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READING CLUB: STORYTELLING AND ARTISTIC AND LITERARY PERFORMANCES OF THE ELDERLY

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Abstract: The third age is a phase of human life full of specifics. Elderly people tend to live with the limitations of body and mind and, with the social distance imposed by the Covid-19 pandemic, a disease caused by the Coronavirus (SARSCOV II), these limitations have become more evident. In order to keep the students of the Open University of the Third Age (UATI) of the State University of Bahia (UNEB) active during this period, the Reading Club Extension project was created: storytelling and artistic and literary performances of the third age, with the objective of promoting reading actions, poetic encounters and reading mediation. In order to report this experience, we used a descriptive approach, aiming to understand the methodological design used to promote the club's meetings, which was the technological mediation through digital platforms and messaging applications in which participants interacted in synchronous, weekly and asynchronous meetings, at pre-established times. As a theoretical framework, we will approach the reading and storytelling practices (OLIVEIRA, 2014; SOARES, 2015) and the literary performances (CARVALHO, 2009) of the club's participants. The results showed that the club's participants acquired new learnings, especially regarding the use of digital technologies, in addition to remaining active and participatory during the project.
Keywords: Reading, literary performances, storytelling, aging.

INTRODUCTION

Reading literary texts and storytelling are tools that can be explored at the most diverse levels of schooling, as well as in formal and non-formal learning spaces (hospitals, congresses, companies, etc.) imagination and feelings that transcend the word.

Telling a story is also the art of communicating to the other and its essence is in listening (MATIAS, 2010) and is linked to the transmission of experiences, memories, experiences and the sharing of experiences, it is a fruitful resource to be explored, since that each person carries a wealth of stories of himself and of the other, of childhood memories and of lived experiences, constituting himself a narrator not only of knowledge, but also a narrator of himself (PEREIRA, 2013).

When we appropriate reading and storytelling as bearers of meanings for life, we do not restrict its role only as a resource used with younger children to understand language, but we can also make use of these narratives in the Third Age, with subjects over sixty, resignifying their life narratives and transforming these moments into a territory of affection.

Narration is the choice of simplicity, of exchanging looks, of attributing importance to those who listen, because there is no narrative without a listener, for whom the construction of images through oral performance is intended. It is the possibility of feeling part of a collective event, which becomes part of the imagination of all involved, building a territory of affection and humanization, as stated by Machado (2015). Through the stories, one can experience the thoughts and expectations of the characters. The stories are also impregnated with ideological components, ethical behavior, examples to be followed and the consequences of not observing moral precepts.

When we tell stories or read them aloud, we impregnate them with our impressions, sometimes we impose the voice to give greater drama and we resignify them according to our experiences, enriching the narrative with meanings.

Reading and telling stories are aesthetic experiences and can be consolidated as important components in the formation of new educators and storytellers, since their core is in the education of the senses, in sensitive

listening, in the production of communicative experiences. For Bondía (2002), every type of experience can be understood as an experience. When listening to a story, we participate in a literary experience, we are crossed by an experience guided by the voice of the one who tells. For him, experience is "[...] something that happens to us, that happens to us, that touches us. Not what happens, what happens or what plays". (BONDÍA, 2002, p. 21).

When we refer to Reading or Storytelling, it is common to immediately refer to children or adolescents, however, the elderly can benefit a lot from these practices, which aim to stimulate reasoning and keep the mind active. In view of this, and the social distance imposed by the Corona virus pandemic (SARSCOV-19) and the high rate of spread of the Covid-19 disease, the Extension Course Reading and Literary Performances in the Third Age was designed to serve this age group so differentiated and more vulnerable to the psychological effects of social distancing and who already participated in activities at the Open University for the Third Age (UATI) offered by the State University of Bahia (UNEB), within the regular offer of the institution's courses.

THE EXTENSION COURSE OF READING AND LITERARY PERFORMANCES IN THE ELDERLY AGE

From a literacy perspective, reading is not just decoding the written code, it is also understanding the enunciative meanings of oral or written texts that circulate socially (SOARES, 2015).

According to Freire (1989), the reading of the world precedes the reading of the word and, in a world plagued by a lethal virus, it was necessary to promote other forms of literary interaction, to provoke other readings of the world and to develop new social behaviors,

mediated mainly by the digital platforms, which, in this pandemic moment, offer us the possibility of safe interaction.

For Oliveira (2010), "in the act of reading, the reader is allowed, more than finding himself, losing himself, daydreaming, getting out of seriousness, getting out of himself, not being so sure, being in doubt, play". (OLIVEIRA, 2010, p. 283). Thus, the Reading Club, storytelling and literary performances, was born, with the perspective of transforming the literary text into a game of words, of stories told, of knowledge and performances to be experienced and lived in a new environment: the virtual class, enriched by the experience of teachers Rosemary Lapa de Oliveira (also a storyteller) and teacher Carla Meira Pires (also an actress), both teachers at the Department of Education (DEDC I/UNEB).

Because they are subjects at high risk of vulnerability, especially in this period of social isolation, and aiming to reduce the emotional impacts that could worsen diseases such as Alzheimer's, Parkinson's, depression, among others, which have a growing prevalence in the population of people over sixty years old (WHO, 2015), the course was modeled with the intention of mitigating these impacts and promoting greater interaction between the elderly and the technological resources they had.

The course was offered primarily to people over sixty years of age, however, 35 students enrolled, of which only 12 completed the activities, citing the most diverse reasons, from the incompatibility of schedules, to the difficulties of using digital platforms to the synchronous classes. The age groups were the most diverse, as shown in the table below:

COURSE	AGE	GENDER	PROFESSION
AKS	23	female	Student
ASM	69	female	Retired
BMB	23	female	Student
CKG	62	female	Retired
LMP	64	female	Retired
MCS	23	female	Student
MIS	80	female	Retired
MSC	48	female	Teacher
MNF	47	female	Student
RSC	38	male	Teacher
SQL	25	female	Student
UDL	72	male	Retired

Table 1: Graduates of the Extension Course "Reading Club, storytelling and literary performances".

Source: the researchers.

The diversity of the age groups of those enrolled challenged us to think of a methodology that was accessible to all those enrolled, so we opted for synchronous and asynchronous meetings, so that there was a space for consultations, clarification of doubts or other student needs.

METHODOLOGY

As it is a Reading Club, we chose to use diversified methodologies, thus, the face-to-face meetings (synchronous) mediated by technologies with discussions about the readings carried out, took place weekly, on Thursdays, with expo-dialogued lecture-classes and storytelling. and reading stories.

The asynchronous meetings took place on alternate days, arranged between the teachers to assist the course participants. In this interval, we proposed brief readings of literary and dramatic texts and seminars for the socialization of the texts provided by the teachers; with debates of real situations of reading events.

As a final product, the proposal consisted of recording an individual video, revealing performative readings of a genre chosen by the student. The videos produced could, with prior authorization, compose the collection of the channels "What Uneb has to tell[1]", by Teacher Rosemary Lapa de Oliveira, which features videos of storytelling and readings of different genres, produced by students from the University and from the extension courses and "A minute of improvisation [2]" by Teacher Carla Meira, presenting videos of authorial literary performances by UATI students.

VIRTUAL ENCOUNTERS: THROUGH THE SCREENS, CHALLENGING YOURSELF

The Covid-19 pandemic has brought challenges to study, teaching and ways of being in the world. Social distancing has generated new demands, boosting the possibilities of virtual interactions. With the growing need for ways of living, despite the distance, new attitudes in search of information, social interactions and the search for solutions to everyday problems motivated the search for modern technological resources such as the use of smartphones, tablets and notebooks connected to the Internet as an alternative found to face the uncertainties of a pandemic that would prove to be long and lethal.

Relationships and social coexistence, especially between the elderly and their families, were the birthplace of many projects to address the needs of these subjects, with the needs of aging in contrast to the search for autonomy and to remain active, which according to the World Health Organization brings with it a "process of optimizing opportunities for health, participation and security, with the aim of improving the quality of life as people get older" (WHO, 2015, p. 13), adding the opportunity for long-term learning. of life, a proposal consolidated by

1 Available in: https://youtu.be/F5JpsYuVFk8

2 Available in: https://www.youtube.com/channel/UCc1f0mjVJibitaw7w_xIfcw

UATI.

Before starting the meetings with the course participants, virtual meetings were held between the two previously mentioned teachers and the then master's student Niclécia Ferreira Gama, fulfilling the teaching practice of her master's course, for the elaboration of the proposal, the schedule and the planning of the meetings and in the course of the process, we realigned some of them, always with the respect and professionalism of the teachers responsible for the course, sharing learning and experiences, in a movement of equality with the master's student in the moment of teaching training, in a very collaborative partnership.

The classes would take place on the MicrosoftTeams platform, made available by Uneb to the entire faculty and the access link was sent to all course participants, via e-mail registered at the time of registration for the course. The first class started with the presentation of the teachers and the trainee, followed by the presentation of the students, who spoke about their expectations and a little about their life stories. We present the course menu and the schedule of planned activities and that these could be made more flexible according to demands and events, however, some had difficulties accessing the platform, claiming internet connection failures and little familiarity with the virtual environment.

According to Santos and Mól (2011), the usability of technological resources must be designed to ensure the interaction between user and software, regardless of their limitations or deficiencies, therefore considering the people involved and the context of use. In the case of elderly people, it is necessary to consider the human-computer relationship and the heterogeneous aspects involved, since citizens over 60 years old have a diversity of experiences with technology and physical limitations for its use. In view of

this, in the message exchange application used by the group, it was suggested that we create a tutorial to encourage the participation of course participants, which was accepted by the teachers in charge of the course and carried out by them. Thus, we were able to guide with photos, the step-by-step to access the classes.

In the following classes, we use diversified methodologies such as expo-dialogued classes and different types of reading. Folders containing literary, theoretical and dramatic texts were made available on the MicrosoftTeams platform so that everyone could access knowledge equally. Once again, the difficulties on the part of the group overlapped and we made all the material available via e-mail, so they could have access to the suggested texts.

According to the reports of course participants, one of the most enjoyable activities was the "text gossip", in which they chose a text from the Club's digital collection or another that they had in their personal collections to comment on the subjects covered in the text, the conflicts of characters, settings, etc. In this sense, Sisto (2015, p. 79) tells us that "we read to have memory. To get entangled in History" and in this movement of reading, we are constituted as part of the text, of what is said between the lines, in the "little gossip".

For the 69-year-old student ASM, the activities proposed made her feel "the grandmother of the 21st century, as it enriched her reading experiences and provided digital learning opportunities, especially accessing the platform and producing the proposed videos".

Reading, in this Club, permeated the aesthetic experience, that is, what crosses us and touches our soul, in a movement of learning about oneself and about the other, of building affectivities and expanding the artistic repertoire of all participants.

For MIS, 80 years old, the most excited participant of the Club, the course brought the family closer, as there was a mobilization for the production of videos, including with the help of her grandchildren: "it was a great experience, an opportunity to learn, a psychological investment and intellectual and, despite the initial difficulties, I was able to put my face on the screen". The student prepared sets, costumes and proved to be an excellent singer during the meetings.

The Reading Club presented course participants, in addition to reading itself, to dramatic reading, used in theater. Initially, a "white" reading was carried out, that is, a simple reading of the dramatic text and its headings, to understand the characteristics and singularities of this type of text. According to Carvalho (2009, p. 51)

> (...)Art has an educational potential even without necessarily specifying strictly pedagogical objectives; the experience of being exposed to an artistic language produces by itself formative effects that intervene in sociability and in the formation of citizenship.

Next, we proposed the exercise of performative reading (ZUMTHOR, 1993; 2007), the reading in which the intonation of the voice, the gesture and the body compose the text and which would base the production of the videos. For Zumthor (1993, p. 23)

> [...] it is in the act of perceiving a text, more clearly than in its mode of constitution, that the defining oppositions of vocality are manifested [...] it does not matter whether or not it was composed in writing.

Access to the MicrosotTeams environment room proved to be complex for most students and the difficulty of maintaining a stable connection made the Club migrate to another platform, which proved to be more effective for the continuity of classes.

Between readings, text gossip and storytelling, the Club represented for the students who stayed until the end, a space for exchanges, readings, learning and proved to be a therapeutic action for the elderly who still remain in social distance. For UDL, 72 years old, who claims to have barriers regarding the use of technologies, "the course was great, as it helped me to overcome some psychological problems, a pity it was short, as I was looking forward to Tuesday afternoons".

The last two meetings were mediated by the graduate of the Pedagogy Course at UNEB, Edson Sales, who is also an actor and presented guidelines on how to record the conclusion video, how to position the camera and on the aesthetics of the image, bringing reflections from works of art, such as Abaporu (1928), by Tarsila do Amaral.

Four (4) students from the Uneb Pedagogy Course participated in the Reading Club and Literary Performances, who reported the importance of this experience for the construction of a theoretical and practical framework on reading, storytelling and literary performances and for future researches.

CONSIDERATIONS

The reading club, storytelling and artistic and literary performances for the 3rd age was constituted as a space for experiences and experiences between course participants, teachers, young people, adults and elderly people who were willing to build new ways of being in the world during the pandemic. of Covid-19. We were surrounded by bad news in the media and many of us suffered the loss of friends or family victims of the virus, however, if it were necessary to choose one word to define those encounters, it would be hope.

Telling stories promotes a natural approach to the children's universe, in the same way as theater actions, thus, facing the challenge of elaborating and putting into practice actions

with elderly students was a challenge faced with a mixture of doubts and curiosity, the which is the mother of imagination and creativity. Working with the elderly, with such specific needs, including sensitive listening, brought the need to know more about the World Health Organization references for this age group.

However, what most positively surprised was the joviality of everyone, especially MIS, who is 80 years old, with the reflexivity of UDL, 72 years old, for the disturbing questions of SQL and RSC, Pedagogy students, eager for knowledge and reflections 62-year-old CKG mature women. The interventions mediated by the teachers were fundamental for everyone involved to understand what a performative reading is. In this spiral of knowledge, we were able to differentiate the actor's performance from the telling of stories that, although similar, have their own characteristics of each act.

The completion of the course generated great learning for all the people involved, due to the richness of the exchanges of life stories and learning, in addition to the meetings, which, even between two separation screens, were not impoverished by the ills of the pandemic. Effectively, the entire experience can be represented here through the words of Paulo Freire that inspire professional trajectories and so beautifully characterize the teaching and learning process: "Joy does not come only in finding the finding, but is part of the search process. And teaching and learning cannot take place outside of the search, outside of beauty and joy." (FREIRE, 2004, p.142).

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