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## CHILDREN AND YOUNG PEOPLE ON STAGE: VIEWS AND CONSIDERATIONS ON DIFFERENCES FROM A SUMMER CAMP EVENT

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**Abstract:** Comics, films, advertisements, internet videos and social media content are strong influencers of people in today's societies, and it is essential to mediate meaning through educational processes and education for and through leisure. Society's situation at this stage of industrial production and consumption favours the culture industry, which generates standardized needs to facilitate consumption, perpetuating or making it difficult to overcome the situation of conformism. It is therefore essential to have an educational process that encourages creative imagination and a critical spirit, which instead of generating needs, as the media does, satisfies individual and social needs, including educational needs, which are transformed throughout the life process. In this work, we produce and interpret systematic observations made at a summer camp. Approximately 50 subjects aged between 10 and 14 took part in the event. The analysis consists of reading the character creations produced by the Summer Camp participants in the light of language, education and leisure studies. The characters created are in the public domain and are widely circulated in everyday life and in the media. When they are incorporated, they take on new meanings, constituting a process of education for the visibility of differences and the fight against prejudice.

**Keywords:** Children, Youth, Leisure, Education.

## INTRODUCTION

The Holiday Camp is an event that brings children together to experience leisure activities. It is generally associated with fun and a time of non-obligation in which people can make choices, without great purpose.

For references based on a critical view of leisure, the meanings attributed to the body are susceptible to the cultural dynamics of specific contexts. They do not escape the market logic that underpins capitalist society and are

transformed into products to be consumed, whether for aesthetic or health purposes, or as a form of entertainment. Thus we can consider that comics, films, advertisements, internet videos and social media content are strong influencers of subjects in today's societies (Marcellino, 2010). The children and young people who took part in the Summer Camp that is the focus of this study are no different; they understand, in a certain way, the cultural content that circulates in today's society.

Given this situation, Marcellino (2010) states that leisure education processes are increasingly necessary - education for leisure in a society driven by consumer culture and education through leisure - a vehicle for education. Society's situation at this stage of industrial production and consumption favours the culture industry, which generates standardized needs to facilitate consumption, perpetuating or making it difficult to overcome the situation of conformism. It is therefore essential to have an educational process that encourages creative imagination and a critical spirit, which instead of generating needs, as the media does, satisfies individual and social needs, including educational needs, which are transformed over time.

Of the entire life process. Studies have shown that this purpose is strongly attributed to formal education (MARCELLINO, 2010; KACIREK and MILLER, 2016). In this sense, the school becomes a fundamental space for carrying out pedagogical actions that focus on the re-signification of the body and physical activities/body practices, in the sense of education for leisure, mainly.

Thus, in a complementary way to formal education, we attribute to the context of leisure a fundamental space and time for the production of multiple meanings and re-signification of the content that circulates in the media, on social networks and in the daily lives of children and young people.

Beyond being just a place for fun, the Summer Camp is an event that enables children and young people to produce multiple meanings to the body and bodily experiences, so that they can express their differences and idiosyncrasies. What makes us support this position is the framework of language, in particular the ideas of Mikhail Bakhtin and contemporary authors who disseminate the ideas and works of this author.

Therefore, we will analyze observations at a Summer Camp held in 2023 in the state of Paraná, focusing on the activity of making costumes to create characters. Below we present the methodological procedures that guided the investigation.

## METHOD

This is a qualitative investigation in which narratives are produced and interpreted based on systematic observations at the Summer Camp. This type of research involves meanings, beliefs and aspirations, which correspond to a deeper space of relationships, processes and phenomena, which cannot be reduced to the operationalization of variables (MINAYO, 1994).

The methodological procedures adopted were based on a literature review and supported by an experience in the context of leisure carried out at a Summer Camp event. The literature review sought to find the basis of language and leisure, using Scielo databases, specialized scientific journals - Revista Brasileira de Estudos do Lazer (Universidade Federal de Minas Gerais), Revista Licere (Universidade Federal de Minas Gerais) and Revista EntreLetras (Universidade Federal do Tocantins) and Revista de Letras (Universidade Tecnológica Federal do Paraná) and, in addition, recommended references in the form of articles and books related to the works of Mikhail Bakhtin. The survey covered the last five years, including the year 2024 (2019-Ja-

nuary/2024). Texts dealing specifically with theories of language and their interface with leisure were included, and texts that did not address this topic or were not available in PDF format were excluded. The selection of these sources was due to the availability of texts that can be identified as references for this study.

To understand the selected texts, the five phases of analysis proposed by Severino (2007) were used: textual, thematic and interpretative, problematization and personal synthesis. Once the data had been identified, the qualitative analysis began in order to understand and describe the subject under investigation.

Approximately 50 subjects aged between 10 and 14, boys and girls, took part in the Holiday Camp event, which lasted three intensive days, starting at 9am and ending at 5pm, on the premises of the Department of Physical Education (DEF) at the Federal University of Paraná (UFPR), in December 2023. At the Summer Camp, unsystematic observations were made, which, according to Gil (1999), is a simple, spontaneous observation, without prior planning.

The Summer Camp was planned so that, in addition to the physical-sports content of leisure related to games, games, sports, gymnastics, etc., it included the artistic content of leisure, with the aim of exploring the imagination of the participants. A costume-making activity was proposed to create characters. The observations will be based on this activity. The materials available were: newspapers, magazines, crepe tape, different types of paper, glue and scissors. Some children had brought pens and colored pencils from home. The instructions given to the children and young people were that they should split up into small groups and make up their costumes, creating characters with the materials available. As the characters were completed, photos of the children and young people dressed as the characters would be taken.

The Summer Camp had the collaboration of twelve Physical Education undergraduates, who were active in organizing the proposed activities, under the coordination of the researcher who is also the author of this work and the person who made the observations and took the photos of the children and young people dressed up as characters.

In order to develop the activity, we based ourselves on the following assumptions: 1) children and young people are the bearers of ideological speech, 2) the actions of children and young people express multiple meanings and 3) the encounter with previous knowledge and the confrontation supported by systematized knowledge generates the production of new meanings and 4) the action developed is an approximation to the educational process of education for and through leisure. Assumptions 1 and 2 are based on language studies by Bakhtin (1999), who shows that human speech and actions are intentional. Assumption 3 is also based on language studies inspired by Fontana (2001), Smolka (2000) and Rodrigues Júnior and Silva (2008), who direct their reflections to the didactic process and here we apply it to the context of leisure, and assumption 4, the reference is Marcellino (2010), who indicates that when leisure is thought of at the interface with education, it involves a double educational process - education for and through leisure.

We considered the references of Siqueira and Vieira (2008), who deal with superhero comic books (HQs), which end up being one of the means that the body market uses to disseminate its ideologies, and Marcellino (2010), who states that education for and through leisure is necessary in the consumer culture society in which we live. We tried to go beyond the fact that the characters present in the daily lives of children and young people, such as comic book superheroes and superheroines, are references for desirable, attractive and powerful female and male bodies,

as if the subjects, when reading comic books, were reproducing content. Instead, we tried to look at their bodily expressions as carriers of a certain intentionality when they dressed up as the characters, expressing multiple meanings, especially when confronted with an activity in which they themselves constructed the costumes and characters.

In describing the observations, the photos were seen again as a way of remembering and mobilizing the meanings that circulated at the time of the proposed activity, expressed by the bodies of the children and young people. This form of description is inspired by the studies by Ferreira, Prezzoto & Terra (2020) and Aguiar and Ferreira (2021). The attempt was to record how the children and young people make up their characters and highlight the differences between them and the original characters. The narrative-type description gives the author some freedom to express his impressions based on the observations made, which consisted of describing the place where the activity took place, what was accomplished - in this case the making of costumes and the creation of characters - and which characters, objects and meanings were expressed from the photos. Two photos will be presented as an example, in which we have made modifications so that the subjects are not identified, complying with the ethical principles of the research. It was not the aim of this research to investigate the meanings of the costumes for the children; for this text, the focus is on the observations, how the characters created can be interpreted by the research coordinator and in the light of language and leisure studies, highlighting the elements that led the research coordinator to these interpretations.

In the analysis of the asystematic observations, the basis and inspiration are two books by Mikhail Bakhtin - "Popular culture in the Middle Ages and Renaissance: the context of François Rabelais" and "Marxism and philo-

sophy of language: fundamental problems of the sociological method in the science of language (Volochinov)”, and works by contemporary authors on language and leisure. Subcategories of analysis were created based on the narrative: 1) The initial references of the children and young people, 2) The new meanings based on the fantasies created: comicality and subversion and 3) The body and bodily actions - resisting standardization.

## RESULTS AND DISCUSSION

When searching the literature in the Scielo database, in the Revista Brasileira de Estudos do Lazer, Revista Licere, Revista Entreletras and Revista de Letras, it was possible to identify only in the Revista Brasileira de Estudos do Lazer.

Leisure works related to different types of language and their interface with leisure - leisure and cinema (CARVALHO; MACHADO SALDANHA, 2022), narratives about leisure (MANFROI; MARINHO, 2020), leisure and podcast (GONÇALVES DA SILVA; ALENCAR DAS DORES; DOS ANJOS SILVA, 2024), the body and bodily practices as languages (NATALI; CAMARGO, 2019), however, no specific studies of language theories involving leisure topics were found in recent years (2019-January/2024), leading us to conclude that language is treated indirectly at the interface with leisure. Even though the topic is dealt with indirectly, we understand that this is already a step towards more work investigating the fields of language and leisure. In the other journals and the Scielo database, we also found no articles related to the topic under investigation - language and leisure. This result shows us that studies dealing with this relationship are still incipient in both leisure and language, based on their specificities and using language theories to understand the cultural dynamics of leisure and differences.

For Bakhtin (1990), language is a socio-ideological act and is present in all fields of human activity. The meanings that subjects attribute to actions carried out in social life can be materialized in dialogue in front of another subject or internally, what is present are the references of the environment in which the subject lives, the meanings apprehended and produced, the references of the social place they occupy.

Bakhtin's ideas show us that even before going to school or taking part in any leisure activity, subjects are interacting with references from their daily lives. In this way, we can see that references such as the media, social networks, *video games* and the city's leisure venues are places where meaning is produced and where subjects' identities are formed, from their previous references that are expanded throughout their lives.

Ideology, a term that accompanies the definition of language according to Bakhtin's (1990) studies, is a controversial term and presupposes many understandings depending on the theoretical current it is based on. Bakhtin (1990, p.33) explains that idealist philosophy and the psychology of culture place ideology at the center of language ideology in consciousness. For these views, the sign is something external, “a technical means of realizing the inner effect, that is, understanding”. The author's counterpoint is precisely that understanding can only manifest itself through semiotic elements. In other words, it is at the same time a response to a sign through signs.

When we relate these ideas to the body, it is possible to consider that the previous references that constitute the subjects are received and expressed from the body, guided by culture, the culture that circulates in the neighborhood, in interaction with friends, at school, in the family, at church, for those who attend this space, and among many others in the daily lives of children and young people.



Culture enters the leisure time of children and young people and this becomes a space and time for the production of meanings that express a certain intentionality in the Bakhtinian sense. According to Bakhtin's (1990) ideas, the body is home to the ideology that guides its actions. In this sense, consciousness is not an individual particularity of each subject, but a socio-ideological fact because the construction and interpretation of the sign, expressed through the body, is interdependent on other subjects, even if this is manifested in an internal dialog, made up of complete enunciations, internal voices coming from cultural dynamics. Hence the collective, social nature of the production of meanings.

Gonçalves (2023), together with various authors, depicts how this production of meanings takes place, considering the relationship between the body and the city, the body and ethnic-racial issues, the body and the stages of life, the body and school, etc. This shows us how broad the issues are that relate to the cultural construction of the body and, at the same time, how collective it is, with differences being a central element in life in society. Similarly, the Summer Camp represents a time and space for the production of signs and for expanding the subjects' imaginative, aesthetic and artistic possibilities, based on the interaction they will have with each other and the activities to be carried out.

This is a relatively new reference point for the field of leisure, a field of study that is under continuous construction and whose author Marcellino (2010) strongly influences. For this author, the educational process is fundamental so that subjects can reflect on consumer culture in today's societies, rather than reproducing the content watched by the media television, the internet, social networks, etc., so that subjects can "filter" information, images and messages in order to develop critical thinking. This author's ideas

are the starting point for this work, but not the end. By looking to Mikhail Bakhtin and contemporary authors who draw on Bakhtin's ideas, we can see that the proposal of these studies can make a number of contributions to leisure. Instead of "filtering" information from the media, for example, subjects will deal with it in a certain way and from a certain position, even if it doesn't seem clear at first. Consumer culture becomes one more element considered in the daily lives of individuals who must reflect on it, but not in the sense of denying it or stopping watching television programs or participating in social networks, but being aware of its influences and attributing multiple meanings to the contents of information, images and messages so that they are understood and, furthermore, reconstructed by individuals in an interface with art and aesthetics. Thus, the references of language, education and leisure, in the terms set out here, can be complementary and represent the "arrival" we are aiming for, with a new interpretation of situations planned in the context of leisure, in this case, the Summer Camp, which is a fundamental space in the lives of children and young people for understanding the elements of culture and for producing culture from the body.

Dealing with the body and expressed differences is a way of dealing with the other, who has a voice, who expresses intentionality, who is always active in the context of the societies in which one lives. Popular culture, in the context of the Middle Ages and the Renaissance, created a second life of renewal in the face of the official culture of the Church and the State, with popular laughter and its forms being fundamental and inspiring for thinking about the productions of popular culture in the context of today's societies. Bakhtin (1987, p.3-4) introduces us to these elements by analyzing François Rabelais' novel:

[...] its importance and breadth [popular laughter and its forms] in the Middle Ages and Renaissance were considerable. The infinite world of forms and manifestations of laughter opposed the official culture, the serious, religious and feudal tone of the time. Within their diversity, these forms and manifestations - the public carnivalesque festivals, the special comic rites and cults, the buffoons and fools, giants, dwarfs and monsters, clowns of different styles and categories, parodic literature, vast and uniform, etc. - have a unity of style and constitute parts and parcels of popular comic culture, especially carnival culture, which is one and indivisible.



Photo 1 - Jesus Christ, Angel, Devil and Judas

Source: Author

For some leisure authors, the origin of this socio-cultural phenomenon predates modern societies, which justifies the relationship with carnival, the body, the images of the popular festival in the Middle Ages and the Renaissance, containing a sense of subversion of the religious order and the state. In this period, Carnival was a break from the Church and the State to experience social and cultural exchanges, according to popular culture, which originated with the people and meant a second, unofficial life, lived at certain permitted times. The inversion of social roles was a way of renewing life, of producing multiple new meanings: the policeman dressed up as a doctor, the worker as a clergyman and so on. The comic element was part of this “second life” as a form of collective renewal.



Photo 2 - Children's monsters

Source: Author

Inspired by Bakhtin's (1987) work, we can consider the Summer Camp to be a time and space for cultural production, of meanings and renewal for life, since through the body and leisure activities, subjects can share signs, ideology, establish a certain position, have a voice and attribute multiple meanings to the activities they experience, with popular and comic laughter as elements of renewal for life. These are fundamental elements for understanding the body, leisure, differences and the other in the context of the Summer Camp.

The photos above are examples that we used as a basis for the memories and meanings to be told about the activity of making costumes and creating characters at the Summer Camp. In the photos, we took into account the body element, the way in which the body produces multiple meanings to the costumes, making the children and young people mediators of these meanings that have as reference elements from the media, the religious sphere and their daily lives.

The venue for the costume-making and character creation activity was the DEF/UFPR multi-sports court, which was now being used

for something other than sports. At first, the children were scattered, with the materials: newspapers, papers, magazines, glue sticks, scissors, crayons and pens scattered around and with no clear destination in mind. Until the research coordinator explained the activity so that the children and young people could organize themselves into small groups to decide on the characters and how the costumes would be made. Little by little, the children organized themselves, and the fellows also helped with the process. There were small groups, large groups and pairs formed. Gradually the children picked up the materials, sharing the scissors, pens and colored pencils.

Gradually the characters began to take shape, and after about an hour of activity they already had some more defined creations: Super Mario, Captain America, princesses, monsters from children's stories and films, religious characters like Jesus Christ, the devil, an angel, Judas and comic book characters like the cat woman, as well as various objects - swords, hats, bows and arrows, crowns, shields, masks, capes, tridents, wings, teddy bears, hats, microphones and frying pans. These characters and objects would be part of a story constructed by the children and young people to be staged over a few minutes.

Different meanings are expressed by the characters and objects created. The group that made Jesus Christ, the devil and the angel was represented by young people, the oldest members of the group. Jesus Christ was played by a young man with long brown hair, a smile on his face, wearing a brown paper costume and a crown of thorns made of brown paper, followed by the angel and the devil with a giant trident on one side and Judas on the other. The other members of the group held a frying pan and a bow and arrow. Super Mario was the costume of two girls who made the same hats as the character from the electronic game Super Mario with the initials of their own names, with their arms crossed and smi-

ling, in pairs, one leaning against the other. The monsters were created by three younger boys in the shape of masks painted with colored pencils. One

The princesses, in pairs, one with a princess crown and a microphone in her hand made of sulphite paper and the other with a shield and sword made of the same material. The cat girl made a mask, painted it black and put a small skull between her eyes. Captain America made a mask with a big "A" and a shield painted in the colors of Captain America from the comics. This character's group involved other children with characters with wands, masks, swords and firearms.

Children and young people look for references in public domain characters that are widely circulated in their daily lives and in the media, such as Super Mario, Captain America, princesses, monsters from children's stories and films, religious characters like Jesus Christ, etc. These references are produced by the media, the market, social networks and the church and enter the cultural universe of children and young people. According to authors who study today's society, such as Augé (2004), the essential modality of supermodernity is excess. Among the figures of excess, the author highlights the *individualization of references*, produced by the return of the focus on the subject, resulting from the transformations affecting anthropological reflection due to the absence of "new fields, in a universe without territories, and of theoretical inspiration, in a world without grand narratives" (AUGÉ, 2004, p.38). This figure of excess marks supermodernity as a time of individual production of meaning. Therefore, we can make a connection here between the previous references of the Summer Camp participants and the excess and individualization of references, so as to lead subjects to consume products and merchandise, seduced by the market, the images and messages produced. This is why



there is a need for a reference that provokes the subjects to be critical and creative in the face of such influences, with education being fundamental in this formative process and continuous construction of the subjects.

The way these individuals understand these elements is based on their interaction with the community, the school and the family, above all. A reader who is not grounded in language studies to understand these references would judge the school, for example, as an institution

The most appropriate form of formal education for discussing the cultural productions that circulate in the daily lives of children and young people. However, we can identify teachers and authors who base themselves on theoretical and methodological references in favor of knowledge that focuses on respect for differences, as we can see in Brait and Pereira's (2023) comments on the book "Hoje tem Bakhtin? Yes, sir", by Maria da Penha, which deals with teaching and learning processes - with a focus on the *interaction between self and other*.

The Holiday Camp, like any other leisure-related event, has the characteristic of not being compulsory. In the context of leisure, people can make choices and from the outset they already show an interest in the activities on offer. Dealing with the initial references of children and young people in this context, although not a formal education space, is an event that involves non-formal education because it is a learning space. Mobilizing the previous references of the Summer Camp participants was a way of accessing their prior knowledge about the characters, giving them the opportunity to create them as they wished. These characters are embodied in real, flesh-and-blood bodies - thin, short, tall, fat, black, white, poor, rich - and based on these differences and social classes, new meanings are attributed to the previous references that these subjects have.

By dressing up as the characters, they are re-signifying these references in a movement that encounters previous references and confronts the subjects who are, not now the superheroes from the comics or the monsters from the movies, but the superheroes embodied in real subjects. This movement involves a type of knowledge which is to show children and young people their differences and idiosyncrasies when compared to their imaginary models. This movement is close to what Rodrigues Jr and Silva (2008) say about the encounter and confrontation of knowledge, in order to access the suburbs of knowledge, made up of common sense and access to systematized, scientific knowledge, which in this case refers to a new way of looking at the body and differences, reviewing previous references that involve certain body standards of beauty, for example.

This movement shows us the potential that leisure has for educational processes, education for and through leisure, in principle thought of as processes to deal with consumer culture, but which we can extend, based on Bakhtin (1999), to any type of cultural production that circulates in the context of today's societies, since, according to the author, messages, images and speeches involve signs that are in continuous production, and the subjects are direct interlocutors of these messages, images and speeches produced by consumer culture. We saw that the church was one of the institutions present in the previous references of the Summer Camp participants and not just consumer culture through media productions, so the proposed activity gave the subjects the opportunity to identify their previous references and attribute to them a set of meanings other than those produced by consumer culture.

Next, we'll discuss the comicality and subversion contained in the production of the costumes and characters that inspired the children and young people.

The costumes created gave new meanings to the characters chosen by the children and young people at the Summer Camp. The comic element and subversion were identified in the creations, leading us to return to Bakhtin's (1987) discussions on the grotesque body and popular culture in the Middle Ages and Renaissance. The young man who produced the Jesus Christ costume, for example, given his physical type and long curly brown hair, similar to the widespread images of Jesus Christ, dressing up as this character generates a comic sense, as he is an ordinary person dressing up as Jesus Christ. The contrast allows for the renewal of life, without the fear of punishment for breaking respect with a religious character. The activity requested and the context of the Summer Camp allow this freedom, as if it were a permission in the context of François Rabelais' work, analyzed by Bakhtin (1987), a permission given, in this case, by the Church and the State.

Comedy is also a way of removing fear, the fear of punishment or of characters from children's stories such as monsters, by dressing up as monsters, creating a space of freedom to create something new. Here we can also draw on the text by writer, playwright and actor Matías del Federico, who in his production "Low Therapy" (FEDERICO, 2015)<sup>1</sup>, uses the comic element to deal with social problems such as sexual abuse and problems related to the lives of couples. Similarly, the group that chose religious costumes, including the character of Jesus Christ, uses comedy to denounce problems such as religious intolerance, the standardization of the body and aesthetics, which generates countless problems of social exclusion due to intolerance of differences in general.

Because comedy has these characteristics and the potential to combat social problems, it reveals the subversion of conventional social norms which, in general, feed social problems. Subversion is generated by the positioning of subjects in certain situations. The princesses, the cat woman and the Super Mario characters were made up only with props that indicate the characters' identities, in the case of the princesses, a crown and a microphone, revising the cordial way in which princesses in children's stories and films always wait for the prince's masculine attitude to get them out of harm's way or out of a dangerous situation. Here, it's the princess who has a voice, who can say whatever she wants into the microphone. In the case of Super Mario, the two girls made caps with their initials, personalizing the Super Mario brand. The cat woman put a skull on the mask, also personalizing the mask in the context of a gothic environment. In the case of Captain America, the character kept the original colors and symbols of the superhero, but the subversion came along with other characters that were not from the context of superheroes - characters with wands, masks, swords and firearms. Thus, we see in the characters created the comicality and subversion present as in Bakhtin (1987, p.85).

The comic culture of the Middle Ages prepared the forms in which this historical sensation would be expressed. In fact, these forms had a capital relationship with time, change and becoming. They dethroned and renewed the ruling power and the official truth. They made the return of better times, of universal abundance and justice triumph. The new historical consciousness was also being prepared in them. For this reason, this consciousness found its most radical expression in laughter.

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1. This play won awards and was performed in 2016 and 2017 at the Metropolitan Theater in Argentina. In Brazil, it has already been performed at the Tuca theater in Rio de Janeiro and other theaters in Brazil, with Antonio Fagundes, Mara Carvalho, Alexandra Martins, Ilana Kaplan, Fábio Espósito and Guilherme Magon in the cast.

In the case of the characters chosen by the children and young people, they were transformed into comic elements by being incorporated by them, without necessarily meaning an affront to the meanings produced and circulating in the environment in which they live. For example, the Jesus Christ represented by the youngster involved the creation of a new meaning, nobody opposed the idea or felt upset at seeing the Jesus Christ represented there by the youngster, instead, the laughter produced is shown to be a form of renewal of life, in the direction indicated by Bakhtin (1987), of a new historical consciousness, indicating the possibility of a life less regulated and conditioned by the religious order, in this case some kind of religious orientation.

The following is an analysis and discussion of the issue of the body and bodily actions as a form of resistance to standardization.

The body exposes the meanings produced in favor of the renewal of life. The children went to the Summer Camp wearing simple clothes, which we call everyday clothes, and transformed themselves into characters of all kinds. For example, there were no muscular children with sensualized bodies like some superheroines, the monsters thought up by the children were not like those in children's stories, they also had a comic element rather than being cruel, the religious characters had the attitude of ordinary people, they didn't identify with a deity to be respected or inaccessible. Thus, the characters' bodies showed a certain resistance to standardization or to what is already established. The children and young people inspired by princesses, monsters, comic book superheroes and religious people did not appear to be like these characters from comic books and children's storybooks. Children and young people, through their bodies, have created a new way of presenting themselves as if it were a second life, to paraphrase Bakhtin (1987).

This second life generated new possibilities for showing the body, that of each of the participants, taking a certain look at the differences, recognizing the body as the perfect material, in accordance with Rabelais' position in Bakhtin's analysis (1987, p. 321): "(...) the body is the form

The most perfect organization of matter, therefore, is the key that gives access to all matter". This brings us to a few points to highlight:

- 1) The participants deal collectively and in a shared way with the body models of the chosen characters, which are widely circulated references in today's society;
- 2) When children and young people choose their characters, they present a certain position in relation to them, attributing the comic element to them;
- 3) The adornments are elements that make up the characters' costumes and can complement or enhance the meaning they express;
- 4) The process of creating characters involves respecting personal singularities, which, together with the comic element, is a way of renewing life;
- 5) The characters are in continuous development, the messages constructed can be rewritten, expanded and serve as a reference for other research and studies;
- 6) The differences and idiosyncrasies of the subjects are contrasted with the proposal of what the "official" characters are or what skills they possess. On this topic we can see that the characters created are no longer just imaginary, they are represented by ordinary people and this is a fundamental element in valuing differences rather than seeking to standardize bodies and gestures;

7) The children and young people create characters who are in favor of life in society and the dynamics created teach them to respect differences.

The points highlighted are in line with Bakhtinian theory as a whole, represented here by his works Bakhtin (1999, 1987). Both the theory and the research findings are dedicated to the other and to looking at the other in a way that values differences rather than considering them a social problem; exposing the idiosyncrasies of the ordinary person rather than seeking to standardize bodies based on characters that are widely circulated in everyday life.

## FINAL CONSIDERATIONS

The Summer Camp, with the analysis of the asystematic observations, particularly in the activity of making costumes to create characters, showed us that it is a way of resisting the standardization of the body and bodily actions, constituting a form of education that encourages the fight against prejudice. This form of education includes education for and through leisure, and is enhanced by the ideas of Mikhail Bakhtin and his circle. In a previous work, in Silva (2008), some of these ideas were presented in the context of classes for Physical Education undergraduates. For this other work, the educational process of non-formal education involves, in summary, the following principles:

1) Children and young people are the bearers of ideological speech;

2) The actions of children and young people express multiple meanings;

3) The encounter with previous knowledge and the confrontation supported by systematized knowledge generates the production of new meanings;

4) The action developed results in education for and through leisure in the fight against social prejudices originating from intolerance of differences and idiosyncrasies presented from the body and bodily actions.

In our review of the literature, we didn't identify any specific studies in the last five years (2019-January 2024) that involved theories of language and leisure or the ideas of Bakhtin and his circle and leisure, which shows us that this is a fruitful field for research and intellectual production. Since leisure is a non-mandatory space and time for activities, it could be a more explored area of education.

Children and young people are subjects who were fundamental to the observations made here and who deserve further studies that can complement or expand on the considerations made in the sense that differences and idiosyncrasies are fundamental elements for getting to know others and living together in society.

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