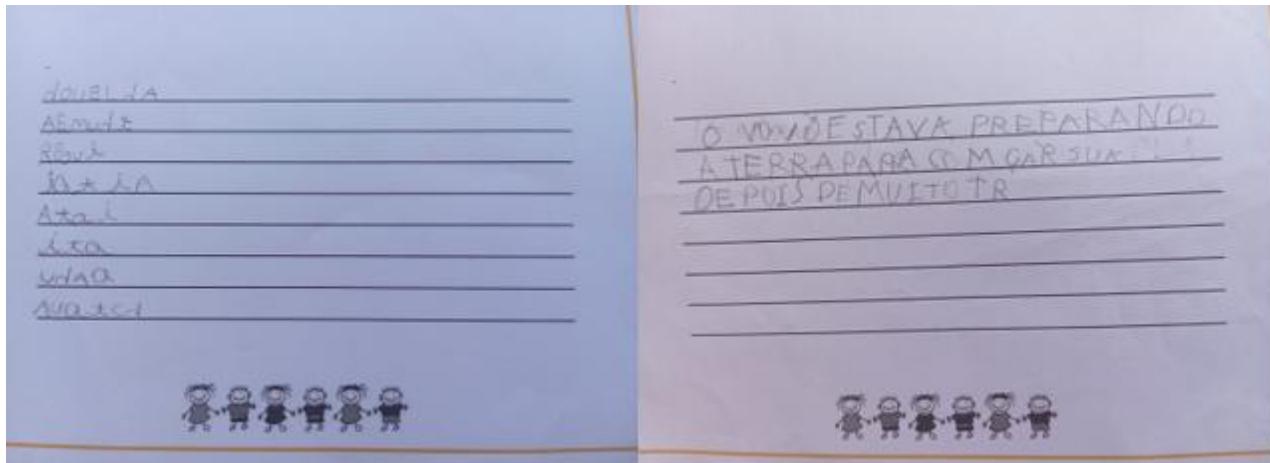
At this stage, as shown in the first example in Figure 1, the child is able to distinguish the typical features of writing from those of drawing, as affirmed by Ferreiro and Teberosky (1999, p. 193). In the example presented, we see separate graphic marks and curved lines characteristic of basic block letters. At this stage, therefore, the child reproduces typical writing strokes, although in an unintelligible manner, producing, according to the authors, random letters or merely symbols.

In the second example in Figure 1, a significant difference can be observed in the written strokes, allowing different meanings to be attributed to the marks produced—this

being the central hypothesis at this stage, according to Ferreiro and Teberosky (1999, p. 202). The authors explain that, at this point, it is possible to obtain different meanings, that is, the writing becomes closer to factual representation.

Figure 2 – Example of Writing Levels: Syllabic-Alphabetic and Alphabetic

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Source: Prepared by the authors (2025).

In Figure 2, the first example illustrates an attempt to assign a sound value to each of the letters that make up the writing of a word and/or sentence (Ferreiro; Teberosky, 1999, p. 208). Each letter corresponds to the value of a syllable; the authors refer to these as syllabic hypotheses—that is, when writing words, the child “omits” some words or syllables.

In the second example in Figure 2, as explained by Ferreiro and Teberosky (1999, p. 214), the individual has reached the transition from the syllabic to the alphabetic hypothesis, making it possible to understand the meaning of words and sentences, as well as the alphabetic maturation present in the writing context. One can observe the use of the entire space of the writing line so that the sentences are written in full.

This subsection concludes by recognizing that, although the writings of the class in which the intervention was carried out show considerable unevenness in learning, it is possible to perceive that, gradually, with consistent encouragement for the frequent production of texts, children develop increasingly robust vocabulary acquisition. Reading, in this sense, offers an immeasurable contribution.

3.3 Proposal of a didactic sequence based on *The Napping House*

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Reading is one of the most effective paths an individual can have access to. By reading, we can situate ourselves in different places and environments, stay informed through the news, enjoy a good fictional story, and awaken our imagination—thus becoming acquainted with places, times, cultures, behaviors, and dialects. Books can be profoundly enriching for us, as through them we learn about history, geography, sociology, philosophy, politics, and ethics, becoming more politically aware and critical. All these benefits are independent of the individual's age group, according to Abromovich (1997).

In addition to pedagogical materials and resources—which are essential to the storyteller—it is equally important to feel confident about the chosen book and to trust that the moment will be positive for the children. It is also necessary to convey emotion through voice intonation, facial expressions, and, when possible, musical elements. All these aspects reveal genuine expertise in the art of storytelling, which goes far beyond simply opening a book and reading it mechanically.

Thus, the basic didactic sequence proposed by Rildo Cosson in his book *Letramento Literário* (2014) was selected for the mediation of children's literary reading with the 1st-grade class of Elementary School in a public school in the municipality of Quixadá/CE, located in the Centro neighborhood.

Cosson (2014) organizes the basic sequence into four steps: motivation, introduction, reading, and interpretation. In the first step, motivation, the author suggests preparing the student to "enter" the text. This means it is useful to begin with questions, activities, songs, videos, images, written prompts, drawings, and any other material that creates a coherent correlation with the text that will soon be explored.

Next comes the introduction. Cosson (2014) proposes briefly presenting the author of the literary work and their biographical information, followed by showing the book cover, as he argues that, in most cases, it provides important clues about the story the reader is about to encounter. Cosson also suggests that books be touched and handled by readers as a way of bringing them even closer to the work.

Reading is the third step of the sequence. As the name suggests, it consists of reading the entire work, showing the illustrations to the children, reading the text slowly, and patiently explaining the situations and contexts experienced by the characters—this is the stage in which we must further integrate the reader with the book.

Finally, the fourth step is interpretation. This moment is one of listening: the children's understandings and interpretations of the story are heard. As Cosson (2014, p. 65) states, "Interpretation is done with who we are at the moment of reading." Although interpretation has a subjective dimension, sharing it is important because it may reflect or illuminate similar ideas or doubts experienced by others.

The intervention involving the mediation of children's literary reading was carried out on the morning of June 5, 2025, in a public school located in the municipality of Quixadá/CE, with a 1st-grade class of the early years of Elementary School, composed of 25 students regularly enrolled and attending classes.

To begin the sequence with the motivation stage, an activity was first carried out with the children. Each child was asked to choose an image that represented them at that moment and place it on the board so that a collective story could be constructed, as illustrated in Figure 3.

Figure 3 – Step 1 (Motivation) of Rildo Cosson's basic sequence

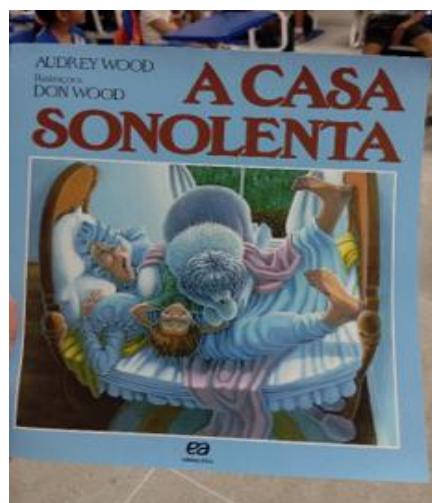


Source: Prepared by the authors (2025).

On this occasion, the story to be told to the children had been prepared beforehand through reading. This moment must be conducted sensitively, as it awakens curiosity about the plot, the characters, and their characteristics.

Step 2 — the introduction — is represented in the following figure, which shows the cover of the book used in the intervention and proposed as a suggestion within Cosson's basic didactic sequence. In this stage, all the information present on the book cover was explored.

Figure 4 – Step 2 (Introduction) of Rildo Cosson's basic sequence



Source: Prepared by the authors (2025).

Continuing with the basic sequence, step 3 corresponds to the reading stage, which, as the name indicates, consisted of reading the entire book. It is essential that the storyteller have prior mastery of the work, knowing the situations experienced by the characters and understanding the meaning of any words that may be unfamiliar to the children.

Figure 5 – Step 3 (Reading) of Rildo Cosson's basic sequence



Source: Prepared by the authors (2025).

During the storytelling, the children participated actively. Some had already memorized certain lines, since this is a cumulative tale whose repetition favors the memorization of the narrative sequence. Questions also arose, such as: "Teacher, doesn't the grandmother wake up with the weight of the animals?"

Another curiosity expressed by the group concerned the illustrations. The plot portrays the sleepiness of the characters, who sleep together and share the same space. Throughout the narrative, the pages of the book display bluish tones, which caused surprise among the children. Only at the end, when the characters wake up, do the images shift to yellowish tones, indicating the sunrise and the beginning of a new day. These observations reveal the children's perception and sensitivity, demonstrating that they were attentive to most of the storytelling.

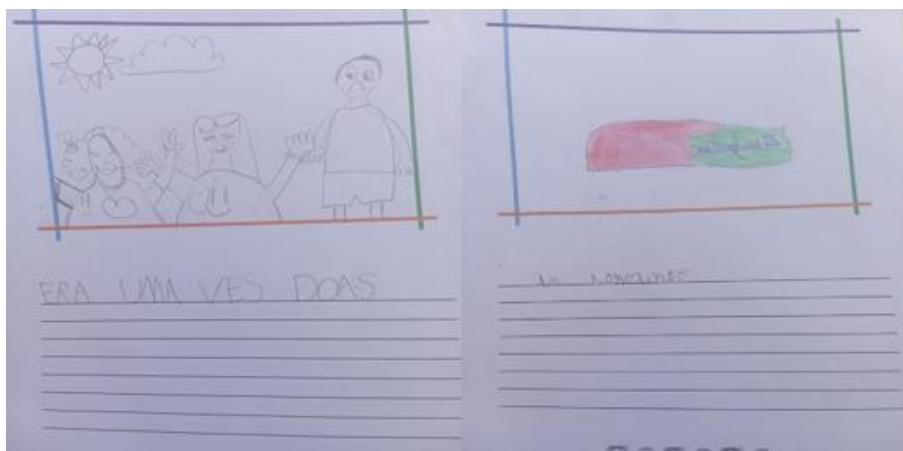
Finally, to conclude the basic sequence, the interpretation stage takes place, during which the children express their understandings and questions about the book. In this moment, they expressed themselves extensively, saying: "Teacher, how many animals were there?"; "Can you lend me the book to read at home?"; "Grandma's bed is going to break"; "Do they sleep together every day?"; "Ah, I sleep, but my grandmother too"; "Teacher, I prefer to sleep in a hammock."

It is interesting to observe the children's narratives and mediate this moment, during which it becomes possible to understand whether the book was successful for the

age group involved in the intervention, and whether they were able to learn something or acquire a new word. On June 5, 2025, twenty responses were collected; for this article, a sample corresponding to 10% of this total was analyzed.

Figure 6 – Spontaneous Writing of Child 1 (C1) and Child 2 (C2)¹

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Source: Prepared by the authors (2025).

Regarding the samples, C1 and C2 are students regularly enrolled in the class under study; both are 6 years old, with C1 being a girl and C2 a boy. According to the teacher, both have good attendance. However, C1 participates in school support activities in the opposite shift (remedial classes), while C2 does not take part in extracurricular activities.

As illustrated in Figure 6, the two samples of textual production—identified as C1 and C2—were created spontaneously immediately after the reading mediation. Initially, both children chose to draw the plot of their stories. For this activity, various stationery materials were provided, such as colored pencils, graphite pencils, markers, crayons, and A4 paper. It is noted that they used all the available space, both for the drawing and for the lines intended for writing.

¹ To preserve the participants' identities, they were designated as Child 1 (C1) and Child 2 (C2).

At first, the drawings produced by the two children are analyzed. According to Piaget and Inhelder (2007), in *The Psychology of the Child*, the stages of children's drawing are classified as follows: (a) scribbling, subdivided into disordered scribbling (sensorimotor stage, from 0 to 2 years) and ordered scribbling (from 2 to 7 years); (b) pre-schematic stage, corresponding to the second half of the pre-operational stage; (c) schematic stage, characteristic of the concrete operations period; (d) realism, a transitional stage between concrete and abstract operations; and (e) pseudo-naturalism, generally beginning at age 10.

Thus, the participants in this study fall between the stages indicated by Piaget and Inhelder (2007): ordered scribbling and the pre-schematic stage. Being 6 years old, they are in the transitional phase between one stage and the other.

Analyzing the drawings, C1 created three characters: two girls and one boy, stating that the girls were happy because they had slept well, while the boy had slept poorly and was angry. C2 also began their story with a drawing, demonstrating understanding of the book we had read, since they drew a bed with a person lying down, indicating that it was a boy who was happy to be sleeping, but alone, because he does not like sharing space with other people.

Reflecting on the textual productions of C1 and C2 and considering the writing levels established by Ferreiro and Teberosky (1999), it is observed that both are at level 4, the alphabetic level. The children wrote, respectively, the sentences: “*Era uma vez ‘doas’*” and “*eu sonolento.*” In the first example, the last word corresponds, according to the child, to an attempt to write “*dia*,” although incorrectly. In the second example, the child produced only two words, forming the sentence “*eu sonolento*,” whose meaning is clear and free of spelling errors.

Considering that every literary narrative is composed of fundamental elements—plot, characters, time, space, setting, and narrator—it is necessary that one or more of these elements be present in the stories produced, as explained by Gancho (2003).

C1's textual production begins with fundamental narrative elements: the third-person narrator and the temporal indication “*Once upon a time.*” According to Gancho

(2003), although this expression does not establish a precise temporal marker, it evokes a remote and indeterminate past. Even though no characters or plot are written out, these elements are represented semiotically in the child's drawing. It is observed, however, that C1 did not finish her story. Even after being asked to complete the production, the child refused to continue.

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C2's writing was produced without mediation and employed other narrative elements, such as the character and the first-person narrator or narrator-character, according to Gancho (2003). In this situation, in which the participant chose to tell his story using only two words, "eu sonolento," he demonstrated that he understood the plot of the book explored during the activity and succeeded in expressing that understanding both through his drawing and written record.

The analysis of C1 and C2's productions shows that, although at different levels, both children mobilized their own strategies of written representation following the reading mediation, which confirms the potential of children's literature as a catalyst for learning. More than evaluating the completeness or correctness of the texts, it is the educator's role to understand these records as unique manifestations of the process of constructing language, in which the drawing, the initial words, and even the narrative gaps reveal hypotheses about writing. Thus, pedagogical intervention should not be restricted to normative correction but should instead foster an environment of experimentation and appreciation of children's attempts, recognizing them as necessary steps toward advancing in the levels of conceptualization of the writing system (Ferreiro; Teberosky, 1999).

In sum, writing is not an easy task for those going through the process, especially without support from family members or the school. We understand that teachers face multiple demands, such as external assessments, bureaucratic responsibilities related to administration, and family expectations. Nevertheless, we maintain that there is nothing more rewarding for a literacy teacher than enabling a student to become literate—a result that reverberates throughout an entire life.

4 Final Considerations

This study aimed to analyze how the mediation of children's literary reading, based on the book *The Napping House*, can foster the development of spontaneous writing in 1st-grade students in Elementary School. The investigation made it possible to understand that reading, when intentionally organized within a didactic sequence, expands opportunities for experimenting with written language and encourages children's active construction of hypotheses.

The results, although obtained from a small sample, revealed significant progress in the children's ability to relate images, words, and narratives, demonstrating that spontaneous writing should not be understood as a finished product, but as part of a continuous process of appropriation of the writing system. In this sense, Rildo Cosson's basic sequence proved to be an effective methodological tool for integrating reading, listening, and textual production.

It was also found that pedagogical work with children's literature contributes to making literacy more meaningful and pleasurable, breaking away from mechanistic practices and valuing the child's creativity, sensitivity, and diverse forms of expression. Literary reading, when mediated in a playful and critical manner, allows students to gradually progress through the writing levels described by Ferreiro and Teberosky, reinforcing the role of the school as a space for reader and writer formation.

Lastly, we acknowledge that the limitations of this research—such as the short intervention period and the analysis of a small sample—do not allow for broad generalizations. However, the findings indicate promising pathways for teaching practice, particularly in advocating spontaneous writing as a pedagogical strategy that supports early literacy. Thus, this work seeks to contribute to the reflection of teachers and teacher-education students, encouraging them to incorporate literature and spontaneous writing as essential practices for children's holistic development.

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