113 - FESTIVAL DE INVERNO OF UFPR: METHODOLOGICAL WAYS OF AN EXTENSION PROJECT

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INTRODUCTION

The FESTIVAL DE INVERNO OF UFPR is a permanent extension program, created in 1991 by the *Pró-Reitoria de Extensão e Cultura* and developed in the city of Antonina/PR. It adds beyond the cultural activities, a serial extensionists actions of health, education, social inclusion and income generation. According to the Rector of the UFPR, Carlos Augusto Moreira Júnior (2005), when leading what the UFPR has of better to this city the university carries out, the "true sense of the education and the learning the exchange between the popular and academic knowledge and the possibility of the experience of the concrete world by our pupils, technician and professors".

In this context, the Universidade Federal of the Paraná carried out in the period of July 09 to 17 of this year the 15ª edition of the event, with activities directed mainly toward the antoninense community, where some workshops of improvement, education and art had been offered, special education, expositions, cycle of lectures, spectacles, among others innumerable activities.

The Physical Education area of the UFPR participated of the XV Festival by a project called "Festival de Inverno of the UFPR -2005: *tempo de pensar a escola e de brincar na praça*", which had as methodological way the simultaneous articulation between a workshop, whose objective was the continued formation for professors, intitled "Corpo brincante" and the development of ludic experiences for pupils of the Municipal Network of Education in the main Square of the city, called of "Espaço diversão". This action took care of 20 professors that act in the schools of the city and approximately 300 children/day at the age of 06 to 14 years old, respectively. The proposal was developed by the *Centro de Educação Física e Desportos* (CED), *Departamento de Educação Física* (DEF) ad the *Centro de Pesquisa em Esporte, Lazer e Sociedade* (CEPELS).

Therefore, we materialized in practice (with the schoolars and inhabitants of the peripherical region of the city) the contents argued in the "práxis" with professors on the workshop. This intervention consolidated itself while an extension project, with actions directed toward the scope of the leisure-education.

In such way, we started by the understanding of the Leisure while a ludic, critical, constructive and conscientious practice. BRAMANTE (1998, p.9) complements this conception standing out that the Leisure, translate itself by a privileged dimension of the human expression, and its experience is also "straightly related to the access opportunities to the cultural goods, which are determined, usually, by social-politic-economic factors and influenced by environmental factors". So we seeked to focus the leisure as the culture understood in its broader sense lived deeply (practised or enjoyed) in the conquered time.

The experience of the leisure, therefore, demands the awareness that we have rights to the access to the cultural goods. For FREIRE (1980, p.26) "the awareness cannot exist outside the práxis, or better, without the action-reflection act. This dialectic unit constitutes, in permanent manner, the way to be and transform the world that characterizes the men". Our main intention was not to simply present finished proposals, but to provoke the self-reflection on the educators practice, to stimulate the own elaboration, by substantiated form, of its pedagogical doing in the school. Therefore, for that the ludic experiences accomplished themselves in the educational process become necessary that pulpils and professors be aware that they must assume the role of citizens who make and remake its own experiences.

In such way, MASCARENHAS (2004) warns that "the elaboration of a leisure program does not made only by the indication of some glad and stimulants activities. In the between lines of a planning, its always present a vision of man, a conception of world and a historical project of society". In this perspective, contents as game, sport, dance, fights, theater, music, capoeira, circus practices, etc. were developed, extended and transformed, as much by the children as by the teachers, through a dynamic process of interaction between the time/space dynamic of leisure and the educational process.

We believe that this action could contribute for an extended formation in the school environment, when oportunized ludic, creative and comunicative corporal experiences, as much for professors as for pupils, therefore traditional education, as all we know, still try (with frequent success) to domesticate the creative potential and the dreams of the people, through the disciplinarizing of the bodies.

So, in this case, fits out to remember SANT'ANNA (2002, p.48) upon highlighting that the strategies of control in the most diverse institutions are "ambitious, flowed, discrete and subtle: it intends to constitute the bodies in all the moments and spaces; not only to become them docile and useful in the work, but, also insatiable in the consumption of pleasures ".

Thus, to admit the importance of the leisure in the modern life means for MARCELLINO (1987, p.41), to consider it as a "privileged time for the experience of values that contribute for changes in the moral and cultural order. Necessary changes for the implantation of a new social order [...]. In other words: has only meaning to speak in educative aspects of the leisure, when considering it as one of the possible fields of the against-hegemony".

Therefore, the proposal, besides to problemize and systemize cultural activities in time/space of leisure of the children in the vacation time, had as primordial function to provide to the teachers of the Municipal Network of Education of Antonina a propitious environment for reflection, when giving opportunity for a critical analysis that opposes itself to the vision of the ludical practices as instrument of domination in the schoolar scope. In such way, we suggest activities that gives power to the creativity and the sensibility of educators, to that they discovered new possibilities of pedagogical intervention, using as aid the ludic experiences and having as wallpaper questionings as: Which are the meaning of these interventions; which contents can be treated; e which are the strategies of intervention.

It is worth stand out that the project adopted the conception of culture, argued by MARCELLINO (1998, p. 37), which points that it "must be understood in ample direction, or better, in a assembly of ways to do, to be, to interact and to represent that, produced socially, they involve simbolization and, in turn, define the way by the social life develops itself".

Therefore, if we share the idea of that education is a cultural process which we are inserted daily, we have the certainty, so, that we are educated by everything that encircles us, since the systematic education accomplished in the school, until the assystematic, that understands the various processes of cultural transmission, linking, this way, all pedagogical relation, also the one that is verified on the time/space of leisure. Thus, the experiences of the scope of the leisure in the public space of a city in the vacation time can also contribute for the educational process in wide way.

In the next section, in a more detailed exposition of the proposal, we will describe the didactic-pedagogical strategies of the workshop "Corpo brincante" and about the square of leisure, intitled "Space diversion".

THE "CORPO BRINCANTE" WORKSHOP

The challenge and the current advance for educators, in certain way, is situated in the urgency of the re-reading of the diverse ludical manifestations. Challenge because it places the necessity to break in the school with the conception of the play as preparation and not only as tool. Advance because once awared about this value the educator starts to visualize the importance to place the play back at the school and to use it as curricular content, discovering in it a source of development and learning.

Therefore, to take conscience of this process requires, in the truth, changes in each one of us. These changes, however, do not happen automatically: there are necessary personal experiences to re-mean and incorporate the ludic spirit in our lives.

In this direction, the workshop "O Corpo brincante" started whit the idea of that the first step to be able to work in this perspective with the children, is the professor to re-learn to play with its body, the space and objects, with it imagination, creativity and intelligence. Not giving up the intuition, the words, the knowledge. Mainly perceiving the importance of the sociability nets in this process.

Having in mind such intentions, we detach that the approach of our didactic-pedagogical action also had, as objective to acquire knowledge the educators that to conceive the leisure as social and pedagogical practical

[...] is to see in the set of its activities the possibility of production and construction of a knowledge that, in its critical and emancipator character, keeps a narrow relation with the real, extracting datas and elements, showing its origins, identifying the contradictions and locating the place that occupies in the totality of a determined context. (MASCARENHAS, 2004, p.37)

Specific objectives of the workshop

The workshop had as generating subject, the ludic dimension and all its unfoldings in the child development process. Looking for to problemize the importance, for the educational process, of the ludic experiences through the re-reading of the popular games, pointing out the possible joints between the playing, the social practics, the cultural identity, the environment, between so many other possibilities.

For MASCARENHAS (2004, p.37) the "generating subject" can be considered as a door of entrance for the reality of a group. For the author "it will serve as point of sustentation of the method in question, will configure itself as reflection object and will keep its generating aspect of interest, allowing the conscientious and transforming appropriation of the inherent reality to the context of which emerges and it inscribes".

We search this way, to stimulate reflections, privileging questions relatives, in general, to the education and the ludic corporal practices in particular, from the concepts of culture and popular culture.

Another considered approach was to analyze the relations that can be established between leisure, education and corporal culture in the schoolarization process, problemizing the pedagogical questions lived deeply in the public/private spaces and in the school. Pointing, difficulties, possibilities, advances and retrocessions. For it, we seek the articulation between the specificity of the subject and the whole school, penetrating in the reality of the group, observing its codes, its values and the identity of the local culture.

THE LEISURE SQUARE: "SPAÇO DIVERSÃO"

This space was situated in the main square of Antonina, call "Square Cel. Macedo". The activities by us suggested had as goal (re)signify the plays and the simple and commons toys of old. The objective was to divulge the popular plays and games so that, by these experiences, such practices came back to be part of daily of the children and the adolescents in the schoolar and non-schoolar scope of the city.

We started of the idea that for understand the notion of the traditional plays we must to situate them inside a ampler context of culture, which the folklore is part, and, more specifically, the infantile culture.

Thus, for FRIEDMANN (1996, p. 40) the folkloric facts are "the ways to think, to feel and to act of a people, preserved for the popular tradition and the imitation". Under this perspective we understand the popular culture as "those values considered survival", which are accessible to a great number of individuals because it transmission is made by informal processes and by the daily interchange.

To plan the activities we made a survey of the traditional plays of the region, those transmitted of expressive form by a generation to another, outside the official institutions, in the street, in the parks, in the squares, etc, and, that had been incorporated by the children of a spontaneous form, consisting as part of the infantile ludic-cultural patrimony of the Paraná and translate values, customs, forms of thought and teachings.

In other words, when considering the activities in the square we prioritize the characteristics of the popular plays that, in accordance with BRANDÃO (1982, p.42), must consider that "the folklore is popular, anonymous, collectivized, traditional and persistent, functional to its culture and subject to modifications. These pointers must be respected in the social contexts where it exists and reproduces the popular creation". This way, we understand that the infantile folklore is cultural and politically active, therefore it decodes the identity and reproduces the symbols that consecrate a life way.

Therefore, the collective acceptance, anonymous or not, and essentially popular, had been part of the dynamics of the activities of the square, understanding that the community makes, remakes, innovates, recoups, retakes the old and the tradition, innovates again, incorporates the old in the new and transforms one as power of the other.

The manifestations of the popular plays in the square had searched link between present and past, facilitating the preservation of social values, as also, had prioritized the manifestation of the wealth of the children corporal culture; where its corporal potentialities had been identified, motor, sensorial, intellectual, emotional and social.

According to FRIEDMANN (1996, p. 40), through the Infantile Folkloric Culture, the children:

They widen its relations of sociability; They learn in accessible way the advantages and the meaning of the organized activities in group; They experiment the different roles associated to the relations of subordination and domination between people of the same social status; They identified themselves with the interests or the values whose polarizations of loyalty exceed the scope of the family; It acquires a social experience of complete meaning for the development of its personality.

This way, considering the importance of the Infantile Culture, during seven days had been developed diverse plays, where adult and children had been able to have fun together in activities as button-soccer and of nail, "bafo" with comic cards, rubber band, "amarelinha", rope jumpping, "bolinha de gude", "perna-de-pau", "brincadeiras de roda", giant tray games as: "ludo"; "dama"; "jogo da velha", "trilha", "minhocões", giant "jogos de quebra-cabeça", blocks of construction, "esqui de grama" ("chinelão"), among others.

Also it had been part of the activities brave challenges as the "falsa baiana", some elements of the Circus Arts as the fabric, trapeze and ground acrobatics (beyond the confection and manipulation of small balls of juggling). We contemplate presentations of artists who work with the art of the clown. We opportunized, also, the Capoeira (contextualizing its origin and basic skills), the popular and folkloric Dance (lived deeply as spontaneous form in "coreto" of the square), the Storyteller, environment education practices and many other activities. Therefore, with this intervention we seek, through the ludics activities, to oportunize a (re)meeting with the infantile culture of the antoninense community.

Our action intended to opportunize experiences in the scope of the leisure, the education and the culture that contributed for a more human formation through ludic, creative and comunicative corporal activities, of educators, children and adolescents.

Thus, the proposal searched to sensetize, the people, using, beyond the resource of music, dramatics, sings, literature, dances, gymnastics, sport and other else manifestations of the corporal culture, practices that aimed the re-reading of the popular plays, contributing that the community assumed a role of critical reflection ahead the problematic referring the preservation of the memory, guaranteeing, this way, the reflection concerning the meaning of the collective living, while a space of construction and affirmation of identities.

About the planning

Our conception, as much on the Workshop as on the Square, allows us to say that all involved scholarship holders, professors and children had felt citizens of the process of construction/elaboration of the development of the activities, sharing responsibilities and possible advances that had happened at the moment of the accomplishment of the project. The methodological strategy prioritized the collective construction of procedures, since the election of the activities until the total efetivation of the proposal.

We believe that the most usual proposals of intervention in events of this nature still meet inside of the perspective of the functional leisure. Searching to breaking with this paradigm, we opportunized an action differentiated for all involved in the process so that they could argue, consider and plan differentiated subsidies theorical-methodologics.

So, our objective was to promote a planning inside the critical perspective of the leisure-education, that contemplated a creative practic of the leisure, ludic and transforming form, but also a better capacitation/formation schoolarship holders and educators involved, making possible the reflection of its own action and the chance to glimpse new forms of intervention.

SOME FINAL CONSIDERATIONS

We live in a society with post-industrial characteristics, that carries with itself advancements and retreats, which denounce diverse contradictions resulting of the technological reach and consequently all of its implications. In function of those, several social transformations are perceived, which is able to identify a sensible change in the styles of life, involving specially the context of the corporal practices. Although we know about all of problematic that involves this matter, we like to highlight the limitation of the space/time of leisure in the urban environment for the enjoying of the corporal culture. One of the causes of that limitation situates in the transformation of the houses and its huge gardens in big buildings, avenues, business centers, industries, between others architectonic enterprises.

That new configuration of the cities generated for kids and youths a drastic reduction of the spaces. Had a recoil in relation with the play space, that traditionally was in gardens or in the streets. Today, the industrialized toys, usually electronic (highlighted by the media) are being preferred by the kids and by the parents, in limited spaces and pre-determined for the leisure, consequence of the urban violence. They are games that prompt to static of the body and with few chances of nearer contact with the Nature.

This way, the lack of space for the ludic experiences of children and adolescents is an essential problem of the societies of nowadays, where the use of spaces and equipment for the game in times and environments differentiated (schools, green areas and public locals) must be analyzed in tunning with the necessities and motivations of the populations in the urban ways. For in such a way, becomes necessary to identify the daily of the people, considering the multiplicity of life styles (free spaces, available time, social and familiar dynamic, social-economic condition, etc.), visualizing such as the referring questions to the modernization of spaces and ludic equipment, as the relative ones to the accessibility, security, maintenance, supervision and strategies of intervention.

Ahead this context of "immobilized bodies" for the dynamics of the space, becomes essential to place the following questioning: Which are the privileged spaces in the urban way that offer more potentialities for the experiences of the game? Can the schoolar environment effectively be affirmed as one of the alternatives? Is the school intent to this problematic?

Thus, by these questions, we select some contents that had been worked in this extension project, searching to analyze the spaces destined to the ludic corporal practices, in the attempt to focus as these practical are being lived deeply in the schools and consequently in the spaces of leisure of the city of Antonina.

Through these preliminary stories, we could perceive that the experiences of playing in the schoolar and non-schoolar environment are subjects to the architecture of the spaces of leisure of the cities and to the chances in the schools, but total are not limited by these factors, therefore the desire of amusing of the children surpass such difficulties, disclosing that ludic practices give for intermediary of a permanent stress relation between adults and children.

In this direction, we hope to sensetize educators of the Public Network of Education and managers of the cities about the importance of the shared planning of the spaces of leisure of the cities and the recognition of the pludic dynamics that is developed in educational environments.

Therefore, our interest when describing the project "Festival de Inverno of the UFPR -2005: *tempo de pensar a escola e de brincar na praça*", is to contribute for the quarrel about the spaces and the experiences of playing in the cities, in the perspective of the leisure/education, pointing and revealing ideas for the accomplishment of joint actions between the continued formation of professors and the dynamics of events of leisure in the cities.

We believe that this relate, supported in a project that encloses and contemplates the tripod of the University teaching/research/extension, will be able to bring important subsidies for educators and managers, since it makes possible an understanding of a deeped intervention of the University, demonstrating how its gived the "negotiation" between the game of the space and the space of the game in the schoolar and non-schoolar environment in a city.

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FESTIVAL DE INVERNO OF UFPR: METHODOLOGICAL WAYS OF AN EXTENSION PROJECT

ABSTRACT

The present text aims to tell the metodological ways of the project intitled “TEMPO DE BRINCAR NA PRAÇA”, developed in the XV Festival de Inverno of UFPR in Antonina/PR, on 2005. This action took care of 200 professors of the Municipal Network of Education and aproximately 300 children/day at the age of 06 to 14 years old. Co-ordinated by Teachers of the Departamento de Educação Física, assisted by scholarship holders of the CEPELS/UFPR. This intervention consolidated itslef while extension project, whit practical interventions, in the scope of the leisure-education. Considering the leisure as the culture understood in it wide sense lived (practised or enjoyed) in the conquered time, some contents of the corporal culture was developed, extended and transformed.

Keywords: Physical Education, Leisure, Culture.

FESTIVAL DE INVERNO DA UFPR: MANIÈRES MÉTHODOLOGIQUES D'UN PROJET DE PROLONGATION

RÉSUMÉ

Le cadeau textes dessein pour dire les manières méthodologiques du projet antitlé "TEMPO DE BRINCAR NA PRAÇA", développé dans le XV Festival de Inverno d'UFPR dans Antonina/PR, 2005. Cette action a pris soin de 200 professeurs du Réseau Municipal de l'Éducation et d'aproximaté 300 enfants/jour à l'âge de 06 à 14 années. Coordonné par Professeurs de Departamento de Éducation physique, aidé par des supports de bourse du CEPELS/UFPR. Cette interposition a consolidé l'itslef tandis que le projet de prolongation, interventions pratiques dans la portée de l'loisir-éducation. Vu les loisirs pendant que la culture - comprise dans elle le sens large - vécue (pratiqué ou apprécié) dans le temps conquis, un certain contenu de la culture corporelle était développée, prolongé et transformé.

Mots-clef: Éducation physique, Loisirs, Culture.

FESTIVAL DE INVERNO DE LA UFPR: CAMINOS METODOLÓGICOS DE UN PROYECTO DE EXTENSIÓN

RESUMEN

El presente texto visa relatar los caminos metodológicos del proyecto intitulado “TIEMPO DE JUGUETEAR EN LA PLAZA”, desarrollado en el XV Festival de Invierno de la UFPR en ANTONINA/PR, en 2005. Esa acción atendió profesores de la Red Municipal de Enseñanza y aproximadamente 300 niños/día en la franja etaria de 06 la 14 años. Coordinado por profesores del departamento de Educación Física, auxiliados por bursátiles del CEPELS/UFPR. Esta intervencción se consolidó mientras un proyecto de extensión, con intervenciones prácticas, en el ámbito del ocio-educación. Considerando el ocio como la cultura comprendida en su sentido más amplio vivenciada (practicada o fruída) en el tiempo conquistado, algunos contenidos de la cultura corporal fueron desarrollados, ampliados y transformados.

Palabras-clave: Educación Física, Ocio, Cultura

FESTIVAL DE INVERNO DA UFPR: CAMINHOS METODOLÓGICOS DE UM PROJETO DE EXTENSÃO

RESUMO

O presente texto visa relatar os caminhos metodológicos do projeto intitulado “FESTIVAL DE INVERNO DA UFPR-2005: TEMPO DE BRINCAR NA PRAÇA”, desenvolvido no XV Festival de Inverno da UFPR, em ANTONINA/PR, no período de 09 a 17 de julho de 2005. Essa ação atendeu 20 professores(as) da Rede Municipal de Ensino da cidade de Antonina e aproximadamente 300 crianças/dia na faixa etária de 06 a 14 anos. Coordenado por professores(as) do departamento de Educação Física, da UFPR, auxiliados por 12 bolsistas do CEPELS/UFPR (Centro de Pesquisa em Esporte, Lazer e Sociedade). Esta ação se consolidou enquanto um projeto de extensão, com intervenções práticas, no âmbito do lazer-educação. Entendendo o Lazer enquanto uma prática lúdica, crítica e construtiva. Dessa forma consideramos o lazer como a cultura compreendida no seu sentido mais amplo vivenciada (praticada ou fruída) no tempo conquistado. Para tanto, os conteúdos como jogo, esporte, dança, lutas, teatro, atividades circenses, capoeira, práticas corporais na natureza, etc, foram desenvolvidos, ampliados e transformados.

Palavras-chave: Educação Física, Lazer, Cultura.