

APRENDICES 3 - DESGRABACIÓN EN INGLÉS

Gustavo Rey

<https://youtu.be/yWs6qg-8DF4>

INTRO

I very much believe that what one does builds who one is.

What does novelty generate? Fear, uncertainty. "What are you going to do? What is going to happen to you? How will you make a living?"

I began to have, as we all have, a teacher who identified something in me, who empowered me and encouraged and guided me.

Conversation is the key pillar of communication in the classroom.

PREVIA

Gustavo, move a little, like this.

And maybe you listened to, say, the "Beyond Midnight" stories. See?

I didn't remember the name.

Sometimes you do several things, but they remember you only for one thing, that is...

Very good. You're here for now, we have to wait for them to pick us up.

Gustavo, then.

Welcome.

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Hello, hello.

What a moment.

How nice.

It's been so long.

Apart from radio, how long have you been teaching?

Much more than 25 years. I even have a little medal. For 25 years in one university.

This format is a bit of an experiment for us.

Showing how the competencies, the abilities that you develop in the educational system as well, don't have the single purpose of making you take an exam or pass a year, that they have a meaning for life.

Gustavo, there's one question we like to do and that has become a mark of our conversations. Some people like to think about it. It's how do you define yourself? From there we can go to more personal stuff, or mix it up with the professional side.

Great. We'll see what comes up.

Let's go behind the cameras.

Oh, what a nice chair.

Yeah.

So, Gustavo, take 1. Excuse me.

CHARLA

That definition is quite a challenge. If doing is what defines me, I do a lot of

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things, such as my teaching, my work as a communicator, etc. That's from the doing side.

If I look at it from what I have, that's another story. It must be the most difficult thing to define oneself, right? But that's where you forge your identity and the order in which I define myself, even in social media, is as a communicator, teacher, and then I add a little word for people to understand what I do, which is part of who I am. So I write: communicator, teacher, and coach.

I very much believe that what one does builds who one is. I can also tell you: "I'm a father". Yes, I'm a father, but how do I do it? I could also tell you that being a person is part of my identity... I still am as I was as a child, curious. I like to ask and to listen. They're key pillars in my daily work.

I don't really separate my private from my personal life. I don't separate the classroom from life. Entering a class is part of life. So is being home or being right here. There can be different scenarios, with different roles, or more or less limitations and things to overcome. That's true.

I think back to what you said about not separating things. However, you are clear about the categories into which you break yourself down: being, doing, having.

Tell me a bit about your beginnings where those things are still scrambled up. When those definitions aren't so clear yet.

My story begins at 15. I always have to clarify that I wasn't the best in my class, nor the "most popular". I wasn't the standard-bearer either. At 15, I had a classmate, and when the teacher asked us "What do you want to do? Who has decided what he wants to do when he grows up?" we both raised our hands. I raised my hand and said I wanted to be a doctor and a journalist, and they looked at me in a funny way for the latter, you know?

My parents were very happy at the thought of me becoming a doctor. In fact, I always bring this up. It's like "My son, the doctor", you know? And what do you call that? It's a belief. And even though it's been deconstructed a bit, the belief persists today. A while ago a Literature

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teacher told me: "I have a 15-year-old student who writes superbly, and her parents don't want her to be a teacher". Because the issue always is: How are you going to make a living. Right?

At 15 I'd tell them: "Doctor, medicine and journalism", and my parents would tell everyone I wanted to become a doctor. But at 18 I had to sit down with my parents. Sometimes I offer examples of what I learned later. But I didn't know it all at 18. And you might call this a difficult conversation, it's quite a method actually, born in a university, that talks about difficult conversations. They're three authors. Some call them crucial, complex. It's when you have to communicate something highly sensitive or an emotion, a surprising or delicate subject.

And back then, there was no internet, I couldn't google it or seek out a program. I had to go and read, find out, inform myself. I read on the bus. What was I doing? I was gearing up for the big conversation. I was producing my own information. Obviously I wasn't aware of any of these terms.

So I met my parents at night and told them I wanted to study Communication Sciences, a very well-known career today, but then not so much. When I apply this to the present, I always say: What does novelty spark in us? Fear, uncertainty. "What will you do? What's going to happen? How will you make a living?"

I put my heart in it without knowing it, and my parents undoubtedly noticed it. So that's what I did, I spoke with knowledge and with feeling, and I explained the options to my parents: journalists, publicity, organizations. The last bit not so much back then. The funny thing is my parents just stared at me, till my father broke the ice and said: "Well, if that's what you like, we'll stand behind you". Then I looked for a way to study, work and help pay the career. That was the start of my decision-making. Though I didn't call it that at 18. Between 15 and 18, two paths opened up for me. And at some point I said: "I like this better than the other thing..."

At what point did you feel that journalism...? And I also mean communication, because journalism implies communication... At what point did you feel that journalism was your calling?

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What I realized back then, and looking back, was that information was a game to me, not an obligation. The hard thing came later. When it became an obligation, I tried to always make it a game. It still is.

I don't consider myself just a journalist, actually I like the term communicator better, and not the flashy concept of the journalist who is always onto the latest news because my path actually was a little different.

Let's see. What did I like to do? I read the newspaper with my father, I had breakfast with him. I took an interest in cultural matters. I cut out film, theatre, and book reviews and saved them. It's not like today where you just google. I started putting folders together. Writing came easier to me than speaking.

I had a great speaking difficulty, and it was thanks to that difficulty that I found my way as a teacher. One thing led to another and another, to this day. I took refuge in that and wanted to be a writer journalist because I never raised my hand in class. It was a problem I had. My report book would say: "You can and should participate more". "You must express yourself more in class". I was a shy kid who had studied all the components.

In fact, for years I've dedicated myself to help people express themselves, design their panels, conferences, and so on. I couldn't do that. It made my face red. I stuttered, the words just wouldn't come out. I took refuge in the back, looking for a safe comfort zone. Then I learned that getting out of the comfort zone is where you learn, but I stayed in that zone, protected, so they wouldn't see me.

I had to do a whole learning process, not just to get out of that zone, but to learn to design, assemble, use my knowledge, not memorize, but connect with emotions, losing my fear. Working out beliefs I had such as: "I can't do this, I'm not fit for it, I better stay in this area". That also applied to radio later on with the subject of my voice.

Gustavo, your voice is like a registered trademark. How was the path to

get to that voice? What went on in that Gustavo? How did he manage to develop and survive in an educational system where we force conditions on the students that they haven't been able to develop? What did you hold on to? Deep down you were secure, you felt safe.

Apparent security. In truth, I was hiding in the background. But I learned that later. I had to come out of that well, so to speak. How do kids learn? By observing, touching, listening, testing, building, destroying, right? I had to do that, but I learned it later. At 18, 19 or 20 years old.

What did I hold on to? Interesting question. I held on to what I did best, which was writing. And I started to have, like we all have, a teacher who identified something in me, who encouraged and guided me. Those were baby steps that somehow build your confidence to go on.

I was still studying when at some point I started doing radio and someone said: "You, with that voice, better stay on this side". This side was producing, and the other side was being on air in a studio. It was like saying: "You can't be sitting there, you have to stick to producing". Clearly, beliefs rule us many times, they set limits. That's something I work on all the time, how beliefs can generate mandates in certain contexts and moments. The educational field is full of beliefs often brought by the teacher with all the baggage behind him to the present day.

Going back to your question, at first I accepted the belief, I accepted the mandate. But then, on another radio, someone else said: "If you're on that side, you can be on this side too, why don't you try? If you have ideas, why not bring them here?" I passed little signs with questions, I produced and things occurred to me, but I didn't speak, I didn't express myself on the show, you know? So I started to jump into the water and...

My voice is simply the way it is, though the explanation is longer. I visited three speech therapists, several techniques that I can name, and learned a lot about the voice. I always like to say: "I learned a lot, even if it doesn't show". And I'm very grateful to a man, among all the ones I visited, because everything helped. Speech therapists, the Alexander technique, and others. There was a theatre man called Berto Fontana, who did "Galileo Galilei" and had workshops that people went to, you know who when there? Teachers,

artists, and so on, even a few politicians. And I was there to work on my voice.

One day he made me come forward, put a hand on my shoulder and said: "What's wrong with your voice?" "I don't like it". And he said: "There's your problem. The day you accept your voice as an instrument, you'll feel better about it". So I started working on acceptance. Your body is your instrument, there's an image and a voice. How nice to have a voice, to be able to see, right? People who are deaf or blind, having had the chance to work with some of them, well, they have different skills to work on. Some have developed hearing, much more than us, who can hear or think that hearing is listening. So basically that was my path with my voice.

So yes, I was able to learn things without changing this timbre, and I didn't try to turn it into a personal marketing either. Someone who worked in marketing once told me that. That my voice was like a brand. I didn't look for it, it just happened maybe because I was lucky to spend several years working in some areas.

What can you recommend as a teacher to other teachers in those cases where... first, how to identify them? It's not about laziness, not about refusing to participate, but developing in other areas. So what do you recommend to identify what you see as your teaching way, and how to work on it?

Sometimes the mistake is to assume. It's about asking. The mistake would be to assume, you know? The teacher who stands in front of a group, who is with a group, with many forms of interaction, and even more so today, in terms of manners. If a student doesn't participate, he is this or that thing. That's the assumption. But how do I know the assumption is valid? By asking, by listening to him. And being receptive to what he says. Maybe he tells me: "Well, I don't dare speak aloud" or "I'm not ready yet" or "For now I have an easier time writing than speaking". Others will have an easier time speaking a lot and may have great difficulty in writing, others will manage their bodies very well and perform better in some subjects or careers than others, right?

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There are some key pillars. We have heard about competencies, I work in another field where I do not call them that, I call them masteries, for example. And observing, observation is key, right? It is not seeing, it is observing. And when I am talking about observing, it is observing with listening, also asking, talking. Conversation is the key pillar of communication in the classroom. Now, if I don't converse, if I don't ask, if I don't listen, then I will assume: this student is the same as the label I prepared for him.

This is a daily job for the teacher. What are we doing there? What can we do? We can create a space that opens possibilities. That is the point. The tip, the suggestion or whatever you want to call it, Darío. But that the teacher can open possibilities, that is what prepares us the most for today and for later. And on that path, generating trust is key, same as a mother can do, a parent, a family, a neighbor, with a child, with a person in the workplace. For someone to build trust in you to do what you couldn't do, to strengthen what you do well. And to focus on the best you can offer, because we're not all here to do the same. It seems to me that is also a key point of connection.