

APRENDICES 3 - DESGRABACIÓN EN INGLÉS

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<https://youtu.be/MfYQL5DDmfo>

INTRO

There are infinite ways of playing, but the essence of the game is the same.

The game is freedom, the game is transgression, the game is pleasure. And many times it's noisy, it's really noisy, you know? And if you decide to work with the game, you have to take that whole package.

If you think about it, there are teachers who marked you. Why did they mark you? A lot of it has to do with playfulness.

Everything can be a game. Life is a great game. But one class has all the seasonings.

PREVIA

Very good, Luis. For now, you're ready. I'll retouch you later.

Great.

I can see the monitor there.

Can I drink coffee?

Relax, have a coffee.

Working in camps I say: "How nice it would be to have a bugle". And then I spent a couple of years in Guatemala. In Guatemala there were many musical bands. And I bought myself a bugle. So when I go to buy it I tell the

guy: "Does it work?","How isn't it going to work?", "Can you try it for me?" I didn't know how to play, and I still don't. It's about blowing, see?

It's beautiful.

It has its blows.

Yes, you can tell she has battle scars.

Come, Luis.

Welcome.

Hi, what's up?

A pleasure to have you here. I'm Ramón, the one who sprayed you with emails.

We've been in contact for a while.

Endira too.

How are you? Endira, nice to meet you.

The key to the interview, far from focusing on novelties, is a more personal, more introspective approach, trying to get at what moves you, what affected you in some way, and everything you are kind enough to share with us.

We will open up to see what we can share.

I must admit that I expected you'd wear a hat. As I saw several hats...

I have a problem with my wife. She tells me: "How are you going to wear a hat? You can't show up wearing a hat". And I tell her: "Look, there are many artists who wear caps".

Obviously.

How do you feel about the hat? Is it part of a character?

Some people think it's a character, maybe we'll talk about it in the interview, the hat, Josefina, which we'll get too in a bit, and a suitcase. At

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college I have a small suitcase with objects, toys and things. And I'm known as the man with the suitcase, the man with the hat.

Among other things.

Among other things.

Well, let's get going then.

We are getting used to the space, with Josefina.

Luis, take 0, final clapperboard. Now yes, cut.

CHARLA

Whenever I introduce myself, I introduce myself with Josefina. So, the presentation will be the same as always. So we can start. Because when I do something important, Josefina always accompanies me. So I start all my classes with Josefina. Josefina is there in the courses that I give, she was in my thesis defense. And at home she can be heard too, from time to time. I set my discipline with her. It is part of what I do, how I define myself. I sometimes have to say it.

First, as an educator, and I add a playful, recreational component there or a playful, recreational educator, and with a dash of histrionics, too, that I add, because that is what I've had to do.

As a boy I got into this world of games, recreation, campings, and somehow I had the opportunity to grow professionally in these fields. First, as a leader in the camps, with the Young Men's Christian Association, at the time. Later, working at Los Maristas, a school in Punta Carretas. There we founded an animation school.

Then it was necessary to explain what an animator was, because today the term is legitimized and we all know it. Many schools have animation schools and they also sell animation with the added value that it has. But back then it had to be explained, even internally, to colleagues who were not in animation. They used to tell us: "You're the peace and love guys".

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Because you had to go camping for a weekend to take care of the children. Who would've said it? When you could be doing something else.

And well, from that time onwards, I kept growing in the matter of cheering. There is a phrase that I learned from one of the Marist Brothers who said that to cheer is to put soul into something. Just like that, put soul to something. And this thing of giving encouragement, giving soul to recreation, is what we have tried to do since then.

And then, well, I've been a teacher at physical education institutes, both ISEF and private, and in 1999 we started a career, a degree that today is called Degree in Educational Recreation. Well, all that led me to this world.

When I listened to Josefina, I kept wondering if I had, in my role as a Biology teacher, if I had any element that could support me or sustain the role of encouraging and doing something different in the class. And I did not find it.

Well, you can keep looking. We have a workshop called "We are all Gardel", which we invented years ago for another matter, but with the same logic we have dealt with different topics. It all started in a camp. We wanted to do a night of values. It was a night for talent, camping with families. So, the idea was to include a tango in it and I said: "Well, we are all Gardel", because in the dictionary it said that, among other meanings, being Gardel means 'being the best at something'. And we have to be good at something. We all have, somewhere, something that characterizes us. We are all Gardel.

I always say, whenever I speak, life can't be so unfair to you. You have to be good at something, we all have some talent. The thing is to find out what it is. Some of us have found it in teaching and we bring out that potential. Also, when we work with children, the famous "educere", to bring out, to bring out the best in each one of us. And well, sometimes we find it. The cornet is part of that figure, that educational personality that I have found. It has given me many joys.

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I was telling you that I have not found an object. I cannot think of an object at this moment. But I loved the idea.

You also have to be daring to do it.

Of course, you have to be encouraged in some way. These are other languages. The issue is that sometimes the systems, though not always, today it is changing a lot, the matter of the game, playfulness, recreation in the classrooms, not to mention at work, with these modalities. One author says: "The game has the same essence but infinite forms". There are infinite ways to play, but the essence of the game is the same.

The issue is when we take it to the classroom because play, among many other things, is freedom, play is transgression, play is pleasure. And many times it is noisy, very noisy. If you decide to work with play, you have to take the whole package, and the institution must be aware that this is going to happen. There are many who say: "Play, but without making noise". Don't ask me that. "Play, but in this little space". Games have space and time limits. But if you restrict them it doesn't work.

And sometimes, well, we disguise something, or we narrow it down so much that it's no longer a game. It happens to me sometimes, during breaks, the famous breaks. In my career, many times the school would tell you: "We want to organize a school break". Because there is a lot of freedom, a lot of noise, a lot of things. And if you regulate a school break, it is no longer a break. I remember my own school breaks, when you could run freely. And public schools had a generous, open playground that one could run around in. I remember that we had to untie the girls' ribbon from their tunics. Today, many schools have a very small playground and you don't get to run during breaks. The bell did not ring.

And if we regulate it, and we put on organized and structured games, it stops having the magic of the freedom of the game. So sometimes there's nothing better than a good break, and a good break means free time.

Luis, correct me if I'm wrong, play has an individual component first, of

knowing the abilities to play this or that game or what you need to learn from that game.

But there's also the environment, the environment in which I am playing, with the others, which are competencies that are crucial today in all areas of life: in the workplace, in the context of a more traditional class, in the scope of a project, teamwork, but teamwork also requires inner knowledge, right? How necessary is it to work on these concepts beyond the recreation space?

How does it permeate more traditional spaces, if you like?

Look, we have been working for some years, with a concept that is more modern, which is that of playfulness. Playfulness as the essence of the game, as the matrix from which the game is born. We all have a playful side, as well as affectivity, a personality and even a playful attitude towards life. So, one goes through life with that playful component that one has, and many times installing a playful climate in the class, being able to bring out that playful, enhances the capabilities of human beings.

Games have an individual quality, yes, there are individual games, because we all play. Everyone knows how much a game affects or involves me. But there are also collective games. And, well, neither is really bad. Both things make sense. Today we talk about games on social network, on the internet, above all, but many times they are things that are difficult for us veterans, it doesn't come easily to us, but they are in interaction with others.

Sometimes you say: "He's locked in the computer", and he's playing, sometimes, even if he's not online, but many times he is sharing an experience with a community of people like this person. To answer your question, one should be able to develop that. Being able to bring out, like Gardel, the playfulness of each person as a privileged instance for learning. If we manage to get that playful capacity out of people or that particular group, if we create a climate, an atmosphere, an interesting scenario for learning, we're on the right track. And sometimes it is not about coming up with a game and applying the game, but about generating a playful space.

We spoke earlier about planning. When one is preparing a class, a

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series of activities, but play is not there. What do I change when I think about that space so that through play I can work out the content?

I like to think of it as a whole. There are the contents. For example, we had some experiences with schools. In Literature it was about gamifying the Literature classroom. So, for example, from games we generated the atmosphere of Don Quixote and the Divine Comedy. It wasn't just doing a question and answer game, it was, somehow, feeling what Sancho Panza or Don Quixote felt in each instance. It was having the game invade you, and being able to be a part of that. There are many types of games, simulations, role-playing, some authors talk of "mimicry", Roger Caillois talks about installing that. It means that if you want to work with games, you can plan ahead but then you have to install the game. The game can be set, but that atmosphere that I was talking about must be installed. If not, it could be a more or less fun task. And today there are lots of recreational resources, games of all kinds.

I was telling you there are infinite games, but the essence of the player is one. What a child feels like building a sandcastle or playing darts or flying a kite or playing on a computer. These are activities that have nothing to do with each other. However, they are all games. And we ask the child what he is doing and he says he's playing, and to the person who looks at it from the outside, it's a game, but one thing isn't related to the other, technically. It is giving ourselves that permission, both to the students and to the teachers, in an institutional framing that really becomes a space for play.

You say: "I like to think of everything integrated, all one thing." And I'd been thinking of it from different places, separately. What do teachers lack to be able to work more comfortably on this?

Last year we were writing a chapter on playful skills of the teacher. There are other competences. But what should those competencies be? Well, we are on the lookout, because there really are more technical skills, like openness to change. I always say, you don't have to be a great actor or a great recreator, or a clown. There are teachers who are very stolid or very serious and work with games. They play.

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You start thinking of the teachers who marked you and how they did it. A lot of it was due to its playful component and some of it was because it was very serious. That was the activity. Or the way they'd plan the class as a great game. Everything can be a game. Life is a great game, but a classroom has all the seasonings.

I had to work in campings many times, and it's a great game. When you go camping you go to a different bubble, to a fiction, and all that happens there is part of a different role, another way of getting into the game. And those are the keys that one must play. Some would tell you: "You are more authentic when you play". And if you look at a group of children playing, after a while you figure that group out, right? How it works. Maybe you had them in the classroom all day and you didn't see them, or what the teachers tell you. Then teachers tell you: "I discovered so and so in the camping. I didn't know he sang, that he was so funny, that he liked soccer, that he ran... Because I always had a fixed idea of him".

Watch out, because the game can bring out the best and the worst in each one. One author said, ethically speaking: "Not every game is healthy or positive just because it is a game". Ethical discernment is needed, and there are indeed pernicious games. Well, bullying is in fashion today. Or extreme competition, which can lead to other issues.

I always say games are not neutral. Games transmit ideologies and values. It's not just any game. You have to see what game. In fact, there are games that I don't do anymore, which in my time were camping games, prank baptism games, hazing or whatever it's called now. In college, too, you often had to humiliate the newbies. Why not give them a caress or, through play, a different kind of welcome?

I was thinking of this too, game associated with small children. When we are children we play, we play all the time, from the time we are babies. We grow and we start losing that. What can we do to recover play as adults? And what can we teachers, adults who are also in educational centers, do to recover the passion for the game?

For babies, play is the natural language. They play naturally, in that make-believe way. Some authors speak of play in its original

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character-based expression, which is very powerful. At school you play more, but in high school they'll say: "We'll play what?". And with adults, there's like... Although you get adults these days who get together to eat pizza and play this or that board game. And there has been an explosion of games and game nights and so forth.

My personal experience is that if you set up a good game, people immediately lower their defenses and play, and adults play more than children many times, and teenagers too. The issue is that sometimes presentation is key, how we set it up, how we present it so that it does not have a perverse effect. Working with play is a kind of power. A power for good and bad, because we have a very strong transformative power. It is group psychology, individual psychology, because the game is part of the human essence. We need to play. It's a need that we have.

So, well, if you tap into people's needs, I can assure you that you'll get them to do things through play, little by little. I tell my students things bit by bit, and suddenly you have them standing still, disguised. If the guy analyzes what he's doing he'll say, 'Well, how far did I go...!'. And one can be in the driver's seat.

We always tell students that play is like a cart. The cart can go in many directions: competition, cooperativism, gender issues, and the opposite, individualism, everything. But we teachers drive that cart. So, where do we want it to go?