


## LUDIC ACTIVITIES AND THE ELDERLY: AN ANALYSIS OF PRINCIPLES IN THE PEDAGOGICAL PRACTICE WITH INSTITUTIONALIZED INDIVIDUALS<sup>1</sup>

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Licença: 

*Pedro Henrique Bezerra Oliveira da Silva*<sup>2</sup>  
Universidade de Pernambuco (UPE)  
Recife – PE – Brasil  
<https://orcid.org/0000-0001-9205-7028>

*Ho Shin Fú*<sup>3</sup>  
Universidade de Pernambuco (UPE)  
Recife – PE – Brasil  
<https://orcid.org/0000-0002-5839-0481>

*Larissa da Silva Souza*<sup>4</sup>  
Universidade de Pernambuco (UPE)  
Recife – PE – Brasil  
<https://orcid.org/0000-0001-8329-5307>

*Marcela Natalia Lima Figueirêdo*<sup>5</sup>  
Universidade de Pernambuco (UPE)  
Recife – PE – Brasil  
<https://orcid.org/0000-0003-1280-7824>

*Nayana Pinheiro Tavares*<sup>6</sup>  
Universidade Federal Rural de Pernambuco (UFRPE)  
Recife – PE – Brasil  
<https://orcid.org/0000-0001-5124-7386>

*Marcílio Barbosa Mendonça de Souza Júnior*<sup>7</sup>  
Universidade de Pernambuco (UPE)  
Recife – PE – Brasil

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<sup>2</sup> Mestre, Universidade de Pernambuco, Grupo de Estudos Etnográficos em Educação Física e Esporte – ETHNÓS, Recife-PE.

<sup>3</sup> Universidade de Pernambuco, Grupo de Estudos Etnográficos em Educação Física e Esporte – ETHNÓS, Recife-PE.

<sup>4</sup> Mestre, Universidade de Pernambuco, Grupo de Estudos Etnográficos em Educação Física e Esporte – ETHNÓS, Recife-PE.

<sup>5</sup> Mestre, Universidade de Pernambuco, Grupo de Estudos Etnográficos em Educação Física e Esporte – ETHNÓS, Recife-PE.

<sup>6</sup> Doutora, Universidade Federal Rural de Pernambuco, Recife-PE.

<sup>7</sup> Doutor, Universidade de Pernambuco, Grupo de Estudos Etnográficos em Educação Física e Esporte – ETHNÓS, Recife-PE.

<https://orcid.org/0000-0003-4138-4330>

Marcelo Soares Tavares de Melo<sup>8</sup>  
Universidade de Pernambuco (UPE)  
Recife – PE – Brasil  
<https://orcid.org/0000-0002-3819-0343>

**ABSTRACT:** This work analyzed the theoretical-methodological contributions of ludic activities with institutionalized elderly women. To this end, it was based on the Hermeneutics-Dialectics as a method, which pursues understanding in speeches, text and context, the conception of the phenomena studied, these were evidenced through a semi-structured interview with 19 participants who were involved in an extension program with intervention in a Long-Stay institution for the Elderly (LSIE), in the city of Recife. The speeches dealt with categorical content analysis by theme and revealed two empirical categories, from which, we opted for playfulness. In conclusion, ludic principles were evidenced, namely: joy, fun, gratuity, imagination, fullness, freedom and culture, these being facets that base the ludic practice on a theoretical-methodological bias, thus revealing contributions to the improvement of social interaction in LSIE.

**KEYWORDS:** Ludic principles. Elderly. LSIE.

### **LUDICIDADE E IDOSAS: UMA ANÁLISE DE PRINCÍPIOS NA PRÁTICA PEDAGÓGICA COM INSTITUCIONALIZADAS**

**RESUMO:** Este trabalho analisou contribuições teórico-metodológicas da ludicidade com idosas institucionalizadas. Para isso, contou com a Hermenêutica-Dialética como método, que busca na compreensão de falas, texto e contexto, a concepção dos fenômenos estudados, os quais foram evidenciados pela entrevista semiestruturada com 19 (dezenove) participantes envolvidos num programa de extensão com intervenção em Instituição de Longa Permanência para Idosos (ILPI) da cidade do Recife. As falas tratadas pela análise de conteúdo categorial por temática revelaram duas categorias empíricas, das quais, optamos pela ludicidade. Como conclusão, foram evidenciados princípios lúdicos, a saber: alegria, diversão, gratuidade, imaginação, plenitude, liberdade e cultura, sendo facetas que fundamentam a prática lúdica num viés teórico-metodológico, revelando contribuições para a melhoria da interação social em ILPI.

**PALAVRAS-CHAVE:** Princípios lúdicos. Idosas. ILPI.

### **Introduction**

This paper results from a master's degree research that aimed to analyze theoretical-methodological contributions of playfulness to the social interaction of

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<sup>8</sup> Doutor, Universidade de Pernambuco, Grupo de Estudos Etnográficos em Educação Física e Esporte – ETHNÓS, Recife-PE.

institutionalized elderly women, which enabled a selection of principles that permeate the playfulness component and, as they are a foundation, contribute to understanding comprehensive conceptual framework of this knowledge.

Ludic activity, in literature, is presented, at times, in a singular way and also associated with games, toys, games, dances, parties, music, sports, leisure practices, among others (KISHIMOTO, 1994; HUIZINGA, 2000; MELO, 2003; MARCELLINO, 2009).

Understanding the multifaceted aspects of play is important because it has a range of meanings based on the culture of individuals who seek meanings for their practices, meanings that, in their own languages and dialects, have a peculiar conception.

In strong contrast to the heterogeneity and instability of the designations of the playful function in Greek, Latin covers the entire terrain of the game with a single word: *ludus*, from *ludere*, from which *lusus* directly derives. It should be noted that *jocus*, *jocari*, in the special sense of making humor, of telling jokes, does not exactly mean game in classical Latin. Although *ludere* can be used to designate the leaping of fish, the fluttering of birds and the bubbling of water, its etymology does not seem to lie in the sphere of rapid movement, but rather in that of non-seriousness, and particularly in that of "illusion" and "simulation". *Ludus* encompasses children's games, recreation, competitions, liturgical and theatrical representations and games of chance. The expression *lares ludentes*, it means "to dance". The idea of "simulating" or "taking on the appearance of" seems to be at the forefront (HUIZINGA, 2000, p.29).

These sociocultural manifestations encompass the subjects of a given society who, in turn, have different experiences regardless of their age. A greater rapprochement between human beings and the playful universe is noticeable in childhood, however, this connection does not only occur during this period. As it is an element of culture, it is found at all stages of life, especially in old age, which represents the desire that human beings have for pleasure, fun, play, playfulness and freedom ((KISHIMOTO, 1994; MARQUEZ FILHO, 2009; MARCELLINO, 2009; LUCKESI, 2014; SILVA, 2021).

In this regard, we can understand playfulness from the activities carried out with the aim of obtaining joy, pleasure, fun, creativity, freedom, gratuitousness, imagination, plenitude and feelings/sensations that encompass these aforementioned, which in the life of the elderly person is significant due to its historical/cultural construction, supporting the maintenance of their daily life, especially during the period of social disengagement and the arrival of retirement (FIGUEIRÊDO, 2017; SANTOS FILHO, 1999).

Thinking about playful contributions to the elderly is reflecting on the path that every human being takes to reach old age, which, in addition to encompassing the biophysiological bias, also adds social and psychological aspects, which, over the years, are based on experiences individual.

According to the World Health Organization (WHO), the elderly population is made up of all people who are chronologically 60 years old or older. Being elderly is associated with a biological process that affects physical capabilities, resulting in both behavioral and psychological weaknesses resulting from the course of a human being's life (CAMARANO, 2004; BEAUVOIR, 2018; FALCÃO; CARVALHO, 2018).

The multifaceted nature of play helps us to make associations, for example, with leisure from Marcellino (2009), the latter being understood as a constitutional right, present even in the Elderly Statute, making us see old age as a space of great opportunity for playful experiences, even more so when we find <sup>9</sup>idleness as a major conceptual characteristic of promoting leisure for the elderly. Accordingly, in the recreational/leisure relationship, the search for pleasure and satisfaction, for social interactions that have a prominent place in maintaining the quality of life of the elderly

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<sup>9</sup> According to Cabeza (2018), leisure is a key factor in the demographic transformations of contemporary societies. Studies on this leisure activity contribute to recognizing the importance of satisfactory experiences, presenting positive values for individuals and also for society, due to their intentionality, giving meaning to daily occupations and qualifying the final phase of life.

in the face of the decrease in time dedicated to the formal productive world of economic activities. (NAKAMURA, 2020; SILVA, 2021).

Along with the leisure of elderly people, we find some who continue working and others who disconnect from socializing with family, friends and colleagues, taking up residence in LSIEs. Some by choice or family planning, others by abandonment (HERÉDIA; CORTELETTI; CASARA, 2010).

According to Agência Brasil (2021), based on data from Dieese<sup>10</sup>, our country has 37.7 million elderly people, equivalent to around 18% of the 215 million population. WHO (2005) estimates that, in 2025, we will rank sixth in the number of elderly people in the world. IBGE data showed that the aging rate is expected to increase from 43.19% in 2018 to 173.47% in 2060. Camarano and Barbosa (2016) indicate that there is a population of approximately 100,000 (one hundred thousand) elderly people living in LSIEs.

These data reveal the need to reflect on the place of elderly people in contemporary times and the benefits that can be provided to this institutionalized public through playful practices in LSIEs and, in light of this, we question what are the theoretical-methodological contributions of playfulness for institutionalized elderly women ? Guiding question that aimed to analyze playfulness with institutionalized elderly women through the speeches of people involved in an extension program whose premise is playfulness in an LSIE.

## **Methodology**

The study was conducted through qualitative research, based on Hermeneutics-Dialectics. As stated by to Minayo (1998), Hermeneutics and dialectics, in a fruitful

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<sup>10</sup> Inter-Union Department of Statistics and Socioeconomic Studies.

marriage, provide an in-depth understanding not only in the interpretation of speeches, but also in the context of social realities, in the search for existing motivations and contradictions, in order to unite disparities to arrive at new knowledge through social processes.

We opted for field research with a university extension program, in which we are participants, interviewing nineteen (19) subjects, of which, ten (10) were student interns in that program, referenced in this research with the letter (E) and nine (9) Employees of an LTCF, referred to here with the letter (F).

We applied the semi-structured interview which, for Ludke and André (1986), allows interaction between the interviewer and the interviewee, with previously articulated questions, but which also allows for a certain flexibility, in order to seek more elements about the research object.

Due to the COVID 19 pandemic, the interviews took place remotely - via the Google Meet platform, being recorded by the same recorder, capturing images and voice, being later transcribed and properly processed.

For data analysis, we opted for categorical content analysis by theme which, according to Bardin (2011), aims to understand communication through systematic and objective procedures of quantitative or qualitative data, collected through messages transmitted from the research.

Based on the interpretative analysis of theoretical or empirical reality, this conception works in three stages and based on indicators: pre-analysis, exploration of the material and treatment of the results obtained and interpretation; operationalization, definitions of analytical categories, empirical categories and points of guidance for investigation, arising from the research object (SOUZA JÚNIOR; MELO: SANTIAGO, 2010).

As a result of field research and treatment of statements of interviewees, empirical categories were revealed which, according to the aforementioned authors, are broken down into units of context and record. The first concerns the higher dimension and, according to Bardin (2011), serves as a unit of understanding to decode the registration unit, this is a particle of the smallest segment of content to be considered as a base unit.

Thus, the empirical categories found in the study were called Playfulness and Social Interaction, of which, for the moment, we chose to develop the first, the other continues with its context and registration units to be discussed in another article. Thus, the division of the analyzed category follows in the table, decoded into units of context and registration units.

We emphasize that the research in question was approved by the Research Ethics Committee (CEP) of the University of Pernambuco, located at the Oswaldo Cruz University Hospital – Opinion: 3,312,259, obtaining the consent of the institution receiving the intervention from the aforementioned extension program and the terms of free and informed consent (TCLE) duly signed by the nineteen (19) subjects who agreed to participate in the interview carried out between 2020 and 2021.

**Table 1:** Categories

| LUDIC ACTIVITIES |                    |
|------------------|--------------------|
| CONTEXT UNIT     | REGISTRATION UNIT  |
| HAPPINESS        | PLENITUDE          |
|                  | FREEDOM            |
|                  | CULTURE            |
|                  | SOCIAL INTERACTION |
|                  | IMAGINATION        |
|                  | FUN                |
|                  | AFFECTION          |
| FUN              | SOCIAL INTERACTION |
|                  | HAPPINESS          |

|                 |               |
|-----------------|---------------|
|                 | SATISFACTION  |
| FREE OF CHARGES | INDISPOSITION |
|                 | REJECTION     |
| IMAGINATION     | MEMORIES      |
| PLENITUDE       | SATISFACTION  |
|                 | FUN           |
| FREEDOM         | CREATIVITY    |
| CULTURE         | MEMORY        |
|                 | HISTORICITY   |

**Source:** The authors

## Results and Discussion

Based on the analysis of the speeches of trainee students and employees of the LSIE, we came to understand the empirical category Playfulness, reflecting on 7 (seven) units of context: joy, fun, free of charges, imagination, plenitude, freedom and culture, which we consider principles for pedagogical practice developed with institutionalized elderly women, as they are markers to highlight the feelings, sensations and learning arising from play (FIGUEIRÊDO, 2017; SILVA, 2021).

This conception of principles emerged from the studies that underlie the pedagogical practice of the extension program referenced in this study, which is premised on playfulness. In this regard, in the context of the speeches, we perceive this object with the institutionalized elderly women, with a conceptual interconnection being revealed by the context and record units.

The first unit of context visualized was happiness, which, according to Figueirêdo (2017), represents experiences historically constituted by each individual being, impacting their social environment. Regarding this joy, we identify the following registration units: plenitude, freedom, culture, social interaction, imagination, fun and affection.



The interviewees used several words to conceptualize playfulness and, in some cases, words that were repeated, with the intention of reinforcing the idea they sought to communicate. A fact that allowed us to reflect on the conceptual correlations that playfulness carries, as in the case of joy.

If they become happier? Yes! How I define a state of joy, I think what is a full state, a state of freedom, is something that they would really be there experiencing that moment with totality, I think that is the state of joy [...] I believe that everything involves the cultural issue, because this is part of who she is, so, if I think about the relationship that is a question of freedom, a question of experiencing a moment with totality, I believe that it brings historicity to her culture, I believe this captures her attention much more than simply bringing something random, an abstract thing (E3).

Certainly, their greatest joy is this, it's not today, right? They look for things from the past, so much so that most of them don't stop to watch television, if I put on today's music they don't care, but if I put on past songs, I see them singing, those who don't know how to sing clap their hands, move their feet, I see that past things are very good for them, and it was good that the game brought, you know, past things (F9).

As an example of this conceptual multiplicity, we cite these two speeches that in their contexts address themes that reveal sensations such as plenitude, freedom and the aspect of culture that gains its meaning related to joy, emerging from social interactions. Accordingly, the joy evidenced here denotes a feeling of totality in the activities carried out, reflecting a feeling of satisfaction capable of being completely involved in games, games, music and dances, which carry interactions, feelings, historicity and other playful aspects that become inseparable (SNYDERS, 1988; MARCELLINO, 2009; FIGUEIRÊDO, 2017).

Regarding the social interaction reflected in the interviews, we understand in Lakatos (1990) that it concerns the exchange of social actions between two or more individuals and that this social relationship concerns mutual and reciprocal actions of those involved in moments of playfulness (Parties, Games, Dinners, Theater, Dances, Music, cultural events), thus appearing as an important element of expression of joy.

After an interaction between them, we saw smiles, they became more interactive, they became more willing and we noticed that. When we got there they were quite quiet, they weren't interacting much, then, after a few games, they became happier, smiling, interacted more with each other and showed a feeling of wanting more (E8).

Certainly, they were happy and their state of joy is good, it was a feeling of well-being, because instead of them being lost in time, dozing, sleeping, they were making an effort and creating a relationship through good conversation and that brought a state of joy, very good for them (F9).

The relationships arising from the exchange of social actions find a place of evidence in games and games, experiencing rich intercultural experiences that each social being has accumulated through the historical constitutions of their ancestors and in their path of existence.

Imagination, fun and affection are understood as playful principles in practices with institutionalized elderly women, as they relate to moments of memories of past experiences and these are of singular importance for the lives of elderly women, as well as moments of fun that can be considered, too, when the elderly player contemplates an activity experienced in childhood or youth and, in this, feels pleasure and completeness, sensations that the playful person carries through the principle of joy. Joy that is supported by the affective relationships that are so neglected for the elderly, but of sine qua non importance to maintaining joy at this stage of a human being's life (FIGUEIRÊDO, 2017; SILVA, 2021).

Because it seemed that the moment we arrived there was a moment they had to escape from the reality they face, to play, to become someone else, and it was clear, when we entered... they arrived, they came to talk to the We said "good morning" and we arrived at them and some of them were already ready to play, to participate (E9).

I think that's what I just said, it's because they remembered and it got out of their routine, you know, there was that moment when they had fun. Even your playing methodology is different from ours (F7).

They became happier, because we can tell by their appearance, especially afterward, afterward as well, and when they saw some of you they already felt happier, they realized that someone was coming to see them, so they felt wanted. let's say, they feel happy, to have someone coming to see them, so it's a joy that we no longer know that means a lot to them and during the games you realize that through laughter you realize how they forget their sadness, their sorrows, the anxieties they have or have had, their appearance

changes, and even in the way they look, the way they speak in a more affectionate way, those that are a little more difficult they even improve in this factor (F4).

Happiness is the desire to live, at their age the desire to live means joy, love, attention, affection, all of this is part of the desire they have for what they didn't have in the past and are having, they never had a child who played, who made an activity that gives you attention and the affection you give (F3).

The vision regarding the pleasure found in the interactions existing in the LSIE reveals the need that human beings have for relationships, and playfulness proved to be essential at this moment to rescue the playful experiences that elderly women have experienced throughout their lives. This rescue is important mainly because it helps in the exchange of social actions and in understanding the context of the elderly women and, therefore, the fun and smiles in the dialogues between monitors, institution employees and the elderly women themselves were noticeable.

The ludic activities experienced in this age group differ slightly from those of children, for example in terms of imagination, which, theoretically, refers to the world of children's make-believe, which, in this context, involves the relationship with past moments experienced by the elderly women themselves, thus contributing to maintaining joy when reliving. This nostalgia transports the elderly person to another reality.

This conception defends a relevant approach in dealing with activities with institutionalized elderly women, which is the relationship of affection. Many elderly people, living in LSIEs, carry a mark of family distance that affects their motivation, including their motivation to live. In this way, the relationship between affection as a category to be considered even before activities became evident. After all, the statements mentioned above reveal the importance of this approach to those who interfere in LSIEs.

This specific audience carries very deep marks that require caution and empathy. This perspective is a guide for practice, because, at this moment, the interaction will be filling an emotional gap that is opened by family neglect and when due attention is given, the elderly person becomes open to the relationship and, as a consequence, experiences the moment with playfulness. (NAKAMURA, 2020).

The second principle to be discussed is called fun, which according to Santin (2001) is inherent to playfulness, given its ability to involve the individual completely, enabling a feeling of pleasure and satisfaction in promoting pleasant and contemplative activities.

This perception represented here permeates three axes that are also articulated in other parts of this text. Social interaction, joy and satisfaction emerged in conjunction with the principles studied here.

The understanding of social interaction related to fun, according to the interviewees, is based on the premise of the need for communication between elderly women so that there is a feeling of fun, a pleasant sensation provided by the simple fact of being together with someone.

It's fun that is shared between them, you know, where one is always doing it and will want to invite the other to do it too. My time to have fun, I'm not going to do it alone, I'm always going to invite someone to have fun, I think there's a bit of friendship involved in this, happiness and joy (E1).

feel a lot of joy and fun together, let's say they are sisters because they always hang out together, if you are having fun there is no way you can have fun and not feel joy, so the fun it provides in addition to the chemical state of our body of endorphins, which is the issue of pleasure, joy, emotion, so this is beyond the chemical issue of the issue of personal well-being and feeling good, it's feeling good about yourself and other people, so I think you have even better fun when you are with other people, then fun and joy go together, I can even say that fun and joy can even be the same thing (F4).

Yes, they had fun, I think as I said, it was a feeling of remembering what they had already experienced, that time as a child, and I think the issue of allowing themselves, they allowed themselves to experience that, they allowed themselves to have fun because There were some who were a little suspicious but when they let themselves go, they experienced this fun, this state that really was a moment outside of reality, a moment of fun, of remembering a day when they played with that and experiencing the same sensation, I think

it is a moment outside the reality that they are living, a state of imagination and fun (E2).

Social interaction is fundamentally important to highlight playfulness, it is from it, that is, through social exchanges, that each individual seeks to situate their own story in relationships. Understanding the fun that permeates moments of joy is reflected in this movement of cultural recovery for elderly women, which they consider so relevant in their dialogues. The social roles lost by the elderly and their distance from the family, especially those who live in LSIE, awaken this need for relationships. When this occurs, it is possible to contemplate the pleasure on each person's face, as revealed in the statements, confirming the conceptual approximation between social interaction and joy, based on fun, which carries this movement of historical construction, reproducing the sensations of well-being and pleasure in memories and experiences from other periods of life (MARCELLINO, 2009; FIGUEIRÊDO, 2017; SILVA, 2021).

With regard to satisfaction, it can be considered in Huizinga (2000) and Santin (2001), who make a relationship between playfulness and games and treat them as synonyms, exposing the pleasure and satisfaction contained in the moment of practice, as well as the articulation from fun as a principle to playfulness that means pleasure and contemplative life, reflecting the meaning of this satisfaction.

The essence of playfulness is contained in the phrase "there is something at stake". But this "something" is not the material result of the game, nor the mere fact that the ball is in the hole, but the ideal fact that it was hit or the game was won. Success gives the player a satisfaction that lasts more or less time, depending on the case. The feeling of pleasure or satisfaction increases with the presence of spectators, although this is not essential for this pleasure. A person who "plays" a solitaire feels a double pleasure when someone is watching, but feels pleasure even without it. In all games, it is very important that the player can boast to others about his successes (p.39).

The reflection that arises from the feeling of contemplation, based on some games, is based on the sensation arising from the experience. Within this context, satisfaction appears as an important category for the player to continue in the activity,

which, in turn, provides the expected pleasure. This feeling is what ensures the maintenance of this game, configuring itself into something non-tangible and carrying its own exuded sensation. Thus, fun is born subsidized by the pleasure and satisfaction of doing something that you enjoy.

Yes, they had fun. What they are doing is so good. Let's say it like this, that it's bringing so much satisfaction that I think that's more or less what brings the fun, you'll enjoy doing what you know that brings you joy or entertains you in a certain way, because like you can do it and be very good, which reaches that level.

Joy, happiness, you enjoy doing something so much that you end up having fun.  
Because you like it, because you feel that it is good in a certain way, that when you do it you feel very happy (E10).

I think it's because of carrying out the activity itself, because if I'm not going to carry out that activity with pleasure in the same way I would like to do it, I think the fun is on that side, if I came with the elderly women with that activity, had pleasure and joy, favored and brought happiness, and happiness would be the state of fun (E6).

During the interventions, we noticed, through the expressions and dialogues with the elderly women, the feeling of fun that was contained in the contemplation of the game. The possibility of doing something that we consider pleasurable is what can respond to the phrase said by Huizinga (2000) when he states that “there is something at stake”. Yes, what is at stake is the opportunity to experience a pleasurable practice.

According to Dumazedier (2008), leisure time is a time, it is an available time resulting from the evolution of society, in which the individual frees himself from boredom, through fun, building new social values whose end is self-reliance. satisfaction.

It is clear that these feelings and sensations, social re-engagement after retirement are not privileges of the entire Brazilian elderly population, the current report starts from a specific reality that presents a locus of research. In fact, the panorama of our country reveals an alarming context in terms of the well-being of elderly people, especially when it comes to leisure. The fun reported and experienced by elderly women

as a principle and its association with social interaction, joy and satisfaction, reveals the importance of this type of practice and the need for a more careful look at public leisure policies for this public, especially for residents in LSIEs and not just as a sporadic event with the intention of disguising a chaotic scenario, but being contained in the political worldview of government and investments, in order to ensure this constitutional right.

Another principle contemplated here is free of charges, which concerns two forms, based on Santin (2001, p.26-27):

Firstly because it is not imposed and is not a requirement of necessity. Secondly, she doesn't want a return, she doesn't want a reward, she doesn't need payment of any order. It is simply done, and the fact that it is done is everything. Doing something for free without expecting something in return. She is enough in herself. That's what it is like. It is enough for itself. You don't need external complements, results, victories.

The meaning of this unit of context represents free of charges or even gratuity, precisely because it presents a feeling of freedom in the act of choosing to experience activities, especially in the global context we live in, in which commerce has expanded, owning things and even people, its value. Still, this is not how it happens with playfulness, it is contemplated in itself and its reward is paid in the very fact of experiencing something without imposition (MARCELLINO, 2009).

It is in this context that we present two registration units addressing, precisely, the opposite of the meaning of free of charges. The first is indisposition and the second, rejection, which appeared frequently in the interviewees' statements.

The discussion of this indisposition was characterized as something common to elderly people due to the natural wear and tear of old age that affect their biophysiological aspects and, as a consequence, their locomotor, psychological and social capabilities (MAZO; LOPES; BENEDETTI, 2009; BEAUVOIR, 2018).

When the project moved to the morning, the elderly women woke up very early, and as a result, some felt tired, when we were going to propose an activity, sometimes there were some elderly women who were unable to carry out an activity because of tiredness, they were sleeping and we I didn't want to wake them up to carry out some activity [...] we didn't want to be

inconvenient, for them to wake up to carry out activities, I think rejection wouldn't be the right word, I think it's really indisposition (E6).

So, during it, I would say that there was no rejection, the problem was the before, the pre, because the pre, sometimes, to convince to play was more difficult, not all of them, just some or others. But in reality I would say very few, I would say two or three, but the majority when we said "look the boys have arrived, let's play" they said: "let's go and play" (F5).

One of the premises of the aforementioned extension program is to promote the voluntary participation of players, as it is understood that the playful relationship is non-imposing, and, in this way, free experiences during the activities are characterized. When dealing with ludic activity, it is urgent to understand the context of the people who will be together, building knowledge, not only when it comes to the elderly, but, above all, with them, it is necessary to understand the reasons for the indisposition, to then organize the planning of activities. Perhaps the playfulness was contained in the simple fact of talking, listening to them, knowing their desires. Thus, free of charges with an end in itself underlies the elderly women's decision to carry out, or not, a certain activity. Because "playfulness is spontaneous; It differs, therefore, from any imposed, mandatory activity; This is where pleasure and duty do not meet, neither in infinity nor in eternity" (OLIVIER, 2009, p.39).

Therefore, the role of the mediator/teacher is not to impose a specific activity, rather, they need to find ways for the other to reach the feeling provided by the game, thus overcoming the indisposition. This is what the understanding of Luckesi (2014) consists of, when he states that for the class to be playful, the teacher needs to be playful, and, in this context, for the class to be welcomed as free, the teacher needs to know what free is.

Alongside to this discussion about how to overcome the indisposition of some elderly women, there is the challenge to the "playful teacher" to seek alternatives regarding rejection, which also appears as a unit of registration, so that there is the



possibility of, still, Before starting the activity, the feeling of free of charges does not prevail, due to the obligation or imposition of whoever is promoting the activity. Therefore, it is necessary to have an initial dialogue, so that it can be understood what would be fun for each elderly woman and, only from that, carry out the intervention, because the attitude of indisposition, or even rejection, may not be due to an event of the day or to fatigue, but some game that is not to the liking of the elderly, regardless of the motivation.

Rejection yes, they showed it, they said they were tired, with pain here, pain there, more in the writing activities, right, (am I wrong?) I noticed that when you asked them to write something, they always said. I say it because I often give them magazines and they say my finger hurts, my hand hurts, my hand is swollen, and I saw that there was a lot of rejection regarding this activity, of picking up a pencil to paint. or writing, I see that this is a difficulty for them, because on a daily basis, my son... (F9).

There was both an attitude of rejection and an attitude of acceptance, sometimes they calmly accepted the activities, and sometimes they rejected them, what I can say is the following, several times the rejection came from not knowing the activity or simply believing that she would not be able to participate or carry out an action, so what was being worked on with us was over time this dialogue, this conversation with them, showing her that she is capable and can do it even if it is not in her way that everyone does it, but it's her way, it's the specific way she can do it, even with her limitations, so through this work we managed to reverse several cases of rejection (E4).

Unlike indisposition, the rejection seen by the interviewees has an even stronger character when the emphasis of the debate is free of charges, because by insisting on something that there is resistance on the part of the elderly woman, which should be an activity to stimulate pleasure, it will be promoting displeasure. Therefore, it contradicts the understanding of Foltran and Oliveira (2020) that playfulness is an activity that promotes pleasure and well-being when done and not only that, it also enables knowledge, learning and development.

Accordingly, we realize that a writing or even chess activity, as in the examples, promotes this rejection, so the most interesting thing would be to carry out this writing in a revamped way, for example, playing something that uses writing in its practice, like

the game “*adedonha*” itself.<sup>11</sup>. This needs to immerse its practitioners in the search for objects, countries, colors, football teams, cars, cities and many other niches based on the letters of the alphabet in a drawn form. With this, each participant will need to write the name of each niche, based on the letter drawn, and, in this way, the activity of writing won takes on a totally playful meaning, due to the challenge of remembering each of the topics based on the letter. Therefore, we can understand that the stimulation of play, especially when there are attitudes of rejection and unwillingness on the part of those involved, can be even more rewarding for practitioners.

The fourth context unit was imagination, which includes the unit of recording memories. The relationship between memory and imagination was based on the imagination that surrounds the children's universe. So the playful conception, based on the principle of imagination in the lives of the elderly, emerged based on memories from childhood and adolescence.

They went back in time and were able to imagine, yes, it's as if they entered that world, I believe they lived, seeing their young children, their grandchildren, so I believe that memories like that of children came, even if they didn't come to see them, but their children came definitely (F9).

It was even impressive because some even managed to overcome their memory deficit and remembered much older things and didn't remember more recent things, so I believe so, there was a lot of that, and an elderly woman has a great example of overcoming this with nursery rhymes. there, who has a lot of difficulty remembering things, but then when we started to sing an old Roda song, it was impressive that she remembered it, so I believe that yes, they can extract these good memories and these good memories even make them overcoming current difficulties they face (E8).

The view of interviewees of memories permeated an imagination that was present in the elderly women's memories of/about their own experiences and, also, in the memories of their family members as children. The fact that they have contact with these loved ones makes it easier to look back on their childhood, especially the lives of their children and grandchildren.

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<sup>11</sup> Word game in which words with the same initials are chosen, defined in a numerical draw, established by the fingers of the participants.

According to Matos (2006), elderly people have a past history, but also a current one, what helps them to relive and reach the playful peak in a more practical way are their memories. Thus, they can make associations, create, give opinions, modify names, situations and ways of playing and playing.

Therefore, short and long-term memories contribute to the psychic maintenance of the elderly person. In many cases, we think that this principle of imagination is only useful for children who enter the world of “pretend”, however this knowledge is extremely important for the elderly, as, according to Nakamura (2020), their memories will ensure the well-being of this elderly person who is always interacting.

An important precaution, however, is not to infantilize the elderly, who are sometimes seen as someone who has become a child again, thus demonstrating the pros and cons of treating this knowledge. Memories are the distinguishing feature of elderly people, which provide the opportunity to experience the past and the contemporary in a single activity, being able to use the creativity made possible by the imagination and transform the participating reality.

Regarding plenitude, satisfaction and fun were treated as themes that permeate this principle. According to Santin (2001), plenitude consists of a pleasant sensation in the face of the activities that contemplate each individual, this relationship is born through a feeling of satisfaction and total contemplation. We can, then, consider that this unity is close to what would be ludicity, that is, when we understand the player's deep involvement with the game. According to the author, if the feeling of fullness is denied, it is quite likely that the feeling of playfulness is not occurring.

Furthermore, plenitude consists of the need to absorb the player completely, in a way that concentrates him on an activity completely, filling the player in such a way

that it ends up eliminating all other possibilities. The fun involves it and the other activities/elements/realities/events lose their fun, given the existing esteem.

They managed to be satisfied, yes, they even showed joy with each other, there was one day, (I was talking to you now I remembered) what popcorn, I was so happy that I looked like a child, at the table with the game, which I did: my God, what a beautiful thing, they manage to reach that level of satisfaction for the elderly woman, they looked at each other like that, with that satisfaction, they interacted with each other (F9).

My understanding of satisfaction is how can I say? It's when you practice something and you don't feel like it wasn't a waste of your time to do it, you're satisfied with what you did (E1).

Yes, there was satisfaction among them, and I understand how satisfaction is a feeling of well-being of duty accomplished, something good, fulfillment, a positive feeling (F4).

Being in a place like the LSIE and having reached retirement, there is a conception of unproductivity because they are not working, therefore there is a need for these elderly people to fill this need which, through recreational activities, can fill this free time in the relationship. with other elderly people in group social interactions, filling this gap left by work (SANTOS FILHO, 1999).

Pleasure is a constant search for human beings, the feeling of plenitude is something sought after by everyone, which is why, every day, each individual, in their specificity, struggles to achieve the reward of contemplation, delight and joy, which also explains this constant search by the individual for plenitude, showing its utopia, which ties man to the impossibility of achieving it permanently and attracts him to continue pursuing it (SANTIN, 2001).

And, still from this perspective, fun is the unit of record discussed previously, and which, based on Figueirêdo (2017), is related to pleasure and the feeling of completeness, based on what is being done to have fun. It can also be seen that for this principle to come to light, according to the author, action is necessary from the player who, when willing to participate, will have fun. Therefore, fun appears as a result of a search for something, based on voluntary action (SILVA, 2021).

Three interviewees revealed this approximation of fun with fulfillment and/or satisfaction. For them, pleasure is found in what is being accomplished, a sensation that deeply involves the individual, which makes them feel completely satisfied.

I'm going to make a line of reasoning like this, if they were happy, they were having fun, okay? If they were having fun, they were satisfied, so one thing connects to another, they are interconnected, if I'm happy then I have fun, if I have fun I'm satisfied. Yes, I believe that a person who has fun is happy, they are satisfied. This is my understanding, without being obliged, it was voluntary (F6).

I think it's something about having expectations exceeded because when they finished a game, they always thanked us and said how much they liked it and always asked when we would come back, they were satisfied because every day we went to the next they already had expectations about what we were going to do, and these expectations were exceeded by the fun, fun and joy through games (E2).

The state of plenitude was perceived based on how much fun each elderly woman had in her practices together with the students in the extension program, making this relationship even with other playful principles. Thus, we can see that the elderly women experienced playfulness supported, for example, by joy and fun as synonymous with plenitude (FIGUEIRÊDO, 2017).

Regarding the unit of context, freedom is conceived in this study as creativity and based on Santin (2001), fantasy and creativity as dependent on each other in moments of playful practices. The imprisonment of the possibilities of thinking about new discoveries can prohibit imagination, which, in turn, promotes creative actions in the most diverse areas of the social sphere. The fact is that this freedom arises from sensitive impulses in the perception of historically situated reality and each person improves it based on their understanding. This is where, in this study, what we understand as creativity comes into play. According to Figueirêdo (2017), for play to happen, it is important that there is this possibility of creation, trying new things and socialization, which enable the creativity that comes from freedom to happen.

We felt this issue of Freedom a little when we sometimes tried to facilitate the execution of a certain game, but we realized that the elderly woman was not comfortable with some rules for executing the game and so she took the freedom to create her own rules. For us, it was a game, but maybe for them they had the objective, there were rules so it was a game, so I think that's where the issue of Freedom came in and we didn't interfere too much, because it caused stress sometimes, then when we established a certain game for a certain elderly woman, we realized that she was not so comfortable, with those rules with that objective, it became a game and they started to play in their own way, then we realized that that was freedom, So we didn't intervene, we left her free to play with what we had given her, sometimes balls, dolls, building blocks (E8).

Hence, the importance of the creative process. But, before that, in a playful practice, we understand that it is necessary to supply the raw material for this creativity to emerge. Sensitivity is capable of interpreting and perceiving exactly the moment we are experiencing.” That is, a detailed look at the events of life and a given activity, and, in this way, the resolution of the problems encountered. The raw material, located here, is that reported by E8 as a game, based on the mediator's playful understanding. Therefore, creativity does not present itself in this way, as “sensitive men are destined to perfect their reality”. In other words, we cannot just present a game with its irrevocable rules, playful practice requires objective and raw material, because if the rules of the game are not pleasant to us, they will be changed as the moment demands (SANTIN, 2001; SCHILLER, 2002).

The last playful principle analyzed we call culture, which in this context emerged with the expectation of highlighting the experiences lived by the elderly women, emerging two units of recording, memory and Historicity. In the first, the speeches were about the memories that emerged from the games and games once experienced by each elderly woman in her childhood and adolescence context, which also culminated in the second, which revealed a playfulness through these historical experiences.

Regarding the memory recording unit, the interviews revealed a conceptual relationship with the conception of culture offered by Canedo (2009), referring to the

perspective situated in the exchanges of social actions built over the years by each human being. In this regard, it consisted of memories arising from the playful experiences of each elderly woman, which presented themselves in a natural way when experiencing games and activities during the PL actions, which seeks to rescue their experiences as a means of contemplating playfulness in these activities.

[...] for example, when they start to experience, when we start to do some activity, they start to connect with something from their experience, for example, when they remember when they played marbles, badminton, top, things that were part of their reality, they had fun with it, they played with it, so they make that connection (E2).

It was very possible, especially when we brought them games, when we brought them board games, they came with memories from their childhood, we really noticed the recovery of their memories, they talked to us (ah, I remember I learned to play this with my father or my sister), they always came with these memories (E3).

[...] from the beginning we try to extract this culture from them, asking questions about it, to find out if they know it, asking based on the conversation, asking if they know it, if they remember it and from then on, if there is no feedback We immediately try to search through games and activities, based on activities (E7).

The experiences relate to childhood games and games with peers, work, religion, family and social context. These are the ways in which the elderly women carried out social exchanges and which have an impact on their cultural worldview, something that was used by the students/monitors in their pedagogical practices, enhancing what was brought, but also promoting with their perceptions from the reality of the elderly. Thus, based on these exchanges of social actions evidenced in a common way in the speeches, a way was found in playfulness to (re)experience what had been experienced in other times, signifying playfulness as a cultural heritage of people, which reveals the interviewees, taking as an example the game of dominoes, which demonstrates that it has been passed down from generation to generation, providing learning and revealing the behavioral motivations of a given group.

Historicity, based on the interviewees' statements, highlighted the proximity to memories that are historical. The culture, perceived herein, portrays the playful experiences that are in the lives of these elderly women. Thus, the historical perception was revealed by the interviewees, not only through the memories presented, but the protagonists' own attitudes represented their experiences.

I analyze that during the activities carried out a very rich playful culture came to light, which is present in the historicity of each of the elderly women, which brought not only a cultural identity from their time, but also brought back that pleasure and joy that were rescued for our playful experiences. This was very evident, especially when we were going to do an activity that was directly associated with her experience. Did you see that when we brought an activity that had to do with the elderly woman's experience and historicity, it brought her much more pleasure and joy than us, simply bringing a new activity? But when I was involved with its historicity, it brought more of this feeling of pleasure and joy from the playfulness itself (E4).

This is quite interesting, because they often learned new games, because they didn't know it at the time, or we ended up surprising ourselves because we brought the game thinking it was new but they were already playing it at that time under another name and we always asked all the questions. time about them, what they played, what the game was, these questions, and through the information we implemented the methodology to apply the games without completely forgetting the entire history of their games, but at the same time not only paying attention to that, but bringing new things (E9).

The perception of these students adds a very important methodological characteristic to play, which is to use people's life stories, as it is something that flows naturally, simply because it is playful. Before the teacher even thinks about remembering the player's playful memory, he or she will use creativity and promote this environment of pleasure and joy. Therefore, it is necessary for the teacher to notice these moments to boost, through their theoretical and methodological knowledge, the learning that is being developed by the elderly person. Here we are referring to a specific audience, however we understand that it can be thought of in a broader context, given that the playful characteristic highlighted here is not something restricted to the elderly, rather, in school practice, there is an urgent need for pleasurable experiences full of knowledge, after all, better than acquiring knowledge is learning in a pleasurable and joyful way.



The speech of most of the students interviewed focused on the theoretical-methodological use of play through this evident culture, making evident the pedagogical influence not only of play itself, but the student himself intervening in order to guarantee the appropriation of knowledge. Therefore, the multiforms of playfulness and its power through the cultural component as a driver are notable, being able to carry out back and forth in the classic and contemporary knowledge of this culture in a dialogical relationship, learning and teaching in the exchange of social actions.

The first six (6) units of context discussed here and evidenced by the interviewees corroborate the definition of playfulness principles presented by Figueirêdo (2017) through a bibliographical study, which analyzed, in the classic authors of playfulness, the pillars that support it. Regarding this, it revealed joy, fun, free of charges, imagination, plenitude and freedom as the playful principles, supported theoretically. This knowledge, when addressed in interviews during playful practices with the elderly women in the extension program, proved to be effective in pedagogical practice, confirming what had previously been reflected by the aforementioned author. When we carried out the analysis of the statements articulated to the references, however, a seventh unit of context emerged that was called culture, which we understand to be the seventh principle to be added to the others thought in the literature and confirmed in the empirical bias. This understanding occurs, given the strength that the cultural bias gained in the pedagogical practice developed in the program, so that it appeared in the discussions of all units of context located here, being a backdrop to the theoretical-methodological issues of ludic activities.

## **Final Considerations**

The theoretical-methodological contributions of playfulness found space for discussion in playfulness principles, namely: joy, fun, free of charges, imagination, plenitude, freedom and culture, which were present in the research and evidenced as units of context and record. During the pedagogical practices expressed playfully with the elderly, it was possible to perceive the importance of social interaction for maintaining the life of the elderly, especially those institutionalized, who carry a mark of family distance. However, play promoted this relationship with other people who attend the LSIE and, in this, joyful experiences consisted of, that is, the interactions marked in each person's play experiences. The scope of the need for a feeling of contemplative life contained in games and other activities presented by the public was also present in the study, reaffirming the characteristic of the principle of fun, which, in turn, is related to the feeling of pleasure contained in the memory of childhood experiences and the need to live them in a contemporary and mature perspective.

It was also clear that in the playful practice, the urgency of the sensations and feelings that accompany it and, in these, the contribution to overcoming the wear and tear caused by old age, mainly the psychological ones, due to the abandonment of family members and social disengagement, therefore, Play has the ability to contribute to improving the negative symptoms caused by old age.

With regard to the theoretical-methodological approach to play, it is necessary that it be understood, experienced and consented to. Both by the teacher and by those who are participating in the propositions. And, based on the perception of the feeling of free of charges existing in the activity, or even refusal, review the planning and change as necessary, in order to ensure the feelings and sensations provoked by the playfulness. This is what freedom consists of, the encouragement of creativity, which, in turn, is fed

by the historical-cultural manifestations of people, which, in a unique way, in many of these, carry a playful character.

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#### **Endereço dos(as) Autores(as):**

Pedro Henrique Bezerra Oliveira da Silva  
Endereço eletrônico: pedro.hbs01@gmail.com

Ho Shin Fú  
Endereço eletrônico: shinfu321@gmail.com

Larissa da Silva Souza, Mestre  
Endereço eletrônico: larissa.silva.s@outlook.com.br

Marcela Natalia Lima Figueirêdo  
Endereço eletrônico: marcela.figueiredo@upe.br

Nayana Pinheiro Tavares  
Endereço eletrônico: nayana.pinheiro@ufrpe.br

Marcílio Barbosa Mendonça de Souza Júnior  
Endereço eletrônico: marciliosouzajr@hotmail.com

Marcelo Soares Tavares de Melo  
Endereço eletrônico: marcelo.melo@upe.br