

## Reading Practices: The Art of Telling Stories

Bianca Leite Ferreira Boucinha<sup>1</sup>, Claudia Regina De Freitas<sup>2</sup>

(1. Elementary School, Pentagon College, Brazil; 2. Early Childhood Education, Pentagon College, Brazil)

**Abstract:** The project presents new ludic techniques of storytelling, expanding the collection of resources for reading practice. This merger, specifically in a school library, encourages the main target — the reader — valuing reading and imagination. Stories are wonderful sources of experiences. They are a means of expanding the horizon of the child and increasing his knowledge of the world around him. Through them, the child incorporates values and emotional balance, which have always governed human life. The main focus is play, artistic and literary activities as privileged pedagogical resources for the overall development of children. It is believed that the practice of storytelling is the first step towards the formation of the reader, and then it is to take the magic of Children's Literature to guide the paths of reading from an early age. Thus, in the essence of the wisdom of stories, the accountants of this and future generations, with words, can make a better world.

**Key words:** storytelling, mediation and reading appreciation, ludic, emotional education, children's literature

The importance of investing in literature from childhood is fundamental to the maturing and development of man in the future. This will have keen awareness and, with creativity, will develop differential characteristics in their professional practice, recognition and safety in social and family evolution.

There are three guiding questions that highlight our practice:

- 1) What do I use to tell a story? Object, music, poetry, video, fantasy, posters, etc. The students participate at some point in the story, can they also tell? As?
- 2) Has the storyteller's work contributed to the teaching-learning process? In what way?
- 3) How is the storyteller contributing to the appreciation of children's literature and its authors?

The storyteller resists the times; it is living, pulsating and persistent art of a people's culture, its sensitivity and development. Telling stories is a born talent, often not perceived by the being, we tell real stories and invented in the intense need to be heard and to hear and feel the reaction and emotion that are never forgotten, because they are real and expressive, being part of inner elaboration, detachment from the body and freedom from the soul, touches deep into emotion and unfolds in memorization, because our brain selects what is real and transforming in our lives.

(...) stories exist to be told, to be heard and to keep alive the plot of humanity. The narrator narrates to feel alive, to transform his personal history into an epic, a narrative essentially (Busatto, 2006, p. 17).

The main objectives of our practice are to give importance to the school library (our place of work), the

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Bianca Leite Ferreira Boucinha, Teacher Educator, Early Childhood Education of the Pentagon College; research areas/interests: storytelling and children's literature. E-mail: [claudiareginafreitas@yahoo.com.br](mailto:claudiareginafreitas@yahoo.com.br); [claudia.freitas@colegiopentagono.com](mailto:claudia.freitas@colegiopentagono.com).

Claudia Freitas, Assistant Professor, Elementary School at Pentagon College; research areas/interests: storytelling and children's literature. E-mail: [bianca.leiteb@gmail.com](mailto:bianca.leiteb@gmail.com); [bianca.boucinha@colegiopentagono.com](mailto:bianca.boucinha@colegiopentagono.com).

formation of the reader and to value the art of storytelling and children's literature.

The way children react to the story is very significant. One of the most curious phenomena is that which happens when the story meets the child's needs: she listens very carefully and asks to be told again whenever she needs it. Often, after listening to the story several times, being ready to integrate the content of the story, he often comments: you are talking about me, are not you? (Safra, 2005, p. 51).

According to Bruno Bettelheim (1980), the child needs fairy tales, a sort of magical metaphor, to learn how to solve the impasses of his childhood life, how to accomplish tasks that seem impossible at first sight, overcome the dangers, endure difficult situations, make adequate decisions for their survival and their personal development.

The grandeur, truth, and nobility of a story can transform a person's life. While the opposite, the lack of vision of a story, can block horizons and slow down or even deter the growth of the individual. For this reason certain prudence is needed in the choice of repertoires in this context. You must know the characteristics of each group well.

Four (2009, p. 17) points out that "listening is a greater challenge than our perception achieves. When the other witnesses, the real world becomes legitimate. The world that does not listen is an unfinished world".

Speaking is an act of communication, but listening is also part of this process. Currently everyone wants to talk, nobody wants to hear. And to tell a story, the audience needs to be prepared to listen.

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Listening does not simply mean listening to the sounds of the voice or following the reasoning of the speaker. It means, first of all, to have the patience and tolerance to accept the other person as he is, with his qualities and his defects, beliefs and emotions, with his appearance, whether it be pleasant or not, without pre-judgments.

People are the center of the universe, so they listen to one thing while saying another. It is not a simple lack of understanding; it is a matter of understanding. He does not understand what the other says, because they only listen to what they want and what interests them. Hence, so much confusion in the world (Four, 2009, p. 25).

Silence is the soul of listening and without it, it is not possible to understand, perceive, respect, value, and give attention. So says Four (2009): listening is a great challenge, because listening for as much as we associate with the other, is the act connected with itself. Anyone who does not know whether to listen cannot hear anyone. Recognizing one's own voice is the first step in listening to another. I speak of the place where the thoughts are born, the likes of this or that, the preferences, the intuitions. It is necessary to recognize and assume the sound itself, knowing how to listen is what gives us humility. Listening is more than listening, what you see there is only distortion. One person speaks; then another retorts, telling a much better or worse experience. This is a relationship of false solidarity. That is not listening. To listen is to yield, an act of generosity.

Listening to stories is the beginning of learning to be a reader and being a reader is to have a whole path of discoveries and understanding of the world, absolutely infinite...

The meaning of listening to stories is so broad ... It is a possibility to discover the immense world of conflicts, difficulties, impasses, solutions, that we all go through and live, one way or another, through the problems that are being confronted (or not), solved (or not) by the characters of each story (each in its own way...).

If the child learns to listen with respect, interest and attention, storytelling becomes a tool to awaken their creativity and success in their communication.

The story is an art of the word that expresses itself in the relation with the other, which explains why, in the performance of oral poetry, nothing is ready, and a tale is never reproduced twice in the same way (Matos, 2005).

We note that the creativity of the accountant, along with his abilities, is what shapes the whole of history. Some seek to perfect themselves in what they have most easily. Others risk knowing and experiencing what they never did. There are still those who will only tell stories if they have one object or puppet, others only use their own voice.

The diversity of possibilities is almost infinite to add and enrich a story. Regina Machado says (2004, p. 74): Intention is what moves and gives meaning to the experience of counting. Rhythm is what gives life and personal truth to this experience. The technique is the instrumental domain that allows the updating of intention and rhythm, combining internal and external resources.

This enrichment of creativity and innovation takes place in several ways in our practice, for example: launch of the adopted books in a playful way with performance of a character; assist students in research activities, with different types of materials and languages; to develop sarahs and wheels of discussion on the reading books adopted in the Portuguese Language and Social Formation disciplines; to create playful moments, with theatrical games, storytelling and reports of life experiences; to present films, short films and documentaries, which base and enrich the activities developed in all disciplines; meet with literary authors and illustrators of children's books; produce diverse activities, in thematic weeks, with transversal subjects; gather in groups, children who show the various interests about the characters, about an author or theme, plunging into a journey of knowledge and imagination; develop thematic projects such as Postman (for seven years students) and Food (for four years students).

The storyteller is also a reader trainer. He arouses interest and curiosity in knowing more about the story told, and if it is possible the listener will read the book, as it is very significant, if it aroused the pleasure, was good for the listener, he will want to go through this again experience.

The love of books is not something that suddenly appears, it is necessary to help the child to discover what they can offer (Sandroni & Machado, 1987, p. 16).

The student must realize that reading is the key instrument for achieving the skills necessary for a quality, productive and fulfilling life.

Reading is crucial to human learning; because it is through it that we can enrich our vocabulary, gain knowledge, and streamline reasoning and interpretation. Many people say they do not have the patience to read a book, but this happens because of lack of habit, because if reading was a habit people would know how to appreciate a good literary work. Many things that we learn in school are forgotten over time because we do not practice them. Through routine reading, such knowledge would be fixed so as not to be forgotten later. Doubts we have in writing could be healed by the habit of reading; and perhaps we did not even have them, because reading makes our knowledge wider and more diversified.

It is noted that the stories educate, transform behaviors, and give pleasure. The tale is artisan's work. Begin with the first sentence the link that holds the reader and leads him to read the text to the end that should be surprising. It depends on the sensitivity, the state of mind, not forgetting the technique that is the mastery of transforming words into images.

The art of the word has the power to revive the emotions of our inner world, to awaken dormant feelings, to stimulate compassion and solidarity, to bring wisdom and insight, to enliven our imagination. Encourage us to believe that small actions are important.

The gestures, the costumes, the instruments, the voices, the type of tale, and the facial expression with the movements of the body, is a set that makes of the art of the word, the channel of emotion.

Storytelling is an act of love, a time of intimacy between the adult and the child and therefore can help the educator-educating relationship. They are effective at teaching just because they enchant children. Is not it amazing how they never get tired of hearing, too many times, the same story? It is easy to understand this fascination; it is enough to remember that literature has as its raw material the emotion (Oliveira, 2003, p.102).

And why does storytelling bring good results to educators?

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