

Gaming, emotions and gender relations in university students

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Gaming, emotions and gender relations in university students

The Book will offer selected contributions from researchers of the Universidad Autónoma de Nuevo León and Instituto Politécnico Nacional in its areas of Economic Sciences. In addition to having a complete evaluation, by the coordinators of the Universidad Autónoma de Nuevo León and Instituto Politécnico Nacional, of the quality and punctuality in its chapters, each individual contribution was refereed with international standards [V|LEX, RESEARCH GATE, MENDELEY, GOOGLE SCHOLAR y REDIB]. The Book thus proposes to the academic community recent reports on new progress in the most interesting and promising areas of Economic Sciences.

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Books

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Gaming, emotions and gender relations in university students

Juego, emociones y relaciones de género en estudiantes universitarios

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The main contributions of this book were to analyze the gaming, emotions and gender relations in university students from different perspectives. The main contribution is to understand what young people conceive of as play, a concept and practice that is relegated to childhood. Knowing what is experienced as play allows us to address the needs of comprehensive youth training, emotional health, and more equitable and fair gender relations, because it is the mirror of how human culture is built from daily practices that are woven from the playful. It also contributes to the reflection of teaching practices within the classroom, to care for and enhance teaching-learning. Play is the path to the construction of culture, from the social relations that are established in a relational time and space, but it is also the path to the humanization of people, hence knowing how life is experienced, constructed and fed back is the perfect mirror to explain and transform processes of humanization. It is descriptive research that takes up the experience and gives a voice to young people. It is a study that allows us to understand how culture is woven, and it is also a mirror of the degrees of humanisation, as well as to know ways of humanisation in classroom spaces based on play. It opens up possibilities of how to plan the education of emotions in classroom spaces based on play activities. It explains how gender relations are structured in the social space, which allows for the construction of more equitable and collaborative social relations. There is a devaluation of play, it is not a space for imagining, creating and creating affective bonds, but rather an activity for de-stressing and killing boredom. Play, at this cultural moment, is not a space for the creation of the person, nor for collective experience, but a very solitary practice. Play cannot be experienced because young people do not have the emotional health that allows them to experience trust, love and positive emotions, but rather mistrust, anger and distrust, and from this environment it is not possible to play. Gender relations limit the experience of free play, play is shown as a reproduction of gender roles and delimited by the sex of the individual. This aspect leads women, in the social construction of gender, to play games linked to care and that which is considered feminine, as well as showing that they are abandoned at an early age when their support is required in domestic and household chores. Boys, on the other hand, tend to extend their play into adulthood.

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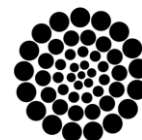
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Abstract

This book shows the results and reflections of an investigation into the experiences of play in university students from the Autonomous University of Querétaro, Mexico. This research arises from experiences, inside and outside the classroom, that show reluctance on the part of students to enjoy and be involved in play. This intervention was qualitative, from a phenomenological and hermeneutic method, using lifelines to identify the meaning of play, its experiences and the ruptures within it. The analysis was carried out from a paradigm of complexity; we are bio-socio-cultural and playful beings by nature, but through culture we learn to express what is serious and what is fun, aspects that are combined with our emotions, their management and the social construction of being a man and a woman, where gender roles are learned and internalized and our actions in the world are delimited.

Play, emotions and gender relations in university students		
Objective	Methodology	Contribution
<p>Understanding trends in playful and non-playful play in university students, to offer a definition of play and its link to emotions and gender relations. Define the concept of play in students. Describe current play practices. Analyze trends in playful and/or non-playful play. Analyze the relationship between play, emotions, and gender relations.</p>	<p>Qualitative and descriptive approach Method: hermeneutic and phenomenological Technique: threads of life, participatory internal and external observation</p>	<p>Idea of play and games in university students Description of play experiences from the person Description of play experiences and their relationship with emotions and gender relations. Claiming the school as a space for play Need to educate emotions and reconfigure gender relations through play.</p>

Intervention, Complexity, Investigation

Resumen

En este libro se muestran los resultados y reflexiones generadas a través de una investigación sobre las vivencias del juego en estudiantes universitarios de la Universidad Autónoma de Querétaro, México. La investigación nace de la presencia de experiencias, dentro y fuera del aula, que enuncian renuencia por parte de estudiantes para el goce e implicación en juegos que invitan a compartir y pensar con creatividad la vida, a diferencia de aquellos que llevan a la competencia y exclusión. El objetivo fue identificar las etapas del juego y sus experiencias para reconocer sus aprendizajes a lo largo de la vida. Esta intervención fue de corte cualitativo, desde un método fenomenológico y hermenéutico, se hizo uso de líneas de vida para identificar el sentido del juego, sus experiencias de juego y las rupturas dentro del mismo. El análisis se llevó a cabo desde un paradigma de la complejidad; somos seres bio-socio-culturales y está en nosotros la cordura y locura, reconocer que somos lúdicos por naturaleza, pero por cultura aprendemos a expresar lo serio y lo divertido, aspectos que se conjugan con nuestras emociones, su gestión y la construcción social sobre el ser hombre y mujer, donde también se aprenden e interiorizan los roles de género y delimita nuestro actuar en el mundo.

Juego, emociones y relaciones de género en estudiantes universitarios		
Objetivo	Metodología	Contribución
<p>Comprender las tendencias del juego lúdico o no lúdico en estudiantes universitarios, para ofrecer una definición de juego y su vinculación con las emociones y las relaciones de género. Definir el concepto de juego en las y los estudiantes. Describir las prácticas de juego actuales. Analizar las tendencias de juego lúdico y/o no lúdico Analizar la relación entre juego, emociones y las relaciones de género</p>	<p>Enfoque cualitativo y descriptivo Método: hermenéutico y fenomenológico Técnica: hilos de vida, observación interna participativa y externa Herramienta: diario de campo</p>	<p>Idea de juego y juegos en las y los universitarios Descripción de las experiencias de juego desde la persona Descripción de las experiencias de juego y su relación con las emociones y las relaciones de género. Reivindicación de la escuela como espacio de juego. Necesidad de educar las emociones y reconfigurar las relaciones de género por medio del juego.</p>

Intervención, Complejidad, investigación

Introduction

Why a research on play? and Why play in university students? the justification is the lyrics of a song *La vida está por empezar* (Life is about to begin) by Marta Gómez:

We won't play war, we won't play war, we won't play war, we won't play war, we won't play war

We'll invent a place to hide

From the ghosts, from the witches, from the thunder

From everything that scares us and unveils us

We'll invent a story to tell

We'll paint it with yellows and suns

And when the story is almost over

We'll invent an ending with more colours.

The current world conditions between violence and indifference lead us to rethink what happens to us in university classrooms, and the first thing that caught our attention was the reluctance to play, when faced with an invitation to play that one would expect to be received with enthusiasm, is a reason for reluctance and, during the game, physical and verbal aggression among university students. The guiding question of the research work was: What are the experiences of play in university students? and from this other questions emerged, such as: Do you play? what do they play? and from an educational perspective, what are the tendencies of play: playful or non-playful?

A scene from a school playground is a group of kindergarten children playing with hoops. In a first moment it is a circuit directed by a teacher who asks them to jump and clap their hands, when they do so they laugh and wait anxiously to continue doing the exercise, they also jump without following instructions to the letter; a second moment they are given free play with the hoops, a child takes a hoop and makes it spin like a pirouette, throws it on the floor and runs after it, laughs, claps his hands, jumps freely, contemplates his hoop and chases it with his body, moves freely and forgets the world, his face of joy is undeniable. A similar scene in a space with university students, a game with hoops, instructions to jump in a rhythmic way, and we hear voices of: oh no, I don't want to jump, what? I can't do that, what are we going to win if we get there first? They do the exercise with reluctance and competition, between pushing and shoving and cheating, because they know they have to jump and when they are not seen they jump forward. At the end they are given free play and they go to sit down to talk about what they have pending, they take their mobile phones, they are asked: don't you want to play something? to which they answer: no, we've already played! This makes you wonder why play is not for them as it was in their childhood?

The concept of play is framed in childhood, as a way of life, as learning, socialisation and necessary for growing up. In this same group of kindergarten children, when asked what they do when they are not at school, one of them answered: I come to look for my robot, then my dad tickles me and we are wrestlers, another girl answered: when I leave here I am on my planet with my mum, my sister and my dad and some neighbours, life is play, play is life itself, as Moreno (2005) refers, childhood is play.

At the same time, during childhood, the development of emotions begins, that is why it is important to work on the expression of emotions, that is, that children manage to have the confidence to express what they feel. To achieve this, it is necessary that the child goes through the appropriation of emotions, this appropriation will contribute to their emotional baggage and in this way they will adapt to the management of emotions. Human beings innately have a mind that feels, through which we express emotions, and emotions guide decisions, the way we think, act and perceive the world.

Kindergarten is a time for play and self-knowledge, unlike the university space, where we no longer play, but study, work and rehearse adult life. With this same university group, at another moment they decide to play a rally, one group says: now they are going to know who we are, four people go out inside a hoop, at first base they had already blown it up, they had hit each other and returned to the base with discouragement, the rest of the group played without much emotion, even walking slowly, without desire and they only did it because it is within a school time.

For [Huizinga \(2022\)](#), playing is ‘like a yes’, like living on another planet, with whom I want to live, what I want to exist and how I want to be treated, as in the case of the girl who has her own planet. In the case of university students, what do they understand by play, what are the activities that make them enjoy? [Morin \(2015\)](#) mentions that man, a generic concept, has the capacity to enter and leave the imagination, because they recognise what is real from what is not, from the imagination they can create interstices to dream and create possible ways of being in the world, and leave this to incorporate the real world again. Both Huizinga's ‘as if’ and Morin's capacity to imagine is an act of play. [Bally \(1973\)](#) maintains that men, alluding to the generic conception, are the only beings who play throughout their lives, as does [Paredes \(2003\)](#) when he refers to play as the companion of every person, since play is born, grows and dies with the person, hence the question is: what are the experiences of play in university students?

Play is an experience that accompanies life, in childhood it is life itself, but how is it experienced in youth? From the sociology of education and according to [Palomares \(2003\)](#), childhood is under the guardianship and custody of adults, who participate in social life, but without the obligations of adult citizens, hence their actions are not always visible to the social group; therefore, play is inherent to the childhood stage, but it is an introductory game to adult life, full of social learning, and guarded by educational institutions. In the juvenile stage, the expected social, cultural and academic learning is different, from the sociology of youth, this is a stage to enter adulthood, i.e. to assume roles, status, commitments, such as work and social reproduction ([Heller, 1977 and Groppo, 2017](#)). From this perspective, is a young person expected to play, and if they do play, how, to what and for what purpose? It is necessary to highlight that play also shows the way in which the world is perceived and conceived, it reproduces, through it, those learnings about being a man or a woman in the world. As [Lobato \(2005\)](#) mentions: ‘the complex game of representation is made up of small life rehearsals, in which future men and women put into practice what they know about themselves and expand their knowledge of the world. they know about themselves and are expanding and strengthening their own idea of masculinity and femininity’ (pp. 125). These games, therefore, are a reflection of the society in which they are played, which has defined what, when and how to play.

The current times can be contextualised in a liquid modernity which, according to [Bauman \(2002 and 2010\)](#), is the liquefaction of social structures and the weakening of the affective bond between people; it is a desire to let go of tradition and embrace the new of lightness. He describes it as a time full of impatience, of fragile human bonds, of technological advances resulting from scientific knowledge, full of nomadic objects that fill everyday life with noise, giving way to the digitalisation of everyday life, an exacerbated consumption, a dotted time full of new beginnings, as well as a time in which virtue does not exist and is not desired. There is an accentuation in the fragmentation of the subject and an exacerbated individualism that leads to the loss of sensitivity and tenderness, scenarios of violence, indifference and little social commitment open up, [Bauman and Donskis \(2015\)](#) named it moral blindness, this is reflected in war games, little care for nature, games or viral challenges that expose life, or that simply promote competition, here the question arises.

In addition to major socio-cultural transformations, there are also transformations in the economic and scientific order. In the economic sphere, globalisation and globalisation, reorganisation of production and the labour market, impacting on the ways of being and being of young people, such as concern for productivity and quality, as well as uncertainty about employment and the idea of not having a career in a single job. In this context of modernity and great economic transformations, the university, throughout history, has an objective such as the training of bureaucratic cadres, the maturation of adults to working life ([Weber, 1972](#)), hence the attention is focused on other aspects of training and little on the person and their capacity for enjoyment of life, since the body is used for production and not for enjoyment.

In relation to the previous lines, it can be perceived that education focuses on knowledge that helps students to have the necessary skills to be competent in the labour field. It shifts enjoyment over play and self-understanding to the background, denying the need to train students in the development of skills centred on the humanities such as empathy, flexibility, credibility, reading comprehension, communication skills, teamwork or emotional intelligence. It only reproduces existing discourses, an aspect that leads to devaluation in the life cycle and ceases to be a strategy for the formation of spaces for understanding the self, the other and the world around them.

Reality that leads to making enjoyment evanescent, assuming the complicity of 'as if' and enjoyment is not an option, the game with this university group is between laughter and 'oh, I don't even want to, why me, oh, that's not possible', after a first attempt to play, one hears 'I don't like to play', and more out of pressure than desire they continue the game, even with aggression and mockery,

This triggers more laughter and mobilises the game, new ways of playing are invented, such as taking balls away from each other, competing, and other questions arise: What are the tendencies of university students' games: playful or non-playful? During the game, situations of violence and exclusion are reproduced, as well as reproducing indications.

In the classroom, a game is presented that reproduces the existing order, the sociology of youth criticises the forms of socialisation of adults, because they consider that they subject young people to the power of adults and impose on them the construction of a world that is already given (Grosso, 2017), Durkheim (2004) would argue that education is a process of socialisation from an adult to a young person, i.e. the world of the young person seems to revolve around the adult approach, an adultcentrism, a knowing how to be, a doing from the vision of adult superiority of those who enjoy a status and desirable roles for the reproduction of the social (Duarte, 2006). Faced with this situation, the question arises: what are the trends in play?

It is necessary to ask whether or not it is necessary to look for new forms of organisation, as this would be able to question or eradicate adultcentrism, that is, the imposition of an order of hierarchies, domination and exclusion, and at the same time re-signify the forms of organisation. Playful play needs to create, to re-signify the known world (Jiménez, 2007). In some cases, students ask, 'Is this the right way to play? Is this the way to play?', they expect to fulfil what is requested in an expected way, without allowing themselves to enjoy the experience or new possibilities.

Play is a vehicle for multiple learning that corresponds to the complex condition of the person, the complex person is chaos-order, as well as constant change in time and space (Morin, 1999), hence it is necessary to ask how they conceptualise play, the games of university students and their tendency, as it is a mirror of the degrees of humanisation of the person and it is vital to play for creativity and the creation of possible realities in a complex and suffering world.

These degrees of humanisation of university students are linked to an emotional intelligence that faced a rupture in its formation, development and intelligent use of emotions. This rupture has to do with the confinement that was experienced for two years at a global level, derived from the COVID-19 pandemic. The development of emotions is linked to emotional intelligence, which is defined (Vivas, Gallego and González, 2007, p. 13) as the intelligent use of emotions, making them work for us, using them in a way that helps us to guide our behaviour and thought processes, in order to achieve personal well-being. In relation to play, emotions play a very important role, as they help the development of emotional intelligence and subsequently govern the way each of us behaves throughout life.

The complexity of the human being enters into an internal struggle when the person or the student puts into play the way he or she behaves and this can be called into question, and this is where emotions intervene and when they arise, most of the time it is not to carry out the activity, as in the case of university students, it seems that going back to feeling like a child, going back to the emotions of when one was a child, does not go according to the standards proposed by society. Playing sincerely, without thinking about what the people around you think, say and criticise, is part of the growth of emotional intelligence. Part of holding back, refusing or saying no to the activity has to do with how emotionally developed the young people are in the classroom.

For the university students, facing the games is a challenge, in which emotional intelligence intervenes and if they have developed it efficiently, they can deal with the situation, otherwise, the game becomes a contradictory situation and experience, because wanting to enjoy the game involves two situations, the first one would be if everything goes well in the game, positive emotions such as joy, surprise, motivation will arise; in the opposite case, if things do not go as the young people in the classroom want, negative emotions such as embarrassment and anger arise. Then the game becomes a goal, which must be achieved in order to meet the objective set by the teacher.

Throughout everyday life, emotions play a fundamental role in each of the different situations that are experienced throughout the day. Managing emotions has to do with the capacity that human beings develop to be able to identify the emotions that overwhelm them at the time of the situation that arises, in order to subsequently understand and manage the emotion and achieve the challenge or the activity that is proposed as an objective, in this case of the university student.

For [Goleman \(1996, p. 15\)](#), quoted in Vivas, Gallego and González, emotional intelligence is reflected in the way people interact with the world, that is, the way in which they interact taking into account their feelings and the feelings of the people around them, allowing a healthy coexistence, in which adaptability plays an essential role in relation to others and the environment. Emotions are defined ([Goleman, 2016, p. 331](#)) as a feeling and its characteristic thoughts, psychological and biological states and a variety of tendencies to act.

In a review of works in the field of play and playfulness, research was found that offers pedagogical references, analysis of how play is played nowadays, and the effects of play on the personal and collective. There are other works that address how young people appropriate spaces to make them recreational by playing, as part of a need for socialisation, and finally, how play has been transformed over time and playfulness has moved to the digital world.

The research carried out on the subject in school spaces offers reflections on the pedagogical level, play for the emancipation of limiting realities of the person, the author Castillo and Pirela (2020), document the need for love, happiness and play to overcome oppressive realities that limit the free expression of capabilities. [Feixa Pàmols \(2000\)](#), in his work 'The recreated city' describes how young people give meaning to the spaces of the city through play; play requires its own time and space to be lived and with it the experience of pleasant and meaningful experiences. Playing in spaces and time that allow enjoyment is made possible by the experience of internal processes that can lead to an act of emancipation, the work of [Gómez \(2017\)](#) in his work 'The construction of instances of play with playful features in physical education at the initial level' discovers that the pleasure of playing is not an individual matter, but a collective matter, when it is enjoyed in a group, emancipation is a social process, because social relations are transformed.

[Stefani, Andrés and Oanes \(2014\)](#), in their work 'Ludic transformations. A preliminary study on types of play and play spaces' that the ways of playing are changing with the development of new technologies, games are becoming more individual and digital, while traditional games invite movement and interaction. Finally, a research work on play with teachers by [Aranda \(2020\)](#) 'Can play and playfulness contribute to the construction of spaces of hope?', finds that play can be a builder of hope, of trust in what is to come through individual and collective enjoyment.

This research recovers the experience of students, gives voice to what they live and feel about play throughout their lives, and here lies the contribution, as well as favouring spaces for play with the aim of identifying experiences and identifying what makes play from tenderness potential. This makes the research innovative in its approach and a relevant topic for a more comprehensive education.

But to achieve this praxis and collective synergy in play and playfulness, it is required that the person develops their emotions, understanding emotions as ([Vivas, et al, 2007, p. 19](#)) the reactions to the information we receive in our relationships with the environment and the intensity of the reaction is a function of how we respond to the situation. Through the different situations of everyday life, the individual forges his or her emotions, and in this way manages to process the moment and react to it, and through the different experiences, to be able to develop and mature emotional intelligence.

Based on the problems encountered in the classroom and the research on the subject reviewed, the general objective of the research work was to describe the students' personal experience of what they call play and what they play, in order to identify the tendencies of play among university students. To do this, it was necessary to describe the experience of play and games in order to understand the tendencies of play and its perception from a gender perspective. At the same time, the aim is to describe how emotions play a role in the way they perceive the experience of play and what final sensation they perceive when carrying out the play activity.

The object of study is the experiences and practices of play and therefore a qualitative methodology was proposed to rescue the experiences of university students' play in different play spaces. In addition, it responds to a vision of complexity by not reducing the person to variables, but rescuing what surrounds them, such as time, context, history, thoughts, feelings, objects, spaces that configure the act of playing, as well as the sexual differentiation of play and its implications in the social construction of being a man or a woman. Emotional intelligence will also form part of the object of study, which will allow us to know how the pupils perceive themselves in the development of play activities. In order to recover the experience of play, the phenomenological method was used, which consisted of searching for the internal things that give meaning to existence, contemplating the person from the imagination, feelings, uncertainty, capacity to act and choose; it allowed us to go to the very things that make being (Heidegger, 2014).

As well as hermeneutics for understanding the internal, for Heidegger (2014) understanding is called interpretation, which consists in perceiving how something is as something, explains the why of things, in the development for the projection in the world. The work of understanding begins from the moment the theoretical parameter is established, then it is contrasted with the empirical evidence; when the model does not correspond, another one is sought until the game is interpreted from the game. The research techniques used were life stories, in the qualitative methodology we do not seek breadth, but to delve deeper, hence we seek to recover how the game is experienced from the person themselves, recovering the personal situation anchored to a specific historical context (Moriña, 2017). The life stories carry within them the experience of play and the spaces of play. The research employed the observation of play spaces, making records in field diaries, as well as the elaboration of a biographical interview for the life stories. As well as the life line, a graphic representation of the past and present history of play in the person's life (Moriña: 2017). As a tool, a script of questions was used to structure the life stories.

The first data from the research show a complex reality: on the one hand, the trivialisation of play as an activity that sustains life from a happy and creative point of view, and on the other, an overvaluation of productive life. When we play, we reproduce forms that are not very smooth in the encounter with the other, we seek to win, to dominate, to expose the weaknesses of the other at the moment of the encounter. There are moments when playing is pleasurable, fun, one can enjoy being with the other, this happens when one suspends the worries about being productive, when one feels outside the judging gaze, in an atmosphere of trust and in which one can be without fear. Finally, there is a nostalgia for childhood and play, a recognition that it was something that made them happy, but that as they enter adulthood they no longer experience it. As can be seen in the previous lines, it can be observed that the emotional development of the students has a constant internal struggle in terms of the way they perceive, interact, act and respond to the different activities during class, which suggests the need to include themes of developing emotional intelligence in the classroom, in which emotions are present, but are not talked about. Play is a complex cultural manifestation, it reveals the forms of socialisation and those things that we consider valuable as humanity, the results led to the conclusion that it is necessary to create playful spaces for emancipatory play, but also to prepare the space, invite and motivate play to recover its value and make it a motive for the humanisation of youth, and in turn, contribute to the emotional development of the students and achieve the expression of their emotions, for the maturation of the same.

The following sections present the conceptual framework focused on three key elements for the analysis: 1) Play, complexity and youth, 2) emotional intelligence in the individual and collective and 3) gender schemes in play. The working methodology was qualitative in order to recover the phenomenological experience of play, based on life stories, and from there to understand how play can be humanising. The results of the field research are also described, ranging from the concept of play, the forms and spaces of play, as well as the understanding of play tendencies. The results showed the need to create educational spaces for play in order to recover the practices of play as a way of transcending and giving meaning to existence and the need for these activities for students.

Chapter I: Play, complexity and youth

Morin (1999) makes a statement ‘everything living is complex’ and hence the need to recognise that the human being has a bio-psycho-social dimension, is culture, consciousness, language, thought, emotion and therefore he will argue that there is something of reason and irrationality, of passion and madness, of moderation and overflow, there is a whole that makes us children and adults who enjoy and suffer, who dream and calculate (Morin, 2015). Life from the complexity is agitation, times of chaos and uncertainty, disorder is not always anguish or pain, it can also be laughter, joy, encounter, imagination, as are the moments of play.

The human being is invaded by the capacity to imagine, which in turn allows him to recognise what is real (Morin, 2015), it is subjectivity and reason. Through subjectivity he has the capacity to leave reality, to act or represent something in a specific time and space, with specific rules that allow him to maintain the imagined creation, and it is right there where play is born as a vital activity (Huizinga, 2022), because while the person plays he feels, thinks, does, relates to the world, dreams and transforms his immediate reality.

Play is a vital activity with an autotelic purpose, which allows us to feel fun, pleasure, fulfilment and at the same time tension and uncertainty due to the great amount of things it allows us to experience in the body and mind, it is at the same time the vehicle to learn new skills, potentiate existing ones, re-know oneself, as well as to establish horizontal relationships between equals. Play makes it possible to reproduce and produce the world on a personal and social level, it can be considered as a source of knowledge and learning to be and to be with the world (Guitart, 1999).

Play is the most serious thing that exists in a person's life, it is an ‘as if’, an interstice of reality, through it a perfect reality is created (Huizinga, 2022), it is a here and now that gives meaning to those aspects of life that lack it. The action of playing is an as if without consequences, because everyone assumes that it is not true, but it is close to what is desired and at the same time creates patterns of culture that construct reality according to what is played, for example, one believes in a magician and in magic, festive rites are created that comfort, new explanations satisfy, and this is how the world of play becomes an interstice of learning and encounters.

Morin (2015) argues that the world has created more from madness, that is, from giving voice to the imagination to create the impossible, hence life is a game that leads to curiosity, to explore life, to represent what does not exist but that can be, the game is the action of thinking in the ‘doing to be’ (Moreno, 2005, p. 30), it is to be ready to be as if to transform the existing reality, it is to open oneself to the world of uncertainty, of chaos, to be agitated, to let go of seriousness, of what is known to explore what is not, the game is in the measure that it is played.

Play is a serious decision, going out or going to play is a decision that implies a willingness to create a world apart. To exist, in a complex world, choices need to be made, to assume mortality and to self-organise, that is, to go back and forth between order and chaos, from life to death and to re-emerge from death, it is a constant re-construction (Morin, 1999), to live the chaos of the everyday forces one to ‘choose one's own being’ (Ortega y Gasset, 2000, p.32). Both Morin (1999, 2015) and Gasset (2000), argue that life has a poetic and loquacious touch because choosing oneself what we wish for life requires imagination, giving voice to fantasy. That is to say, play is a way of going out to look for what is there, to look at the other, to try out and experience the new, play is an invitation to live a ‘as if’ in order to give meaning to existence and to walk towards personal, social and human destiny. In order to be able to imagine a possible life, we need to use our imagination, and for this it is necessary to safeguard the spaces for play and never miss the invitation: let's play.

The invitation ‘let's play’, whether it comes from others or from an internal impulse of the person, is contextualised in a world characterised by a liquid modernity, by a globalised world in which technology is displacing the human and bringing body, mind and feelings into play, requires a utopia which is humanisation. Utopia is to rethink ourselves as complex beings, mortals who live and die and require a sense of existence, that it is necessary to question what we believe we know, beliefs and go out in search of the new (López-Calva, 2009 and Morin, 2015), the great utopia is to know the new through experiences of play.

Human beings are characterised by being in constant chaos and uncertainty, in an unfinished state, which invites us to go out and search, to choose ourselves, to be as an individual, collective and humanity, that is, we need to choose a personal, collective and human destiny, this does not happen spontaneously or as a pre-established tendency in life and the world (López-Calva, 2009 and Morin, 2015), but requires a search process that can take place in the field of education. Humanisation from education is teaching to live (López-Calva, 2009), educating to enjoy, projecting a sense of life and walking towards personal fulfilment in the midst of uncertainty and a changing world, assuming the process of self-organisation, that is, learning to live from life itself, living by playing.

One way of playing to assume our social condition of interdependence are the games of cooperation, those games that are outside the logic of competition, of feeling opponents, but that are played together and with the other, without the need to overcome the other, there is collaboration to achieve the same end, avoiding exclusion by making coalitions before personal decisions. These games are based on communication and trust. Each player retains his or her identity, plays his or her role independently, but complementarity is required to achieve a common goal. The utopia of cooperative play is to seek the development of basic human skills: tenderness, joy, creativity, trust, respect, co-responsibility, freedom, autonomy, patience, acceptance, and thereby reduce aggression in order to build collectives of solidarity (Orlik, 1986, Guitart, 1999, Omeñaca and Ruiz, 2016, Jurado and Ramas, 2017). Play is a mirror of the process of humanisation, because it objectifies the experience of life, of being in the world and with others. The same characteristics of play are the mirror of the process of humanisation. Play is action with a beginning but without a pre-established end, it is all about learning to deal with uncertainty. It is an action in freedom in a concrete time and space that objectifies self-control, awareness of existence, of assuming the consequences of decisions, respect for oneself and for others and the other, an act of commitment to oneself and to others. They are rules, i.e. the ability to create a new order and to sustain it over time, to assume the daily creation of the world and its social relations, to belong to the same culture. It is uncertainty and the seed of new life, through it we reorder the world, it is the awareness of the new, of the infinite possibilities of being otherwise, it is the whole management of uncertainty (Huizinga 2022, Moreno, 2005, Maturana, 2010). In short, play creates a style of being in the world in its rhythm, structure, cadence and aesthetics (Huizinga, 2014). Cooperative play is all of the above, but collectively, the players must coordinate with each other, assume the common goal, then create the strategy, make consensual decisions to achieve the ultimate goal (Jurado and Ramas, 2017).

Playing, from a humanistic perspective, is an action of commitment to create the new from the enjoyment of living the experience, within a temporality and territory, with previously established rules that carry a touch of uncertainty. Play is a social act that implies assuming a social contract to be as if and from there to enjoy in order to be. Play as humanisation transcends imposed rules. For play to be humanisation it requires a playful attitude, that is to say, to play from the very desire to get out of oneself, to surrender to the chaos and uncertainty of the adventure, to let the tension flow in emotions and thought into action, it is that moment of daring in which the possibility of seeking, identifying and finding new possibilities of being in the world is recognised, it is that moment of daring in which the possibility of seeking, identifying and finding new possibilities of being in the world is recognised, it is that moment of daring in which the possibility of being in the world is recognised.

Possibilities of being in the world, it is the transformation of the known reality, it is a playful doing to become, to die to the old and to be born to the new. Playfulness is transforming the world and transforming oneself (Morin, 1999 and Moreno, 2005). Cooperative play is an act of collective creation, it is the sum of the imagination of each player that leads to imagining possible worlds, thinking of ways to achieve it and actions that build it, the very moment of play, in the process is the joy beyond the final result (Omeñaca and Ruiz, 2016).

Playfulness is moving to possible futures drawn by the imagination that seek to break the dike of routine and boredom to start the new (Greene, 2005), the playful act is to resignify, to give a new meaning to what is thought, felt and known, this involves reconfiguring thoughts, social order, ideas, feelings and discard what is no longer necessary to live in a new social order (Moreno, 2005 and Díaz, 2006), it is a creative way to overcome passive adaptation to the world. One of the benefits of creative play is that it puts the complex being into action because it requires social, cognitive and motor skills (Omeñaca and Ruiz, 2016), that is, the act of play is humanisation, because it transforms the way of being in the world, with others and with oneself. The game that only reproduces the indication or fulfils the objective, but without the playful act, is a reproducer of reality.

It requires a playful attitude to play, this begins with an act of trust in others and self-confidence in oneself, to assume the tension and uncertainty of the act, it requires knowing how to flow in the game and to express what one feels and thinks. The fear and mistrust of not being accepted is not pleasant and this prevents one from entering and leaving the game of knowing how to play with limits, or on the contrary, one can assume the attitude of masking or repressing what one is. This goes against the characteristic of freedom to play because it is not a genuine act, but a forced one. Another impediment to play is the disposition for concentration, it implies allowing oneself to 'water down' or to rest in the deep silence of meditation, it is to surrender oneself to the 'as is', to believe in the game itself with all the pending, and even the same devaluation of the game can lead to blocking the act of playing, as well as violence, aggression, emotions, ideas, prejudices, interests do not allow that it does not take place in fullness or that it is decided to play (Moreno, 2005).

Finally, what impedes the game and that bothers the game of the others is to be a spoilsport, that is, not to accept the contract of 'as if' and let the others assume their role in the game, this is what ruins the act of playing, not even cheating ends the game, because the cheater is playing, the party pooper does not play and does not let play (Huizinga, 2022), and therefore there can be no emancipatory play or humanisation because there is no way of resignifying reality and the personal condition of being in the world and with the world (Jiménez, 2007).

Youth, university and play

The phrase 'better times will always come' sums up the utopia of men and women. The need for a better life, for joy and material well-being can be considered as one of the reasons for the beginnings of modernity. Echeverría (2010) states that modernity is characterised by a strong desire for innovation to satisfy the need for transformation in a world shaped by tradition. Modernity would then be the opposite of and incompatible with the tradition of life; the need for satisfaction in material life and happiness sustained by social, political and cultural phenomena that make it possible to give meaning and logic to 'modern times'.

The idea of satisfaction goes hand in hand with the idea of happiness. Happiness will be the guideline of tradition and modern times in the pursuit of pleasure, wealth, and progress, a humanity that seeks a good in itself (Bauman, 2002). Lypovetsky (2013) speaks of a modernity that began in the 20th century with avant-garde ideas and a belief in the future, in science and technology, which cracks with fashion; now he speaks of a postmodernity and hypermodernity characterised by hedonism, consumerism and exacerbated individualisation. Modernity will always have a new facet, because it incites to permanent renewal and to leave tradition on the sidelines, as it has been to rely on scientific knowledge transformed into technology as the engine of progress (Echeverría, 2010 and Marshall, 2011).

The bifurcation of the metaphysical with the physical stripped the condition of complexity and the recognition of the human condition, because the fundamental questions of life: who am I, where do I come from, where am I going, where am I? are no longer questioned in order to live the present in total uprooting from the universe, with the other and disconnected from the inner world, denying multiple relationships and interactions that give meaning to the human. Modernity meant the arrival of modern scientific rationality, with unfortunate results because being and doing in the world became analytical, mechanical and reductionist; a simplified and utilitarian existence (Morin, 1999, 2000).

When the mould of tradition was broken, each social subject had to look after his or her personal interests, and a struggle of private owners began, Echeverría (2010) affirms. The serious aspect of this political materialism will be the separation between individual choices and collective political actions, that is to say, communication for the construction of a collective project and the personal project of life becomes liquid. The dissolution of the individual and the collective draws a third characteristic of modernity, which is individualism. Both the ideas of equality and freedom and the liquefaction between the individual and the collective lead to the new order of individualism, which was to recognise a singular individual, as Echeverría (2010) will say, an atom of human reality, who makes private contracts for the sake of the individual human reality, who makes private contracts above the public interest. The essence will no longer be community contracts.

For Bauman (2002, 2007, 2009) individualism is manifested in the deterioration and fragility of affective ties between people. This is a condition of a modernity that leads to the vital experience of flexibility, fragmentation and compartmentalisation of interests and affections. The solidity of commitments will be replaced by the abandonment of agreements and loyalties. Men and women will be afraid of establishing lasting relationships, of establishing knots that cannot be untied, hence the bonds will be fragile and solidarity will be fragile depending on the benefits generated by social relations. The fragility of the social bond will find refuge in the commercial relations of the market.

A common description shared by Bauman (2002) and Echeverría (2010) to describe today's society is from the capitalist order. Both speak of a change in the ways of producing and of the transience of the deregulation and liberation of markets, a condition that leads to profound changes in social relations and in the ways of being in the world and with the world. This has resulted, for Bauman (2002) in a Liquid Modernity, for Echeverría (2010) in an American Modernity; for both authors these are characteristics of a late modernity or a second modernity.

Modernity as the pursuit of happiness and material well-being leads to the here and now, in this world and in this time. The finite sense of time leads to the use of technology to try to make the most of it. Likewise, modernity implies knowing and dominating nature to make it a source of material well-being; it substitutes faith for reason, because it leaves behind the old traditional order that demanded of men and women a virtuous life as part of a divine project. Conditions that led to the transformation or abandonment of tradition. Bauman (2002) mentions that the old order melted and we are witnessing a liquid modernity; because reality emancipated itself from its own history, a necessary condition for the vital experience of modernity.

In this context of liquid modernity in which the individual is exalted but also the digitalisation and immediacy of life, young university students play, among nomadic devices, in solitude and with a great deal of invitations to violence and indifference. Play as an experience and as a cultural expression is mediated by what society and educational institutions expect from their population, and this is the case of young people. Youth, from a sociological perspective, can be considered a category of analysis, since it cannot be considered a social group, nor is age an explanatory issue, to consider youth from an age would be from a biological or even psychological perspective.

From a sociological perspective, young people are of an age to be citizens, that gives them a status, they are looked upon and recognised, unlike children, but they lack the prestige of an adult, they do not have the privileges of autonomy, economic stability, their own house or family, they are in a transition and learning process to enter adult life, their status is that of an adult apprentice capable of reproducing the social.

The task of the school and the process of schooling is to prepare for life, in the case of universities this preparation has to do with work. Max Weber (1972) argued that universities train students to occupy bureaucratic positions; students must take an exam that reflects a certain expertise and know-how in order to occupy a space in the bureaucracy. University education requires the appropriation of knowledge, skills, techniques, i.e. ways of being and doing, hence acquiring a certificate of study requires a lifestyle. The time of schooling at university, from Weber's (1972) critique, is an education that seeks to teach technique, in specialised training of expertise, which leads to the proposition that adult life is learning to meet the demands of the world of work.

The university enters the global context such as the great social, cultural, scientific-technological, economic and political changes resulting from globalisation and modernity, with modernising ideas that disrupt the ways of transitioning from youth to adulthood, in their ways of being and thinking, as well as situations that violate their youth and future. One of these conditions that appear in schooling and the world of work is competition, a situation that becomes more acute with the deregulation of the market and increased productivity, which leads to entering into a logic of production and evaluation of quality, as well as hyper-specialisation and the constant updating of knowledge. It is a reality that, little by little, universities are forging closer links with the world of work and business, as a way of responding to the needs of the world, which leads to uncertainty in today's youth (Palomares, 2003).

Education is a space for sociability, training, access to employment, citizenship and the construction of youth identities (Palomares, 2003). Social, cultural and economic changes not only affect the living conditions of young people, but also their biographical trajectories, values, attitudes, lifestyles and social behaviour.

At the university, in addition to reproducing bureaucratic structures, they also learn to fly those situations of prestige and social recognition, the human, artistic, recreational is devalued and bureaucratisation is privileged, that is, the control of the body, ideas, spaces, activities for the reproduction of the social (Weber, 2014), what play requires is the freedom of expression of the body, mind, emotions, feelings, denouncing oppression and announcing the new, at the university for various reasons play is devalued and is a possibility for humanisation.

Finally, Ortega y Gasset (2015) and Weber (1972) make a harsh criticism of the university, since it should not only teach the knowledge and skills of a profession, but also educate a cultured man, that is, not only specialise or train, but also humanise, make people enjoy thinking and feeling in art and beauty, to awaken creativity in order to seek paths of choice and personal fulfilment, and this is youth, to seek paths of choice, for this it is necessary to play in order to nurture creativity, freedom, imagination of possible worlds that go beyond those established by adults. To cultivate is also to play, to value the subjectivity of young people, to recognise their poetry and madness, to let go of adultcentrism as a compass and to make young people assume their destiny by recognising their creative and playful capacity.

Chapter II: Emotions at the individual and collective level

The human being by nature experiences an infinity of emotions, which gives the opportunity to live them, feel them and recognise them (Esquivel, 2001, p. 10), all these emotions are experienced throughout life, from birth to the end of life. The human being is emotion, at every moment of his life, since each emotion refers to a sensation, a memory, a moment in life, a conversation, the interaction with other people, all of the above are manifestations of emotions. The development of these emotions is linked to emotional intelligence, which resides in different areas of the brain than IQ (Goleman, 2018, p. 10), indicating that regardless of intelligence or IQ, emotions reside in another part of the brain, and that academic intelligence is totally different from emotional intelligence.

To carry out any activity, human beings, and in the case of this research, students require self-mastery which requires self-awareness and self-regulation, key components of emotional intelligence (Goleman, 2018, p. 16). To carry out these activities requires the learner to be in personal efficacy, which means that he or she must be open through emotion. In the case of being motivated, this personal efficiency, is directed through positive emotions, such as joy, enthusiasm, motivation, etc. Whereas the negative attitude is linked to negative emotions such as shame, sadness, insecurity, etc.

In recent years, emotions in human beings have been the subject of research, which generates confusion among theorists as to how emotions should be studied, conceptualised and, above all, how they should be interpreted. According to Robert Plutchik's theory, 8 basic emotions are described, which when combined produce a great variety of emotions, these emotions are: joy, confidence, fear, surprise, sadness, disgust and anger. From the above emotions others unfold at different levels, and when joined with another emotion they generate a new one. According to Plutchik's theory, Figure 1 shows how emotions are classified, in order to understand them and, in turn, help emotional education.

Box 1

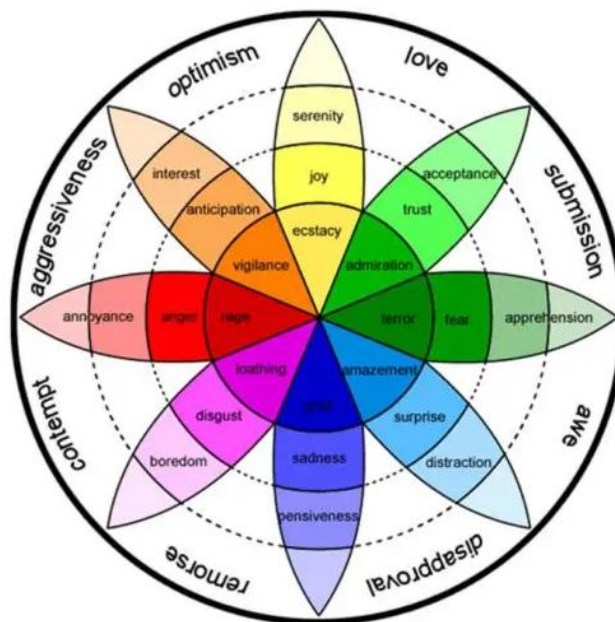


Figure 1

Wheel of emotions according to Plutchik (2006)

Source: *By Mateu-mollá*

The first basic emotion that the human being most desires is ecstasy, which can be defined as when the human being is seized by an intense feeling of satisfaction, admiration and contentment. This is developed when one comes into possession of something to one's liking, also when one has experienced a situation that nourishes it, such as being reunited with a loved one after some time, a secondary emotion is joy, which leads the person to a personal performance in which secondary emotions such as creativity, learning and school performance occur. Other emotions that trigger ecstasy, which leads to happiness, are the person's successes or achievements, which are accompanied by emotions such as contentment, jubilation, enthusiasm, exhilaration, joy, good humour, emotions linked to happiness. The antagonistic emotion to ecstasy is grief, according to Plutchik's wheel of emotions.

The second basic emotion is astonishment, which is intimately linked to surprise, which is the way we react individually to some situation presented to the human being. It is one of the briefest emotions and is caused by some event or situation that is foreign to the person. Surprise is closely linked to astonishment, amazement and surprise. Most of the time, surprise is a positive emotion, but sometimes surprise can become a negative emotion when the unexpected impacts on the person in an unexpected way. Surprise is the antagonist of vigilance, one of the 8 emotions described by Plutchik.

A third emotion proposed by Plutchik is admiration, which can be understood as a special regard for something or someone. Admiration is related to the emotions of trust and approval. An example of the emotion of admiration is when a person is trying to develop a skill, which is very difficult for them, and they have a colleague or friend who is good at that skill, in these cases they are admired and their way of working is approved of. Admiration is also linked to trust, which is intended to make the person feel that there is trust when there is a certain degree of certainty in a person or in some act performed by the same person. The opposite or antagonistic to the emotion of admiration is hatred.

The fourth emotion is vigilance, which is based on experience and everything relevant to the information that the person or individual possesses. This emotion is of utmost importance because it allows the person to be prepared for future threatening situations. Vigilance allows the human being to be in a constant state of anticipation or stress, and with this vigilance, the human being is prepared to face the eventualities that arise. The opposite of the emotion of vigilance is the emotion of wonder.

The fifth basic emotion is fear, which is defined as a negative emotion that is activated by the perception of danger; fear is linked to anger, as another negative emotion that is unleashed in different situations that have to do with injustice and that go against the moral values and freedom of the person, which in turn produces feelings of anger, fury and irritation, and this hinders decision-making, as it does not allow cognitive processes to be carried out that allow adequate decisions to be made.

The sixth emotion shown in Plutchik's wheel of emotions is grief as a basic emotion, which is produced in response to events that are not considered pleasant, and which produce secondary emotions such as pessimism, remorse, rejection, isolation, shame, among others; the emotion of sadness can lead the human being to a reflection of the situation, and in turn to introspection. It allows to understand the values, feelings and needs of the human being. In some cases, when emotional intelligence is fully developed, empathy can be shown. An example of this emotion would be when a relative of a friend dies, you know that it is a difficult situation, but emotional intelligence allows you to feel empathy for the person, together with a series of emotions that are sometimes contradictory, but that allow you to show the development of emotional intelligence.

As a seventh basic emotion we have hate, it is caused by the repugnance towards something or some specific situation, and the emotional response to hate, would be the rejection of the event, situation or object that is presented; hate is linked to emotions such as abhorrence, either of a specific situation, or hatred towards a person who does not agree with the interests of the person who is experiencing the situation or the exchange of ideas, thoughts, feelings in a relationship or interaction with the people around them or, failing that, with someone specific.

The eighth and last basic emotion is fury or anger. This is expressed when there is an offence towards a person, when there are various situations in which people fail to communicate effectively both in thought and emotion. Anger is also unleashed when what happens around the person is not what is expected. This basic emotion is negative, and not all the time, but sometimes it can get out of control when the anger is too great. One of the problems with rage or anger is that, being a state of irritation, it can lead to the breakdown of harmonious relationships of the people around the individual experiencing the rage or anger.

As can be seen, emotions are present at all times in the life of the human being. Life in the face of complexity is made up of emotions, which provide the necessary mechanisms to act in the moment. Hence the importance of developing emotional intelligence from an early age, in order to achieve adults capable of recognising their emotions and, by managing them, finding solutions to the different situations they face on a daily basis.

One of the great dilemmas that the management of emotions represents is subjectivity, in which both positive and negative emotions can intervene, and depending on the emotions that arise at the time, it will be the way in which the solution to the problem will be given, it will also be the way in which one reacts at the time, and it will also be the way in which one interacts with the people who are around the individual. The importance of having a good emotional education will allow the person to make decisions or act in a relevant way at the moment of acting through self-recognition.

In the case of play in the classroom, positive emotions are involved which are linked to an activity without consequences, in the act of playing it is assumed that it is not true, therefore, an activity is created in which positive emotions act on the human being. Play through emotions is seen as a willingness to create something fun and entertaining, which as a result will give an activity in which joy, entertainment and the reconstruction of experiences, which will contribute to the maturation of emotional intelligence, at any stage of your life. Emotions drive in a particular way how each person reacts to different situations. The way one reacts depends not only on emotional intelligence, but also on the environment, the cultural context, and the individual and collective experience of the moment.

The game is one of the indispensable parts of the human being, because through it, the maturity of emotional intelligence is shown, and depending on the characteristics of the game, this will be linked to academic intelligence, as in the case of board games that require dexterity, skill and knowledge of different kinds such as mathematical activities, knowledge of geography, cultural issues, etc. Among these games the possibilities of different emotions emerge, from joy, frustration, disappointment, surprise, admiration, etc. and that these emotions are part of the interaction between human beings, in the collectivity that means the game generates a great variety of emotions.

In relation to individual emotions, decisions can be biased by personal emotions, where the personal experience, the pros and cons of the situation or the result of the decision, is defined by the construction of the personality and its individual emotions. In relation to collective emotions, these are directed by the cultural issues of the person's context and often even by religion, which is very present in the case of Mexican society, and can be perceived as having a great impact on the way people behave, react and make decisions in the Mexican context.

But the new generations have broken the mould of religion and are more permissive with their emotions, letting see what they like, what causes them joy and comfort; rejecting the negative emotions that can exert pressure on their emotional education from adolescence onwards. The times of liquid modernity have brought changes not only in levels of social structures, but changes in patterns of behaviour and thought (Álvarez-Rincón, 2019, p. 130), which generates a change in emotions and therefore, in the development of emotional intelligence, which no longer allows predicting the behaviour and reaction of the new generations. This is because they have changed their ways of daily life, which are very different from those of previous generations.

Liquid modernity (Álvarez-Rincón, 2019, p. 131) relates to the dissolution of the links between individual choices and collective projects and actions - the structures of communication and coordination between individual life politics and collective political actions. This brings to mind that the shifts in society to a liquid modernity break with expected patterns of emotions. This generates a change in values and how they affect the relationship between individuals, and above all, in the way values such as empathy, love and freedom undergo changes in the way human beings behave.

Something that has been observed recently is the disengagement of human beings from others, from their collective. This disengagement of the individual has to do with the fusion of two basic emotions, anger and disgust, which generate secondary emotions such as distancing, avoidance, which in turn generate emotions such as insecurity, anger, irritation, obnoxiousness and scepticism, the latter emotion giving rise to the disengagement of values and beliefs of different kinds, such as cultural, political and religious ones.

In the specific case of play experiences, the basic emotions such as surprise and happiness, meet with an accumulation of positive secondary emotions that have to do with astonishment, feeling powerful, proud, surprise; but at the same time, negative emotions also arise, such as anger, aversion, fear, melancholy, among others.

All these emotions intervene in the game, as a tool for the participation in the game or, failing that, for a denial in the participation of the activities. Every emotion that a human being feels, props him/her up to live new experiences that will help him/her to continue developing his/her emotions in the future. The importance of play at an early age has to do with different skills that are intended to be achieved, as in the case of kindergarten, which aims to introduce children to society, where they are taught different skills that will be useful throughout their lives. Some of these activities are teamwork, through different activities inside and outside the classroom, but also through sports activities.

It is precisely in the kindergarten stage where through all these interaction skills, the recognition of their classmates as another person equal to him or her, to leave egocentrism behind, but also the development of emotions and, of course, of emotional intelligence. This development is reflected through the different activities in which the child is rewarded for his or her activities, which allows him or her to feel joy, optimism, creativity, interest, admiration, and it is through these emotions that emotional intelligence begins to develop.

Emotions are complex processes, in which cognitive and rational processes are integrated, as emotions are formed from these, and these contribute to the resolution of the different problems that arise in daily life and help in decision making. All this helps to emotionally equip emotional intelligence. In a real sense, we all have two minds, a thinking mind and a feeling mind, and these two forms of knowledge interact to build our mental life (Vivas, et al, 2007, p. 17). Emotions are part of our intelligence and are necessary to exercise reason, they guide the experiences of the moment, decisions, the way we behave and help us to be rational. When do emotions occur? When situations occur that contribute to generate an emotion, for example, when something surprising happens around the person, it generates emotions of different kinds, it can be surprise, fright, joy, sadness, etc. The contributions made by Marina and López (1996), Fernández-Abascal, Martín and Domínguez (2001), Greenberg (2000) (cited in Vivas, et al, 2007, p. 25) present some emotions that can be felt by the person. 25) present some emotions that human beings can feel such as fear, anger, sadness, happiness, surprise, anxiety, hostility, love, affection, shame, contempt and hatred, guilt, self-esteem or dignity, sympathy, pride, admiration, envy, indignation, congratulation and compassion, these are some of the emotions that human beings experience throughout their lives.

Play is present throughout the life of the human being in different ways, in the case of childhood, it is present among friends in the classroom through activities in the classroom, such as playing with cubes or activities with legos, outside the classroom would be the game independently or through playful-sporting activities such as playing the children's wheel of rounds, such as the wheel of San Miguel, the little blind hen or Simon says. It is also during childhood, between 7 and 12 years of age approximately, where boys and girls experience friendship and camaraderie with their friends on the block, that play activities have a great impact at this stage, as the different games in the street, organised at the time, in which they can express a wealth of emotions, which allows them to continue developing their emotional intelligence, and of course, both positive and negative emotions can be present in these spaces, from joy and enthusiasm, for winning at hide and seek, to fear of falling down when running. In the case of older age groups, for example, in secondary and high school education, play exists, but it is gradually lost, but is generally carried out through the subject of sports, where outdoor space is allowed and activities such as playing football, volleyball, basketball, etc. are carried out, but more as a sporting activity, rather than as a game. In the case of adults, these are usually board games, which allows all kinds of emotions to surface during and after the activity. Play as a tool for emotional development is one of the experiences that every human being must have to continue living together, but, above all, to continue developing their emotional intelligence.

In the case of the university context, it can be observed that the game is not present in the young people, but that their energy is focused on achieving professionalisation, in which the game technically has no place. The aim is to develop the necessary competences to enter the labour market, and it is here that the game is of little importance. The aim of the university is to strengthen links with the labour market, so that its graduates are able to meet the labour needs of the moment. And with all this, society is changing, our communities are artificial, liquid, fragile; as soon as the enthusiasm of its members to maintain the community disappears, they disappear with them (Vásquez Rocca, 2008, p. 9).

The problem nowadays is that we live in an uncertainty in the adult stage, where the different factors that impact on the human being, such as the need to become a responsible adult, to get a job, to fulfil family expectations, and above all, to become someone in life, play an important role, and it is at this moment, where the emotion of fear, intervenes and fills each of the spaces of the human being, and does not give room to other emotions in the liquid world, Bauman (Quoted in Vásquez Rocca, 2008, p. 7) says:

'Fear is most fearful when it is diffuse, dispersed, unclear; when it floats free, without links, without anchors, without clear home or cause; when it haunts us without rhyme or reason; when the threat we should be afraid of can be interviewed everywhere, but it is impossible to locate it in a specific place. 'Fear' is the name we give to our uncertainty: to our ignorance of the threat and of what cannot be done to stop it or to fight it.

And to lessen fear, uncertainty and threat, play is a necessary and indispensable tool, to train young university students, to further train them in their emotional intelligence in a positive way and not only to fear the uncertain future, which is surrounded by challenges that they will have to meet.

Chapter III. Gender schemes in the game

As part of this work, the existence of different feminisms is understood, however, a critical approach is taken to try to understand how gender differences are related to the social construction of inequalities and social contradictions about being a woman and being a man. Understanding gender as: ‘those areas, both structural and ideological, that comprise the relationship between men and women, specifically the social relations between them’ (Lender, 1985 in Espinosa, 2022), which in sum is the ‘set of characteristics and behaviours, roles, functions and valuations dichotomously imposed on each sex through socialisation processes, maintained and reinforced by patriarchal ideology and institutions’ (Facio, 1999, p. 13 in Flores and Contreras, 2021, pp. 82-83).

Gender is socially constructed, therefore, it depends on the social group that surrounds the individual and is linked to the customs, traditions and history that develop around it. Gender-linked attributes are provided, for example: as women are the bearers of offspring, they have historically been anchored to the upbringing and education of children, as well as the care of the household (a gender-linked attribute). ‘Gender has been mainly responsible for assigning a particular place to women in society’ (Espinosa, 2022, pp. 111). Lagarde (2015) states that:

‘the condition of women is constituted by the set of relations of production, reproduction and all the other vital relations in which women are immersed independently of their will and consciousness, and by the ways in which they participate in them; by the political and legal institutions that contain them and the norms; and by the conceptions of the world that define and interpret them’ (pp-87-88).

We are given a gender according to our sex at birth, we are formed according to it, we are taught what it means to be a man or a woman and how to relate to each other, and it is this association that makes us believe that these are natural characteristics, that they are developed by the sex into which we are born and, therefore, ‘to be expected’. But it is culture that establishes ideals that define what is masculine and feminine, through regulations and symbolic representations that individuals internalise in order to become what is considered to be a man or a woman.

In contrast, Simone de Beauvoir argues that, if biological differences between men and women are annulled, all others are arbitrary cultural constructs that are used to reinforce the patriarchal system, understanding it as the ‘generic social order of power, based on a mode of domination whose paradigm is the male’ (Espinosa, 2022, pp. 106). Patriarchy is shown as one of the historical spaces of male power that manifests itself in different social spheres. Lender (1985) in Espinosa (2022), postulates that there are three main principles to understand patriarchy:

- Sexual asymmetry: distribution of different tasks and roles to men and women.
- Divine design: women were divinely endowed with a biological function different from that of men.
- Male superiority: men are given a natural superiority over women.

We can recognise that gender, as a category of analysis, is not natural (but naturalised), it obeys an active construction of individuals based on the intelligible dimensions offered by culture, which comes to show historical and social variations. However, it is not a stable condition; it is subject to change according to people's life experience (Flores and Contreras, 2021).

From this construction, patriarchal societies have historically assigned women a secondary role, hierarchically subordinated to men, based on ideas of gender and even considered as natural. Through gender, a culture is established that defines the roles of each of the subjects that make up society, based on the dichotomy of what it means to be a man or a woman. Roles that generate conditions of inequality, as they materialise in different ways:

- There is a generic division of work and life as a whole, based on the classifying and specialising valuation by sex.

- There is a gendered division of social spaces; production-reproduction, creation-procreation, public-private, personal-political, as well as of time and spaces.
- Existence of private ownership of things, in particular of people.
- Antagonistic class relations.
- The existence of hierarchical forms, relations, structures and institutions of power and authoritarian domination based on the expropriation of some groups from others.
- Because of the definition of women's social being around an expropriated, procreative or erotic sexuality, structured around their body-for-others (Lagarde, 2015, pp. 101).

The slow changes in unequal gender relations are due to the operation of this system of symbolic exchanges. This symbolic order is framed by biological nature, which is itself a naturalised social construction. Play is one of the ways in which the collective imaginary of being a woman or a man is reproduced. During play, worlds are created, often constructed from the everyday. Play is a space for symbolic recreation of the world and it is through play that gender roles are learnt and reproduced, girls grow up with this experience of motherhood and care for others and the renunciation of women for others.

Girls, from birth and even earlier, female human beings are expected and received, historically, with a destiny. Girls are born mothers and would be so until death independently of the material realisation of progeny.

The preparation for motherhood is theoretical, but it extends to the concrete world: the girl is the mother of her doll in the play space, through play the girl learns to be a mother, she applies the acquired knowledge directly. She experiences feelings, attitudes and forms of behaviour typical of a mother and at the same time she is the mother of her doll as she would like her mother to be with her (Lagarde, 2015, pp. 304).

From early education, boys and girls play very different games, from the choice of toys and games such as the representation of characters (symbolic play). González and Rodríguez (2020) highlight that gender segregation begins to be established in early childhood education, when boys and girls begin to choose their peers for games, so that they play separately and at different things.

For girls, their play practices are marked by domestic, care and beauty, while for boys they reflect power, competitiveness and independence. Likewise, as for the use that both make of the materials, the girls dedicate themselves to representing the roles of mothers, babies and princesses, valuing physical beauty, using the resources of the construction corner (bars) as kitchen utensils. Boys, on the other hand, prefer to be superheroes, monsters and gunslingers, modifying the conventional uses of the corner materials into drums, capes and cars. They also point out that children prefer to play sports such as football in the playground (González and Rodríguez 2020, pp. 127).

Identification with gender roles takes place from the earliest stages of life, where people are exposed to different types of games and/or toys according to gender, generating ideas about what it means to be a man or a woman in the social space they share. Play, then, takes on great importance in the construction of diverse representations, as it is an essential activity in the first stages of life with social and cultural components that are framed during the following stages, as they take on greater complexity and meaning over time, since boys and girls live the role in a concrete and symbolic way, preparing themselves for their actions in adult life.

Children naturally represent everyday issues, family and school relationships, the ways of being and acting of the adults around them and of their peers, as well as the identities attributed to being male and female, which even today still show inequalities. 'Through these representations they put into practice their social knowledge, their schemes about the world and contrast them with their playmates, be they peers or adults' (Lobato, 2005, pp. 125).

One of the places with the most free interaction in the school space is the playground. The playground, like any other space, is not neutral and its use is a system of power reproduction. ‘The playground is a physical space of struggle and conquest, which manifests and contributes to the perpetuation of gender stereotypes’. Boys have been allowed to invade the space and claim it with their dominant body posture and verbal assertiveness, while girls, in the socially and culturally assumed representations of play, have been educated to accept the spatial limitations and tolerate the frequent interruptions, displacing their leisure to the periphery of the playground, an aspect that has repercussions on the leisure opportunities of female students (Zapatero, Ayuso, Ramírez, Rocu and Navajas, 2021, pp. 246).

Individuals, from childhood onwards, internalise and learn gender-related behaviours. This phenomenon occurs mainly in childhood and the first part of adolescence, where minors generally do not have the tools to cope with the stereotypical bombardment of their environment, in addition to the fact that they are more sensitive in terms of their personal definition and are in a constant search for approval.

In the analysis by Zapatero et al. (2021), barriers to play were found between the ages of 10 and 12, in relation to what to play, where to play or with whom to play. In the case of boys, conflicts related to winning in ball sports were expressed, as well as conflicts with adults who interrupt the children's play. Girls, on the other hand, stated that they like to play ball sports, but these spaces were dominated by boys, who did not allow them to play or, if they did, they did not feel they were really included, except in the presence of teachers who guided the activities.

Rocha, 2009, in Flores and Contreras (2021) takes up the theory of social learning developed by Bandura, in order to explain the social burden and its value on the individual, where it is stated that:

People learn to be masculine or feminine through communication and observation of their environment (father, mother, friends, media, among others). The learning process, given from such interactions, then allows children to internalise and develop ‘the behaviours and characteristics that are associated with masculinity and femininity and as they grow up, they continue to imitate those behaviours that lead to effective communication and exchange with others’.

In contrast, as part of the observations made by Lobato (2005), there are accentuated differences by gender during play, which are directed towards the reproduction of gender stereotypes, where girls direct the scripts of their games to themes related to the home, personal relationships, personal relationships and constantly enunciate caring behaviours, while boys' games are oriented towards action and aggressiveness. However, despite the fact that these stereotypical behaviours are reproduced, they are more often expressed in spaces of dominance for boys than in areas that seem to be for the interaction of both sexes, such as the playground; for example, in a little house, games about being a woman predominate, girls are seen playing at being a mother, taking care of the home, of their children and all the activities that are considered part of the space and, therefore, the consequent roles. It is worth noting that girls maintain an ethic of care, while boys promote patterns of aggressiveness, competitiveness and emotional repression, show little caring behaviour and, when they do appear, they are rigid or show discomfort or mockery.

According to Warren, caring is not a specific activity, it should not be sexed, nor is it reduced to physical, face-to-face acts; it is a universal ethical-psychological skill. It involves being affected by and interested in one's surroundings, i.e. seeing beyond the individual. Caring consists in the ability to feel, to know, to value with love the differences in oneself and in the other, be it another human being or nature. It is a loving capacity that allows one to see and act appropriately in different spaces, and therefore would imply breaking with dynamics of inequality, as it is more linked to justice, rights, duties, norms and their very utility. For Warren, this implies the development of rational and emotional intelligence. Both reason and emotion let us know that we are united, through the cultivation of care, intellect and emotion let us know that there is an ‘equality among the living’ (Sagols, 2018).

It should be emphasised that, in the current Mexican context, women are still trained more in a caring environment, due to the social and cultural delimitation of their role in the world. However, this is not an element that really excludes men, as a joint collaboration is required for the creation of scenarios of equality.

Through a feminist framework, the biological determinism that repeatedly and with renewed discourse sustains the theories that associate men with culture and women with nature is rejected. Aspects that Simone de Beauvoir takes up again when conceptualising the idea of gender and how this influences the way in which women are socially constructed. ‘A woman is not born, she is made’ and in this sense we can also project the deconstruction of being a woman based on the recognition and reinterpretation of reality, experiences and desires that one has as a human being (Montero, 2006).

As part of this feminist line, the gender perspective is defined as a scientific, analytical and political vision that aims to contribute to the subjective and social construction of a new configuration based on the re-signification of history, society, culture and politics from women and with women. Lagarde M. (1996) states:

‘The substantive questions that arise in this field of knowledge are: To what extent does the patriarchal organisation of the world and its correlative feminine and masculine conditions facilitate and prevent women and men from satisfying their vital needs and realising their aspirations and the meaning of life?’.

The gender perspective favours a critical analysis of reality in order to transform it. It is about creating new constructions of meaning so that men and women visualise their masculinity and femininity through non-hierarchical and non-discriminatory links. The problem with the acceptance of this perspective is that gender norms are structured in everyday life. It becomes indisputable, for society, what it means to be a man or a woman, the way of relating, the duties and prohibitions for women because they are women or men because they are men. Aspects that generate crises when they come into contact with different proposals.

Having a gender perspective makes it possible to express the aspirations of women and their actions to get out of alienation in order to act as a being-for-itself and, in doing so, to confront oppression, improve their living conditions, take care of themselves and thus become the protagonist of their own lives (Lagarde, 1996). Furthermore, it considers the need for man to free himself from this condition of domination, which is also captivity for him, so that constructing other ways of being and doing becomes relevant today.

It is therefore worth asking to what extent the construction of the female condition prevents the satisfaction of vital needs and desires in female university students, and to value the role of play as a space for reflection, in order to identify situations of violence that could be naturalised, in such a way that progress is made towards the deconstruction of violent spaces from the recognition of the condition of domination itself and the search for emancipation for the struggle for gender equality.

Chapter IV. Stories of joyful experiences. Methodology

In order to study the game it is necessary to contemplate the player, it is not the activity itself, it is the meaning that the player gives it, such as the implications, sensations and enjoyment of the body that exists at the moment of playing, the game exists in the person and therefore it is necessary to account for what happens during the game and to know why it is played. It is also intended to find out what kind of emotions are developed during and at the end of the game and the gender structures that may be present when choosing what and how to play. The research objectives are stated below:

General objective

To understand the tendencies of playful or non-playful play in university students, in order to provide a definition of play and its link to emotions and gender relations.

Specific objectives

- To define the concept of play in students.
- To describe current play practices.
- To analyse the trends of playful and/or non-playful play.
- To analyse the relationship between play, emotions and gender relations.

These research objectives were proposed as an exploratory approach to the phenomenon of play, because there are a series of preconceptions that point to traditional gender roles of an adult-centred culture and emotions that are still not adequately managed when relating to oneself and others. By making a general x-ray of the way in which the game is structured, it was possible to break down the cultural and psychosocial aspects that respond to these major themes: gender and emotions.

Descriptive research and its scope

The research work consisted of describing and explaining the play of university students. The type of research was descriptive, defining in detail the activities they call play and what they play. The main thing was to specify what can produce enjoyment, what is free and spontaneous. The descriptive type of research sought to respond to the experience of play, that is, to the properties of how the phenomenon of play manifests itself.

The description sought to respond to the students' condition of complexity, that is, to the bio-socio-cultural, from the point of view of how they play and where they play. As Bunge (1996) mentions, sciences based on description have the purpose of knowing the properties, the place where it develops, the configuration, the parts that compose it and how they interrelate with each other. This implied the following:

Biological: life experience that was to recover the subjective perception of joy, of those sensations, which are associated with the game, the emotions that are detonated at the moment of playing.

Social: the construction of freedom, spontaneity from personal history, from those moments that marked life from childhood to the present day. The idea of play and how and where it is played in social spaces.

Cultural: definition of play in childhood and the games experienced. Definition of play today and play in adult life and the social barriers to play, and how these definitions create gender-differentiated cultural patterns.

The description of play activities and the students' definition of play sought to be based on complexity, on interactions of meaning with everyday life, on the connection between experiences and history, on the contradictions of the world and life itself.

The scope of this type of research is that we can recognise the current characteristics of play activities in university students who have chosen to become teachers in upper secondary and higher education. The definitions of play are framed in childhood as a source of learning and socialisation for adult life, but there is no conceptualisation as such of adult life, in addition to the fact that they are definitions that are contextualised in a century prior to the one we live in, in which technology, the media and violence were not common and recurrent contexts. A descriptive research allowed to expose how the game is presented today and how it is defined from the own experience in a specific group of young students, as well as the presence of gaming tendencies according to gender.

Through the description of play as an activity, the aim is to explore what emotions the students experience through the interaction between themselves and what is perceived from the perspective of the teacher who carries out the activity. The aim is to recognise what kind of emotions they express, how they express them and, above all, to recognise their attitude towards themselves and their playmates. How they react to the availability of the game and through which activities they try to hide these emotions.

Study population: university students

University students share a common element which is the use of time inside and outside the university. It is worth mentioning that there are students who take on the responsibility of primary caregivers, as well as working to support their studies, which makes their time even more crowded for rest and academic responsibilities.

The students have school hours of 7 am and 7 pm, they spend most of the day at school, even without having time for meals and rest between classes, they live with a full timetable. There are semesters when they have to take elective subjects and this means that they spend more time at school. When they finish their classes, students who work spend their afternoons working, and they do their homework in the evenings or between classes. It is a real condition that there is little time for recreation or play.

Out-of-school time, either in the evenings or on weekends, little or no time is devoted to recreational reading, or to participation in cultural events due to cost and time constraints. There are those who pursue hobbies such as playing instruments, belonging to a sports team, or dance groups. Some say they enjoy walking, cycling, walking with pets, dancing, although they do not always do so due to lack of time. They spend a considerable amount of time on social networks, on average 2 hours a day.

During 2023, research was conducted at the Faculty of Natural Sciences of the Autonomous University of Querétaro, with the aim of identifying factors of food vulnerability and food insecurity in the population, however, the research yielded relevant data on the use of time. 40.2% of those surveyed indicated that on average they spend between 2 and 3 hours a day on transport, while 32.8% spend between 1 minute and 1 hour, 17.2% spend more than 3 hours, and 9.8% did not answer. In addition, they report not having established times for activities outside of academic activities, which translates into 44.2% of the population claiming 'lack of time' for meal times, as only 33.6% report having established times for this. In terms of the demographics of the participants, there was a greater presence of students aged 23 and of the female sex ([Hernández et al., 2023](#)).

Subsequently, in an approach carried out in the Faculty of Computer Science, the same problem was found with reference to time, since a considerable proportion of students have limited time to consume their food during school hours. In addition to the fact that 61.3% sleep 6 hours or less, which is less than the recommended time for adults of 7 to 9 hours according to the NIH (2022), 37.3% of the total number of interviewees sleep around 7-8 hours, with a minimum percentage of 1.3% sleeping more than 9 hours, therefore, only 38.6% of the interviewees sleep the recommended time ([Hernández et al., 2024](#)).

University life is characterised as a stage of changes and modifications in lifestyle, and there are multiple factors that contribute to the fact that these changes are not always the most appropriate, for example, long study and/or transport days, home care activities and work mean that university students do not have enough time to eat properly, and to engage in leisure, recreation and self-care activities.

In the case of the students of the Faculty of Languages and Literature, it was found that it takes them approximately two hours to travel from home to the campus, in addition to the number of hours they have for classes, and this depends on the subjects taken by the student; they generally take 7 to 8 subjects and this means that they have classes on campus for 7 to 8 hours a day. This is in addition to the return home, which would be another two hours. This is due to the fact that the Faculty of Languages and Literature is located in the Airport Campus, outside the central area of the city of Querétaro. The student community of this faculty is relatively small compared to other faculties, which have a student population that can double or triple. Due to the long school days, students eat between classes in order to complete their classes. In addition to the shortage of time, the Airport Campus does not have green areas that allow for interaction between the students of the Faculty, as well as interaction between students from other educational programmes belonging to other faculties that take classes at the Airport Campus. Taking into account all of the above characteristics, it is very rare to see the students of the Faculty of Languages and Literature sharing in recreational activities that allow them to live together, play and interact in order to reduce the stress of the students' daily lives, as well as a way of helping them to manage their emotions through recreational activities.

Finally, university students live a saturation of time due to school, family and work commitments, added to the fact that they do not always have living conditions that allow for the integral development of the person, due to their personal care habits and time management, few experiences of free time, few cultural activities, there is no distribution of time that allows them to rest, enjoy their free time and time for study, they live an imbalance of their social and care time in an integral way.

Method, techniques and instruments

In order to study the play activities, the phenomenological and hermeneutic method was necessary to describe and interpret the subjective experience of playing; it was a way of recovering the playful memory, bringing the experience of playing to the present. Phenomenology is the investigation of life experiences, it is the search for the inner things that give meaning to existence and sustain everyday activities. Heidegger (2014) defines phenomenology as that which is shown, brought to light, made visible in itself, and shown in itself and by itself in various ways. From a phenomenological method students can recognise their own existence, name and show their ideas, feelings and practices that give meaning to life, to be a being in the world and with the world; this being the possibility to unveil the complex fabric of the everyday of the subject and to describe the meaning he gives to play and what he plays, as well as to recover any playful memory that allows him to define the game by the experience of the past that gives meaning to the game in the present.

Phenomenology gathers experience, hermeneutics is the possibility of reorganising ideas in order to understand and give a reason for how the subject assimilates the idea of play in his daily life and why he lives it this way. Heidegger (2014) mentions that interpretation consists in perceiving how something is as something, it explains the why of things, in the development for the projection in the world. To understand the being, it is necessary to start from the characterisation and the possibility of being as a project from the freedom of choice, it is to identify the social conditions, as well as the biography and the context of the subject, were indispensable to understand how he feels and lives the game.

Life stories as a recovery of playful memory

The objective of the research is to describe the play activities based on the definition of play and how it has accompanied the lives of the students, hence the need to tell the personal story of play, which is why narrative techniques such as the life story and the life line were used. As well as the observation of the game in the classroom.

The life story consists of a biographical narration that the person makes of his or her own life, recounts his or her experiences, it is the experience of his or her life, in which the most important aspects are highlighted (Moriña: 2017). The technique sought that the students, from their own voice, make reference to the times of childhood play and the present, from the context, the sensations of the body, the people involved at the time of playing, bringing to today what the game was in past stages, how it was experienced.

The aim of narrating life passages was to value the past from the present and to give an account of how ideas of play and how and where to play were constructed. A lifeline was used, which was a graphic representation of the past and present of the history of play in the person's life, highlighting the definition of play and games according to important chronological moments in personal life (Moriña: 2017). The lifeline was a way of graphically complementing the life story, and this life story as a recovery of the playful memory (Figure 2).

Box 2

Timeline of play in my life...

I was born on the day ____ of the month of _____ of the year ____ and I'm going to remember the most important moments of my life about my gaming experiences.

	Play Define from your experience what we understand by play at this stage of your life.	Playing Experience Describe your playing experiences, remember how you felt while playing, the emotions, feelings, dreams, desires, etc.	Toys and play Mention your favorite play and toys that you remember by stage of life.
CHILDHOOD			
ELEMENTARY			
MIDDLE SCHOOL			
HIGH SCHOOL			
TODAY			

FINALLY: Have you stopped playing at any stage in your life? At which stage? What are the reasons why you stopped playing?

Figure 2

Lifeline on the game

Source: *Own elaboration*

External and participant observation

In order to collect information in situ, participant observation was carried out, it was necessary to be in the natural space where the play events take place. From the observation it was possible to obtain a definition of play, ways of playing and types of play. For this purpose, there were moments of internal participant observation, i.e. playing with the group, spending free time together and taking on the role of the player, and at other times observing without interfering with or modifying the playing time in order to take a picture of each moment of the game and to record the forms of play and the game (Girardi, 2011).

Instruments

The instruments used were: a) field diary and b) an interview script: 1) childhood and concept of play, 2) play activities, 3) play throughout life and the most significant moments, 4) the definition of play today and play activities. The questions directed and supported to externalise, underpin, recall and recapitulate the search for meaning and to show the meaning of existence. The big central themes were the pretext for the appropriation of one's own life and to evoke the important moments of life. The script was the means to recover life as a personal narrative, that particular vision of the world (Girardi, 2011). The field diary for the records in the internal participant and external observation.

Chapter V: The current situation of the game: empirical experience with young university students

The following is a general description of the students' play memory, games and ways of playing, like an X-ray that allowed us to identify emotions and gender situations, which will be addressed in later sections. What follows are generalities that focus on the social issue of memory and what we play today. Play has a definition and a lived experience in the students' playful memories. In the first years of schooling, play was fun, the use of imagination to create a custom-made world, which awakened feelings of joy, euphoria, freedom, and the experience of being perfect, of discovering the world through curiosity, of achieving everything one wanted, of being with people who loved you and loved each other, any object was a toy and fun. The sad experiences were not being joined in the game, or when the game was about fighting and getting beaten up, that generated stress, fear and dislike. In the years corresponding to secondary and high school, the game became absent, because one was no longer a child to play, it was embarrassing to play, and school took up all the time. The only time left was at the weekend, the excitement of playing was gone, now it was video games and social networks that occupied the space for playing.

The entrance to university modified the game activities, now it is played for distraction, the game is everything that de-stresses and disperses to rest from the demands of school. There are those who consider that there is no game, only sport, partying or the virtual world, it is a time to show others what one is and can do, to talk, laugh, rest and the sensations that remain are relaxation. There is a shared feeling that there is no emotion or spark when playing, because one seeks to be professional, and also that one is afraid of being exposed and that one only plays with people one trusts a lot.

Playing moments in the university playground

In order to present the results of the observation of the play activities of the university students, three moments will be presented: the beginning of the play, during the play and at the end of the play.

1. The beginning of the game

The game time starts from the moment of moving out of the classroom, and it is done between comments about past or upcoming classes, answering messages or even calls, comments about how tired we are, about the heat or the cold, and it is also done slowly, dragging tables, with a certain tiredness that can be discouragement. Following this, the moment to start playing is presented with two variants: 1) Indication: today we are going to start playing with..., or 2) Invitation: who would like to play...? would you like to play..., the answers at the beginning are diverse, when it is an indication, expressions like the following can be heard: Oh no, I don't like that, I feel bad to do that, it's too hard, that's no fun, their bodies have their hands in their bags, or they play with their mobile phones, they move away from the group, they sit paying little attention to the indications. When it is by invitation, do they want to play? it depends! and their body opens from the circle, do they want to play with us? I don't know! what are we going to play? then the game is explained to them and there can be reactions of no, not like that, we'd better change the rules! Sometimes the rules of the game have to be explained several times because they are not clear, they are not liked, which leads to 'calis' to find out how to play the game.

Some strategies to motivate the game are: whoever arrives first wins, whoever accumulates the most points wins, we are going to give a prize to whoever finishes first, and this motivates the instructions, as well as phrases such as: what are we going to win? We are always the best! These kinds of invitations lead to choosing who to play with, to concentrate on the starting moment that invites competition. When there are no such motivations, everything flows slowly and sometimes with discouragement.

2. Moment of play

Once the game starts, several situations occur: a) the game is a pretext for aggression, contact is the justification to hit or to express aggressive words such as 'you are disgusting', 'you are clumsy, you always throw the ball and we lose', to play is to feed the fissures in the group. Other reactions are indifference to play, there is no involvement, one way of expressing this is a slow, listless body that does the minimum necessary to be there.

For example, there is a circuit to complete, and a team does it slowly, even with phrases like ‘we don't care what time we get there’, or that at a given moment someone says: ‘I don't want to play anymore, I don't like your game’. At other times it can be about involving everyone in the game and suspending any negative emotions such as fear, anger, mistrust and enjoying the process. Involvement in the game has tendencies, for example, they will construct a story with the first three words they see in a newspaper, and from that come out stories of violence, also the players always ask if they are playing the game as it should be, is this how I have to do it, is this what you want? They can also play at every moment and negotiate the rules of the game as situations arise.

3. Ending the game

The game can end because they are physically tired from running or fidgeting, but with smiles and happy looks, or because they are angry and no longer want to respect the rules of the game, end because there was aggression such as pulling each other, or not recognising the authority of the person directing the game. The rules of the game mediate the moment, but when the game is over, it lends itself to imposing oneself on the other if one has won the game or playing the role of victim if one has lost and the rivalry has increased. In other endings, they come to be grateful for the moment lived, because they played a childhood game, because they enjoyed the activities, they end up making a parenthesis of the daily life to recognise themselves as players committed to the game.

Games played by university students

To the question ‘What games do university students play? There are competitive games, traditional games, board games, and to a lesser extent, games of artistic expression and co-operation.

- Competitive games

Competition such as completing circuits, rallies, demonstrating team skills such as completing a circuit of different challenges, such as blowing up or popping balloons, completing a series, doing a rally, playing Fut Beis, recognising the song and singing it first, meeting challenges such as making a pyramid before everyone else. When they play these games there are different results, one that when it is a regulated game like Fut Beis, they get tired of playing because of the rules: I'm tired, I can't throw the ball where I want, Fulana runs a lot and we can't hit it! The rules end up boring the participants. When it is a game that invites to reproduce the choreography or sing something already known, it is one of the games that occupies more time, they want to continue singing, another one! Play songs from...! I enjoy singing and dancing to the familiar, such as Disney songs. When it is a competition to do it first, for example: bring a cup, bring things and make a line, in which there are no rules, but only the speed and agility of the players, it is one of the games I like the most, because they run, shout, go as far as they have to go, agree, collaborate, and don't want to finish the game, and when it ends, they do it because they are tired.

- Traditional

It seems that they like to run, move their bodies, sing, dance and for this the traditional games are an option, like playing ‘Listones’ the round of ‘El lobo’, running with ‘Los encantados o Las Traes’, ‘El avión’, ‘Stop’, ‘La cuerda’ these games make them talk about the rules, agree on how to play, who goes out or comes in, these games make them get lost in time and fun because they run, shout, ask for another chance, sing ‘Lobo, lobo estás ahí?’ ‘and who is the wolf responds with voices, makes grimaces of putting on his boots or yawning, and looks at who he can chase for being the slowest, so they chase each other and run screaming from the excitement of being chased. This play time is short, because they show tiredness from running, cough, fidget and prefer to change games. They stop playing because they are tired, not because they are bored.

- Board games

In board games, they play traditional games such as The Lottery, Snakes and Ladders, Timbiriche, Cat, as well as Marathon, Monopoly, Pintamonos, Cards, Guess Who, in board games they like to think about strategy, they laugh at the decisions made by the other, they keep silent to think about the strategy, while the other player hurries to play. They are games to which they dedicate time because first they look for someone to play with, then they organise the space, the boards, check the instructions, agree on the turns and then play. They get tired quickly when they have to do calculations, or are general knowledge. They can laugh at not knowing anything or at winning, at getting excited, they get bored when a game requires them to concentrate.

- Artistic expressions

These games range from constructing a story with single words and then acting out the play, dancing to various musical rhythms, hand-painting a mural or various objects from listening to music or imagining characters. These types of artistic activities do not cause emotion or evident commitment because they are self-conscious about acting, or what they construct is based on what is already there, e.g. painting on a wall or a mural.

For example: painting on a mural with flowers, film characters, hearts, emoticons, if they are going to create a story, it is to reproduce existing patterns of gender violence, economic success, forms of coexistence in inequality, artistic expression remains only a model of activity and resources, but the result is the reproduction of the known world, or making object or shadow theatre is from known stories such as Little Red Riding Hood, with adaptations to the modern world.

Chapter VI: Between the ludic and the non-ludic

The understanding of the students' play tendencies led to questions about the diverse experiences of play and how they shape practices that made it possible to identify the tendencies not only in terms of the forms of play, but also in terms of the meaning of play. Play practices are structured by three elements: 1) a personal definition of what play is and its purpose, 2) a series of emotions that are triggered by the invitation to play, during play and after play, and 3) the actions that give shape to the forms of play. These elements shape the practice of play and its tendencies in university students.

This analysis of play based on three elements allows us to reconstruct the vision of complexity proposed in the methodology, recognising and analysing the emotions that come into play when playing was a contribution to understanding the presence or absence of play in university students, from the sphere of culture it offers the possibility of reconstructing the idea of play, as well as everything, and finally and at the same time these tendencies allowed us to recognise the culture of adultcentrism that will later be analysed from a gender perspective.

The definition of play has a temporal character, in childhood playing was having fun and the aim was only to play for the sake of playing, there is no thought of making time but simply living with or without toys, the simple pleasure of being makes play life itself, as Moreno (2005) mentions, when he states that in childhood what matters 'is not the result but the exercise' (p. 117). Undoubtedly, play with family, friends, schoolmates is a fertile space for affection, in which play is protection and feeling loved. Play as an end in itself is triggered by the joy, curiosity, and love that moves in that moment, therefore the movement of the body and the creativity to use the environment make play the favourite time of childhood.

With the passing of time and schooling, play plays a less and less present role in the life of the infant and adolescent, the role of education as a schooling process is the socialisation of culture translated into knowledge, skills, values, language, feelings that achieve the introduction and belonging to a human group, with the aim of being able to reproduce this world through work as an adult (Heller, 1977 and Palomares, 2003). Teaching adult life is characterised by work and the denial of play, which is why in adolescence people feel ashamed to play because that is for children, and regulated play appears as physical activity or sport, which appears in schools and which will be the only space and time for play for the person. Physical education will play an important role, as it is the closest thing to the experiences of free and spontaneous play in childhood.

In adolescence, which more or less corresponds to the entrance to secondary and high school, the play of childhood disappears to enter the world of digital and sporting activity. The definition of play is a free time activity and its purpose is to 'pass the time', a break from school obligations. Emotions are multiple, ranging from fear of competing and not wanting to feel pain when they had to fight or hit, rejection of the game because it is no longer exciting, sadness because 'there is no spark', for others it was feeling adrenaline for the competition, others that adrenaline is for 'feeling that I was the best when I won'.

The school is the one who sustains these spaces, for example 'I played more than anything to fulfil the subject, it was not so much fun' is the experience of one student, for others the experience was to fulfil the subject but it offered a pleasant emotion because 'it was a moment in which I lived with my classmates and I laughed'. From these accounts, there are elements to highlight school socialisation and the need to be with others in a pleasant way.

School in secondary and high school offers a space for regulated play as part of schooling, educating in forms of regulated interaction, competition, performance and the cultivation of specific physical skills (Martínez, 2022, p. 44). 44), hence the experience is different because it requires measurement and contrast in relation to the other, it is a means of social validation, and focuses on the result rather than the process, playing is different because the attention is on the process, it adapts to the experience of those who play, and only seeks to get the best out of themselves, playing is learning without penalties, sporting activity is performance, competition and penalisation, hence the moment of play is losing 'sparkle' for some people, it is a time of rationalisation of the use of the body.

Despite the experience, which is not always pleasant, it makes it possible to meet with others, because we are eminently social and require dialogue with the other, to subjectify ourselves from madness, poetry, passion, art, complicity in sharing dreams and emotions, hopes, sport is a pretext to come together again from the fun of the game, the complexity of being requires not only to educate reason but also the subjective, and the school has the obligation to educate in the multiple facets of the human (Morin, 2015, p. 57). The criticism of school is the very adult-centric ways in which it educates, regulated play is a way of assuming adult life in work spaces, as well as internalising that play is free time and that what comes first is productivity, ideas that are fed again with the solitary games of video games, one more way of being in competition and learning to win as a form of social prestige.

One way of being with family or friends is to spend time playing board games, other more practical games such as skateboard, bicycle, games and toys for more adult people and which help concentration, memory, strategy, imagination, contribute to solving problems, elaborate strategies, undoubtedly offer possibilities for socialisation, festive encounters, but the use of the body and the toy is modified as it is played with known circles such as family and friends or in regulated spaces such as school.

The stage of adolescence is complex to approach, as they are not children or young people, and the spaces for this stage do not exist, in the stories and interviews there is not much data on spaces for recreation and play, as they are children's parks or for adults, in an adult-centric society, entertainment is more associated with consumption and recreational spaces for adults such as bars, casinos, gyms, etc., the most important thing is that the children do not have the possibility of socialising, of having fun, but they do not have the possibility of socialising, of having fun, The issue of play is not only about activities, but also about spaces and interests proper to the age, what is present is that play, despite the limitations, is present at school and in the family, but already with a tendency to boredom and the loss of the sense of playing; In addition to the contexts of modernity that also add to the isolation, digitalisation and competition in life.

This is the playful memory with which young university students arrive in classrooms and school spaces. For young people, the definition of play is a leisure activity, which has been previously internalised, and its purpose is to provide relaxation, fun and moments of peace. The activities that they call play are sports, going out, partying, fashion, social networks, and although they were not so explicit, sexual games and vices are part of the activities that they have as play, and it is a mirror game of adult life. The concept of play and its purpose takes second place in life and has a utilitarian purpose in order to achieve physical well-being. This is an indicator of adultcentrism in educational processes and school spaces because play is devalued as a practice that has an end in itself and the productive is valued, which is why play practices are so little valued and as a daily practice in the search for a greater good.

Trends in play

In order to understand the tendencies of play, it is necessary to thread together the parts of the play process, i.e. to reconstruct the beginnings, the moment of play and the end. The experience of playing begins with the invitation to play, and here begins the adventure of responding to the need for fun, which is to assume the commitment of 'as if' and is the door to playfulness, the opposite is the case when there is doubt or no desire to play, because daily life is left without the possibility of playing and responding to the desire to play.

In a classroom space, in the playground or corridor, play can begin as an indication or invitation, a 'today we are going to play' or 'do you want to play' or 'let's play' as a provocation or invitation usually have the same answers: oh no, it depends, I don't like that, I don't know, they need to hear what the game is about and what being in the game implies, and from there they make the decision on how to get involved in the game. Before playing there is some speculation and it is not easy to assume the commitment, because playing implies: concentration, decisions, commitment, exposing oneself in front of the other, Huizinga (2022) speaks that playing is to assume an 'as if', Moreno (2005) will argue that to play requires confidence and self-confidence, in short, playing requires decision, commitment and confidence, of positive emotions to give oneself.

The invitation to play is not echoed, because of the space, the devaluation of the game and the people who invite to play, from this first moment the game has a non-playful tendency, for two reasons: 1) because the invitation does not echo a need for fun, 2) because there is no attitude to face uncertainty. An invitation to play should awaken a desire to experience pleasurable emotions, to let oneself be carried away by surprise, the uncertainty of what is to come, a desire to move and let oneself go, to throw oneself into joy, that is, to stand up to reality from imagination and fantasy and letting go of the control of the rational to respond to challenges from creativity, spontaneity and good humour (Jiménez, 2007, p.27). It is multifactorial that the playful attitude.

It goes from the wear and tear of human relationships, a context of generalised violence, a modernity that exacerbates the individual, the tiredness of daily life, and not being the master of oneself to make decisions, in the face of which the response is mistrust, a tendency is to start the game being non-playful, there is an environment and context that reproduces an adult-centred culture of obedience, and obedience for reward, that is, whoever arrives first, the first, whoever has more points, etc., feeling in competition can detonate the desire to play, which in the end ends up in manifestations of domination, hierarchisation or exclusion, which is what characterises adult-centred play, practices that are not very humanising.

Play development: between spoilsport and engagement

If we understand play as the search for emotions of pleasure, aggression can be playful for those who understand it as a way of survival or to gain a place in the world, but from an educational point of view, these are not playful practices, The problem lies in the effects and consequences for the people involved, the game, instead of weaving broken ties, makes the damage greater. Playing to harm is one way of being a 'killjoy', because I don't believe in your game.

Another way of being a spoilsport is not taking on the game to the full, it is playing intermittently, I am there but I am not, I put myself on the starting base but I don't run, leaving a team in the ambivalence or frustration of not getting the best out of itself or in the complicity of spoiling the party of the game. The 'party pooper' does not assume the commitment of the 'like yes', but if we go back to the origin and nature of the game, this is born when the person has a need to share himself in his sorrows and joys, to celebrate life (Paredes, 2003, p. 30), in this sense Bally (1973), expresses that man, generic sense, is called to mature, to transcend from his finitude, to transform the known by means of his reason, to go beyond his physical need, to build a moral order (p. 90), the human is to reach the human being, to reach the human being, to reach the human being (p. 90), to reach the human being (p. 90). 90), the human is to reach beauty in coexistence, and play is this expression, from an educational vision, play is a mirror of the degrees of humanisation, and from the complexity, play is the possibility of recognising the human condition, the need to transcend in learning to live. Play should be a way to widen the horizon of humanisation, but in everyday life it mirrors the limitation of reaching this utopia. The killjoy is not playful.

In other situations the activity may seem fun, it causes involvement but during the journey it is only a reproduction of an adult-centric culture, reproducing common patterns in their everyday life, resorting to known and existing ways to express themselves as the lyrics and choreography of the songs, when asked to create the new, they return to the known, and that familiar is abundant in inequality, aggressiveness, gender roles, such as children's stories, fashionable music and associating the feminine with unhealthy jealousy and the masculine with irrational strength, as well as the constant search for approval or doing the right thing when playing are constants that speak of the lack of playfulness that exists in these university youth groups. Play loses all its magic of being happy, free, spontaneous, creative, because during the process of schooling the reproduction of patterns is sought, it is a contradiction because fun is present, a fun that takes away from the everyday, but at the same time returns to the everyday when laughter or common sense or the absence of a sense of humour accompanies these games. There is no creativity to tell life from other possibilities because what is known, in a way, offers benefits such as not losing the course that has been known up to now.

In a world of tired young people it is also not possible to be playful because there is not enough energy to engage in the act of playing. An example of this are the regulated games, such as Futbeis, which are games that begin with knowledge of the rules, but someone makes a mistake or plays outside the rules, and this leads to a rethinking and dialogue about the rules, and the game does not progress because of the excess of rules. Several things reflect these attitudes, for example, the botch is to assume the how yes, because you have to score points, but also the over bureaucratisation of life, rules that contain or put limits to others and to oneself, but the game ends up dying because of the excess of rules or the rule itself for the control of the body and thought at the moment of playing, mirror of the bureaucratisation of the social world and at the same time of the need for limits in a chaotic world.

Another important aspect is that the game ends up being boring because they feel that: ‘the rules do not give me the creativity to play’ this killing of creativity is associated to a tiredness of living under the rules, they get bored of the school setting guidelines even for being inside a classroom, of having a blackboard, of living at home with their parents with rules, [Han \(2023, p. 25\)](#) offers an analysis of the life of the children and their parents. 25) offers an analysis of everyday life in late modernity, i.e. in the oppression of exploitation, in the idea of performance, under the idea of more power, a society without limits, the students argued that they live exhausted by not having limits, for example they sleep late and bored of watching videos on TikToK, tiredness-boredom of always being on the net reading messages or watching videos, The tiredness is not from taking responsibility but from the overexposure to the digital world as an imperative to exist and from an impossibility to create, as a consequence there is an impossibility to contemplate the world, due to the fragmentation of modern life and an excessive preoccupation to be current in the material world. Hence, following a regimented game is boring, because there is no ability for concentration, contemplation and free surrender to the game. A tired person is not a master of himself, there is a stripping of the will. A group of tired young university students does not allow for free and generous dedication to play, to think of possibilities, strategies for play, to play within the limits to find freedom is not a possibility, because freedom is thought from the absence of commitment, and in these conditions there can be no playfulness, no possible human development, no full humanisation.

Playfulness as a search for the satisfaction of happiness in a liquid modernity, absent of social commitment, full of instantaneousness and competitiveness, is not enjoyment, but hedonism, ([Lipovetsky, 1994, p.23](#)) an individual search for pleasure is recognised, an erroneous search because it does not seek a greater good, but immediate satisfaction through distraction between reason, subjectivity and an ideal, a link with the other is no longer recognised, but neither is a commitment to oneself, hence the body as a space of relationship with oneself and the other disappears, hence the game can be very pleasurable for itself, but it is not binding or responsible with the other and with itself, this is also an obstacle for playfulness. It seems that in modernity, playfulness is fleeting and unstable and not very humanising and binding with others.

There are moments of play that are lived with an incredible freedom and playfulness that leads to the search for pleasure, but these moments are associated with the students' playful memory, for example, playing the wolf round, a student on learning that they were going to play “The wolf” said: it's true, we are going to play The wolf! His eyes were as round as saucers, his smile was his body moved like a child's and he sang as when he was a child, his face was one of enjoyment and he ran like never before when the wolf came out, it was him and his playful memories, the pleasure of moving his body for the sake of moving it, of singing for the sake of singing, at that moment the group made the ‘as if’ contract and the playfulness was present. In another moment of the game of fetching things and making a big line, with the slogan of doing it in one minute, the group ran, shouted, their bodies were as agile as never before, and at one point a student shouted: How far did we take the game of fetching things?

Because he noticed the chaos in the playground and the astonished look on the faces of the administrative staff, when he gave free rein to the congratulations, doubt and fear appeared to let out that energy that lives inside, in that free being to play without consequences, playfulness ends up being restricted because, in social beliefs, that only corresponds to childhood, and yes, because those classmates who did not play looked with astonished faces at the chaos in the playground, screams and people running around. Bringing out the playful self is not usual in youth.

The being is bio-psycho-social, playfulness includes these spheres, it is to satisfy the need to move positive energies of joy, imagination, to share affection and to be linked to the social world, when being playful offers a challenge to leave the expected and fear invades and limits this possibility, and of preferring to be a member of the group by reproducing the hegemonic forms, there is a fragmentation of the subject and the person needs to train to let satisfy their playful need. Playing for pure pleasure and being in the moment is a way of educating for humanisation, because it is there that we get to know the person in his or her complexity and in this knowledge it is possible to educate for a broader horizon, which is humanisation.

The fruits of play in modernity

Bally (1973) maintains that play is the maximum expression of freedom, because it is a decision that consists of embellishing life by means of self-control and seeking to widen the horizon of virtue. This is the same bet of humanist education (López-Calva, 2009), which proposes as the great utopia to learn to live, to walk to the new horizon of the human, a human who lives together with others, collaborating in a world with justice, Morin (2000), for his part, argues that teaching to live is to achieve wisdom, to move from information to knowledge and from there to wisdom, that people should have autonomy, compassion for others, face uncertainty, and finally we play to appropriate the world, so that at the end of the game we should have advanced degrees of humanisation. If there is no desire to beautify life it is hardly possible to humanise existence, not letting go of the emotions of anger and mistrust, being the spoilsport leads to ending the game without full enjoyment. When playing with playful memory it is possible to end the game in an attitude of gratitude.

Play as an expression of freedom, as humanisation, as the act of assuming the human condition from wisdom is simply to make life beautiful, to live it in an aesthetic way (Schiller, 2021), it is to assume the commitment to contain impulses or the management of negative emotions and from reason to be master of oneself, it is to assume an ‘as if’ from emotion and reason, to suspend that which separates. One of the consequences of liquid modernity is the dissolution of the human bond, of the absence of virtue, to play is to give the word that I assume the ‘as if’, an aesthetic life is the virtue of self-control, modernity diluted this capacity for self-control, the game has been disrupted, and for this reason it is easier to play from anger, control of the other, from the trap or to water down the party as a form of denunciation of a world lacking structures that contain the person.

Finally, the game absent of beauty or aesthetics lacks emancipating playfulness because, the enjoyment from the damage to the other is not a sign of self-control, nor of assuming from creativity and affectivity the ‘as if’, it does not reveal the desire to modify the adult-centred relations of domination of the other, for example, a student throwing a ball as far as possible because it is the way to make his partner lose, because he knows that she does not run and this gives him the possibility of a score, is not a playful game because it is not a team strategy of self-improvement, but of control and domination, nor does it speak of leaving aside the old forms of social relations. This example is a mirror of a game that lacks wisdom, freedom and humanisation because someone won by wearing out their partner and there was no possibility of shared enjoyment. Competitive, submissive play cannot be playful, besides it brings them closer to adult life where play, enjoyment or simple waste of time have no place, play only mirrors adult life that is being internalised.

Lights and shadows of playfulness

Playfulness makes fleeting appearances in the games played by university students; to the question ‘What do they play at university?’ We find competitive games as a way of showing themselves to others, but it is not always playful because they do it to impose their presence far from tenderness. They like board games, ranging from traditional games such as Snakes and Ladders, to very commercial games such as Monopoly, which allows them to think about strategies, perhaps it is a game that brings them closer to adults, who must think about how to be productive, competitive and know how to earn their place based on what they can do, and that this work has recognition and social prestige. In this context, playfulness can be at times present and at other times lost.

When there are positive emotions and a desire to face the challenge from creativity, there is playfulness, but when it is only to show off and make the other feel bad, there is no playfulness, because once again there is adultcentrism, for example, in a cat game, a student could not win, she was always beaten by her partner, her partner asked her why she could not beat you? He replied: 'You don't have a strategy, you don't think, you don't pay attention! He said it in a tone of mockery and superiority, at a given moment the game began to be tense for the student and at that moment the playfulness was absent. In the games of artistic expression, playfulness disappears, even in the absence of aesthetic beauty, that attitude with which I can stand in front of the world and denounce-announce realities is what allows us to put distance between those daily impulses and emotions and give way to reflection from a more human utopia. In one exercise they told the story of Goldilocks from a modern point of view and there appears a Goldilocks who sees it as the most natural thing to drink and misuse what doesn't belong to her, a father who doesn't care what happens to the family as long as they haven't had their 'beers' and a mother who blames the father for the situation and a son who doesn't have parental support, a reproduction of modern life, which lacks reflection because there is no sense of humour to represent the story, but rather tawdry ways of saying things. Art as a possibility is not there, but there is only a reproduction of meaningless patterns, in these conditions humanising playfulness does not appear, because it does not allow the beauty of healthier, more stable, fairer, more humanised relationships to appear.

One possibility in which humanising play exists is when they play on the basis of playful memory, because they remember the years when playing was to be free, watched and loved by their parents. Playful memory offers to inhabit a world free of oppression, a possibility of being for the pure pleasure of being in the moment, a liberation of the body and letting positive emotions flow that allow the encounter between equals. One way to heal a hierarchical world is to make use of memories in the body, in the mind, in the emotions of childhood when playing, what it was like to lose oneself in play, but above all to take the moment of playing very seriously.

Chapter VII. Analysis from the perspective of emotional education

Emotional intelligence and resilience

The entry of young people into higher education requires changes in their lives and, above all, an adaptation that involves different factors or characteristics. An example of this would be the foreign student who has to adapt to new living conditions, in which new routines, different spaces than at home, friends and family far away from home are involved, and where he or she practically has to adapt to a completely different environment than the one at home. A myriad of emotions come into play, from joy, to stress, to worry, to anticipation and surprise. This does not mean that the student who is not a foreigner does not go through these emotions, but most of the time the routine for foreign university students is a bit more complicated. In order to cope with the different situations of university life, the routines, the load of activities and the different obstacles in the classroom, the resilience of the students is needed:

Among the factors that are involved in a student having a high level of resilience to be able to face the challenges that they go through in their professional preparation is emotional intelligence, which is known as a person's ability to recognise their own emotions, recognise other people's emotions, express their emotions in an appropriate way and discriminate between positive, negative, sincere and hypocritical emotions of other people. That is, when one has adequate emotional intelligence, one can cope with adverse situations and find the most assertive ways to overcome difficulties (Acuña Rodríguez, et al, 2021, p. 3).

When young university students have well-developed emotional intelligence, they are able to cope with the different situations of everyday life at university. When high levels of emotional intelligence are evident within university settings, emotional and social support is also high among students' academic performance levels, thus forming support networks and positive communication to face adverse changes (Acuña Rodríguez, et al, 2021, p. 5). Having a high degree of development in emotional intelligence allows students to have the necessary tools not only to face the vicissitudes of student life, but also to enjoy the different playful and recreational activities that take place inside and outside the classroom. As play is an experiential experience, it requires them to use their emotional intelligence to carry out play activities. Being a student at university level does not mean that play is no longer part of their daily life, let alone avoiding play activities.

Play in the early stages of schooling meant for the children who are now young university students to experience emotions such as fun, creativity, joy, euphoria, freedom, etc. But just as there were positive emotions, of course there were also opposite experiences, such as sadness, fear, anguish, but we must take into account that all emotions make up this great conglomerate called emotional intelligence. Positive emotions such as joy, surprise, excitement, etc., and negative emotions such as anger, shame, sadness, aversion, etc. generate memories that complement and develop emotions and therefore emotional intelligence.

The game at university levels allows to continue to show emotions at different levels. The problem lies in the fact that students have a certain uneasiness when they are invited to participate in the game in the classroom. From the beginning of the game, inviting the students to move from the classroom to the open spaces generates mixed emotions, which are reflected in the way they move, the comments they make, in a certain way negative emotions arise, in terms of fear, embarrassment, discomfort. And of course the invitation to who wants to play? The innate answer in the students is no, which is linked to the development of their emotional intelligence, which cannot give a mature answer to the questions that arise such as, What happens if I am the first if I lose? Am I going to win? Am I not going to fall and be more embarrassed? In the case of the previous questions, the answer to these situations, if one is emotionally mature, should be, what does it matter, I am having fun, I am happy, enthusiastic and I experience joy when carrying out the game activity.

Play in young university students represents more of a competition than a playful and entertaining activity. The feelings that emerge are connected to negative emotions, where the competition to win is more important than the simple act of playing and having fun. The emotions that the game represents in young university students are more directed towards revenge, if someone deliberately hurt me, anger if I did not win, sadness because I was not chosen first or I was one of the last ones to have a team, all these negative emotions interfere with the decision of whether they want to play or not.

Deciding whether to play or not in the face of all these emotions is the dilemma for young people. But the reward comes at the end, when they decide to play in spite of. At the end of the game, when they finish physically tired by mail, by getting agitated, but, with smiles, joy, confidence and surprise, without anger, it brings an emotional development that will contribute to their daily life, in the different roles they play in society and to have a resilience that will help them to face the different obstacles of daily life.

Emotions in play in young university students

In childhood, play signifies emotions such as being happy, laughing, anticipation, laughter, but as age progresses, this meaning of play changes. For adolescents, play means boredom, and for adults, it mostly means competition. But with the advent of technology in the home, at work, let alone at school, the way in which play is interpreted has changed considerably. Technology has changed street games with friends, where the interaction with friends used to produce laughter, joy, acceptance, it has become an individualised space in which the person competes with him or herself or with someone else behind the screen of the device the young person is using.

The emotion expressed in gaming activities through electronic devices, be it laptop, desktop, mobile phone, tablet or iPad, gives another meaning to emotions. These emotions are reflected in the background, in order to achieve a transient well-being, which obviously reflects emotions of happiness, laughter and acceptance, but otherwise, when you do not win or get what you want, negative emotions emerge; the game, went from being a physical activity to a sedentary activity, where person to person interaction in a physical way, no longer has a place.

Play in young university students is devalued, the emotions that emerge are not favourable in the classroom, it seems that emotions are lethargic, due to the pressure of tasks, of meeting deadlines, of taking the necessary subjects to achieve the credits needed to graduate. The emotion of surprise, spontaneity and good humour do not appear, the tiredness of everyday life directs the students towards other objectives, leaving the game and its emotions out of their field of activity. . The interests of their life go in the direction of other subjects and activities where play has no place, due to the demands of modern times and the changes in the way young people interact, learn and entertain themselves, due to the untimely arrival of technology with a degree of advancement that overwhelms young people.

As for the biological sphere of what emotional intelligence entails, at each stage of human life, different emotions develop. It could be inferred that in the early stages of childhood, basic emotions are the ones that prevail, and as the child grows, his or her emotions develop and, in turn, emotional intelligence. Emotions, although they can be expressed verbally, can also be expressed through facial and body gestures. Body expressions are the ones that speak the most to others, as it is the way the body reacts to joy, jumping up and down or shouting with emotion; in the case of negative emotions such as anger, which can be perceived when someone crosses their arms or starts to turn red in the face; this is the way in which human beings generally express emotions in a physical way.

Returning to Plutchik's wheel of emotions, it can be observed that emotional intelligence, developed through the different emotions that human beings experience throughout their lives, is manifested in this wheel that he proposes, and shows that human beings are pure emotion at every moment of their lives. Generally, the human being goes from one state of emotion to another in its antagonistic form, he can go from the emotion of satisfaction to its antagonist, such as frustration, or vice versa; or from the emotion of fun to the emotion of boredom, in an instant. These mood changes have to do with the stimuli that the person receives from the environment, as well as from the people around him or from a particular situation, hence the change of mood of the human being in his emotions. [Díaz and Flores \(2001, p.30\)](#) propose a wheel of emotions, which is represented as a circular model of the affective system, in which on the opposite side of the emotion is the opposite or antagonist, for example, of the emotion of certainty, its antagonist is doubt, as can be seen in Figure 3 below:

Box 3

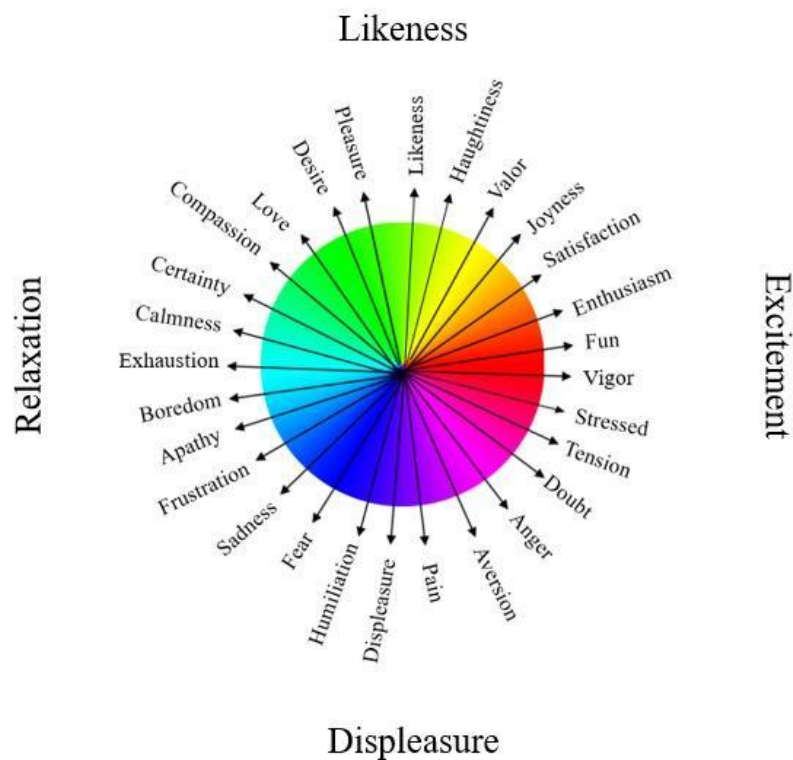


Figure 3

Circular model of the affective system

Fuente: Díaz y Flores, 2001, p. 30

In the social context, human beings try to hide their emotions for fear of being judged by the people around them. The social context is one of the most complicated for showing emotions in a physical way through bodily expression, as human beings tend to judge, criticise and even make fun of the people around them. The world panorama shows a human being in a hurry in the day to day, with worries that take him away from play, from fun. Today's world in its liquid modernity demands from human beings a constant updating of work and technology, which is reflected in their behaviour in everyday life. As shown in the participants of this research, who do not have time to play, to feel emotions again through activities that are not formally academic, and that their priority is to comply with the academic activities that are required of them.

In terms of the cultural issues of play, it is well seen that children from an early age play. Even during adolescence, but in adults, due to the demands of today's global context, it is very rare to see them play. The adult who likes to enjoy, feel and practice play as an activity that gives him/her pleasure, that amuses him/her and above all, as a means of interaction with his/her peers, is to be judged. Play should not be seen as a childish activity, but as an activity through which the human being develops physical skills, develops emotions and above all, recognises in others, people just like him or her, with the same need to continue maturing their emotions.

Chapter VIII. Play and gender patterns in the different stages of life

Play, during life, is a mirror of the humanisation process. It allows the creation of desired or lived scenarios, from the exercise of freedom and autonomy. However, as the social contract that it is, it implies the agreement and reproduction of norms that arise from the social context in which one lives, norms that are internalised and not always questioned, generating a differentiation between what can and cannot be played, as well as how it is played.

From this perspective, gender emerges as a category of analysis, due to the fact that what is considered feminine or masculine frames a series of qualities, abilities and characteristics of the individual and which are assigned according to the sex at birth. Gender differences are framed, so this chapter will delve into these differences and encounters between masculine and feminine during the game, how they are perceived and where points of characterisation by gender can be found, which allow for a better understanding of the situations that may be generating sexual asymmetry and translating into a situation of inequality. It is understood that in order to speak comprehensively about inequality there are other factors (social class, race, etc.) that influence the generation of conditions of social injustice, however, for the purposes of this analysis, the focus will be on sex-gender as a first approach to the problem.

As can be seen in Table 1, during childhood, fun and enjoyment are shown to be key to play. However, in the case of women, play is already associated with happiness and coexistence. They state the sensation of happiness and freedom as the main ones, how play allowed them to be what they wanted to be, without prejudices and generated stages of enjoyment by the mere fact of playing. In the case of men, the focus is on the enjoyment of the game and the conviviality it brings them. They show similar characteristics in terms of the essence of how the game is understood.

However, it can be perceived that in the majority of cases, the main toys are linked to feminine tasks. Symbolic representations that are manifested in role-playing games such as being a mother, doing housework or having a profession (such as being a teacher) historically linked to the female sex. During childhood, a clear sexual asymmetry can be perceived in terms of the distribution of tasks, because in the case of men, the presence of caring roles is not perceived and toys are more related to activities such as carts, action figures or activities with more movement such as climbing or building. Traditional games are present in both cases and do not denote a gender-related difference in their practice (Table 1).

Box 4

Table 1

Differences found in childhood play between males and females

	CHILDREN	
	Differences found in play behaviours between males and females	
	Women	Men
Definition of play	Fun - A way to laugh Happiness Conviviality - Sharing with others Discovery Imagination - Living fully through play.	Enjoying my toys Socialising - Socialising Exploiting my creativity and dreams
How was play understood at this stage?	In my childhood I was very happy Joy, enthusiasm Freedom "I felt I was in another world "I felt very happy, free, full of energy, enthusiastic about living and sharing with others".	I quite enjoyed playing Happiness Freedom Let my imagination flow Able to do everything "I didn't want to grow up
Play experience	Dolls Babies Kitchen utensils Role plays: To the mummy, to the house, to the teacher. Cosmetics Clothes Dancing	Action figures Carts Soft toys Climbing cubes Building - Megabloks Television Chase
	Traditional games are shared: Running, "las traes", "a la rueda de San Miguel", "atrapadas", "escondidas", ball game.	

Source: Own elaboration

During primary school for boys, play continues to be seen as a time for entertainment and discovery of the world. However, among girls, changes can be perceived, in which play spaces are described as leisure time and a way to have fun and relax. Play is given a more distracting attribute, although in the experiences they describe, they still show a tendency towards enjoyment, happiness and the creation of desired worlds. Also, unlike in childhood, feelings of rejection of play appear due to the dynamics, whether it be discomfort at feeling forced or sharing space with girls who no longer wanted to play.

Aspects that are not repeated with men, since, during this stage, play continues to represent freedom and happiness. But elements already appear that show intergender competition, as they seek: "to put my speed and strength skills into practice in order to impress everyone".

With reference to favourite toys and games, there continues to be a clear gender difference, as Lagarde mentions in the captivities of women (2015) where she states that "girls are born mothers and would be so until death independently of the material realisation of progeny", their games and dynamics reproduce this role constantly, despite incorporating other activities, there is also a preference for those that involve less movement, such as board games. Their play practices are marked by the domestic, care and beauty, while in the case of boys, power, competitiveness and independence are reflected (Table.2).

Box 5

Table 2

Differences found in primary during play between males and females

	PRIMARY	
	Differences found in play behaviours between males and females	
	Women	Men
Definition of gambling How was play understood at this stage?	Leisure time without any worries. It was a way of having fun and relaxing. Recreational activity involving companionship, empathy and conviviality. The fun part of life Inventing. It was a distraction and a time for socialising with my friends and new people.	Entertainment Discover "The moment when I finished my homework and could go outside". Friends - Playing until we were tired and sweaty. Socialising
Gaming experience Experiences, emotions, affections, feelings, dreams, desires, etc.	Happy, relaxed, content and able to be whatever I want to be. Emotion Joy Enthusiasm I enjoyed sharing with my mum. It made me happy and excited to arrange my dolls' things. It gave me a bond with my friends and cousins. Fun and challenging break. It comes up: - At school it felt like obligation. - I felt social pressure, because of the exclusion of teams that were made. - I didn't play, we only sat at recess and at home I had no one to play with.	Freedom Happy Enthusiasm I want to be a footballer. Appears: - "To put my speed and strength skills into practice to impress everyone".
Favourite toys and games	Peluches Barbies Juego "La comida" Juegos de mesa Videojuegos Casa de muñecas de madera Muelle Cuerda de saltar Bicicleta Cuerda	Action toys Running Football Tazos Video games
They share games such as spinning top, stop, hide and seek, charmed, trapped, little plane and fetch. In addition, video games appear in both sexes.		

Source: *Own elaboration*

The reproduction of the models of masculinity and femininity that have been impregnated into them during the early stages of life can be seen from the first stages of life. Gender roles are roles that each individual plays within the sex-gender system depending on their biological sex. This differentiation of roles is the basis of the sexual division of labour which implies that, within each society, the tasks performed by men and women will necessarily be different (Velasco, 2020, pp. 311).

Inequality is reproduced through subtle mechanisms, such as play in this case. In this way, women themselves are made to abide by patriarchal norms through the myth of free choice, which is why, according to Bandura, it is necessary to influence the social context and look at the practices that generate sexual asymmetry, reflecting on their relevance and orienting the construction of scenarios of equality.

In secondary school we can observe a drastic change in the perception of play for female students, two clearly marked tendencies are shown, on the one hand, those girls who maintain play activities as a distraction from reality or pastime, as well as those who have transferred it to the practice of some sport, while on the other hand it is already considered an activity relegated to its previous stages or even a waste of time. Play loses all its magic of being joyful, free, spontaneous, creative, (Table 3). They express that they felt the need to grow up:

- "...I stopped giving place to fun and my worries increased (...), it also decreased because of the idea that at my age I should be more mature. My dad said that I was already a young lady and could take care of the house, so I started to divide myself between school and home, I could no longer play".

- "In the transition from primary school, secondary school, I think it was because of the influence of the older kids or I thought I was going to look very childish. From secondary school I stopped playing because I felt that toys were already for little kids and I already felt big and I thought about putting on make-up or doing childish things".

Aspects that contrast with the responses of boys, who show a greater opportunity to extend their play stages linked to happiness and freedom, although always with a tone of dominance, as they feel the need to show their abilities and compare them with the rest of the group. It is worth asking what is leading to the fact that there is greater restriction in reference to play in women than in men?

According to Foucault, we could recognise that childhood is subordinated by the social representations that revolve around them about being a man or a woman, within which two systems of domination can be identified: on the one hand, patriarchy and, on the other, adultcentrism as another key element for the interpretation of the results (García, 2023).

In our society, adulthood has been placed at the top of the decision-making pyramid, generating asymmetrical relationships and leaving children in last place. In this context, there is a longing to be an adult and never stop being one, which minimises or denies the capacity and knowledge that one has according to one's age and life experiences. We live in societies that do not consider children as social and political beings. Children are relegated to a private space, their voice is disqualified and they are objectified, and different types of adult and macho violence are unloaded on their bodies (Morales and Magistris, 2021, in García, 2023, pp. 22).

The adult, through this positioning, omits the preferences of boys and girls and constantly limits activities that he or she considers unnecessary, such as play in this case. "Adultcentrism is a form of imposed social organisation based on power relations, where older people exercise greater power over younger people" (García, 2023). Within relationships, being an adult is established as a point of reference and children are pressured to reach it: "I did give it (gambling) up a lot between secondary and high school, mainly because I thought it was very childish or very silly, because I felt judged and because of comments made by classmates or people close to me" (García, 2023).

Box 6**Table 3**

Differences found in secondary school during the game between males and females

	SECONDARY	
	Differences found in play behaviours between males and females	
	Women	Men
Definition of gambling How was play understood at this stage?	Distraction from reality. Play as a pastime. Enjoyment of sport. Socialising Fun Continuous competition to prove that I was stronger. "My experience was playing at home, I felt that my friends didn't play any more and they would say something to me". Waste of time, "it was for little kids." Diminished imagination.	Inter-group competition. Socialisation Discover Fun with family or friends Recreation - Play for commitment
Gaming experience Experiences, emotions, affections, feelings, dreams, desires, etc.	Happiness Excited Recreational activity Competitive Pena playing dolls with my friends or "little girl" games I didn't feel good, it was for small children, I found it absurd". "Discomfort because of the dress code, which was shorts. Indifference if I didn't like the game. Nervous Laziness and lack of interest.	Feeling of competition and adrenaline. Show of skills. Thrill of being great. Fantasise Excitement Happiness
Favourite toys and games	Board games: jenga, turista, lottery, dominoes Cards Video games Sports: Football, basketball Spring burnt Truth or dare Dolls, hide and seek, Bicycle, roller skates Dancing, Hip-hop - Reading only - Hidden belt	Video games Balls Paper balls Football Racers Board games School events
	At this stage it is clear that they share a taste for board games and video games.	

Source: *Own elaboration*

The discourse in high school reinforces in women this need to mature, relegating play as something that only has a function when an "escape" is required, those who express playing at this stage show changes in play, as it is transferred to activities that are carried out as a pastime, not necessarily structured games and more recreational activities, except in those games that already involve alcohol. While a large part of the comments were oriented towards the abandonment of play due to the lack of functionality in the world, as it was considered an activity only for children and felt pressure in production: "In high school (stopped playing) because I felt that adulthood was just around the corner and I could not waste my time", "it is hard for me to relax because I feel that I am not being productive".

Aspects that were not perceived in the men, since during high school they saw the game as a space for socialising and to a lesser extent for releasing stress. Although they recognise that it generated relaxation, tranquillity and peace. In both cases, an association of play with competition is already mentioned, although only the boys mention the desire to be better.

With reference to games and toys, board games, cards, video games and sports were mentioned by both sexes as their favourites. It is worth noting that from secondary school onwards, girls mention games such as truth or dare or the bottle, which already have a more sexualised connotation, and games involving alcohol consumption. These games are regularly shared with boys, but they were not open to expressing them (Table 4). Lagarde states: The first thing girls learn about being a woman consists of being a procreative sexual object. What concerns being an erotic sexual object they learn simultaneously, but it is repressed by the culture that does not recognise children's sexuality, particularly that of girls (Lagarde, 2015, pp.305). This could explain why it is women who enunciate the presence of more sexualised games such as truth or dare or the bottle, as it is not culturally appropriate to express their desires in erotic terms, the game generates a "socially acceptable" window for the expression of these desires.

Box 7

Table 4

Differences found in high school during the game between males and females

	PREPARATORY	
	Differences found in play behaviours between boys and girls	
	Girls	Boys
Definition of gambling How was play understood at this stage?	Escape for relaxation A pastime or set of activities that helped us to live together and bond with the people around us. Competition Hobby to exercise and keep fit Game focuses on mental ability, no body movements, no physical practice. Fun Shot games Socialisation No longer having an impact Hardly played at all Waste of time and immature Games for children Reliving childhood. Nostalgia	Socialisation Stress Relief Entertainment Leisure time and Sport Competition
Gaming experience Experiences, emotions, affections, feelings, dreams, desires, etc.	Relaxation, peace, tranquillity Excitement and belonging by being in a team <u>Competitiveness</u> Fun - Happy Inclusion Physical activity Stress of wasting time on something useless Nerves Forced to play Laziness and lack of interest	Relaxation, peace and quiet Happiness <u>Competitiveness</u> "we wanted to be the best".
Favourite toys and games	Board games Card games Video games Sports: Volleyball, basketball, American, swimming. Alphabet soup Bicycle Billiards Juices with alcohol: Shot lottery The bottle Zumba Dancing Drawing	Board games Cards Sports: football, basketball, boxing Video games. Puzzles Word puzzles Colouring Balls

Source: Own elaboration

Currently, university students of both sexes perceive play as a moment of distraction and socialising with friends and family. In the case of women, the abandonment of play is constantly mentioned in view of the need to adapt to the requirements of the context, where university duties outweigh their need to carry out leisure activities, seeing the latter as disinterested or a waste of time (Table 5).

On the other hand, there are women who say that they still enjoy it and recognise that the way they play has changed, but they consider it vital in their lives: "I never stop playing, because I am very happy playing whatever I can" "I still like games a lot and whenever I can I propose to play" "I thought I had stopped playing, but I have realised that I have not really stopped playing at any stage of my life. Rather, the game has changed, but I have always looked forward to playing and interacting with other people".

In the case of men, most of them do not perceive that they have stopped playing, except for two cases. One of them said that he had done so until university due to a lack of time and interest, and another said that he had given up playing because "I was bullied and nobody wanted to get together with me".

Box 8

Table 5

Differences found in university students during the game between men and women

	TODAY	
	Differences found in play behaviour between men and women	
	Women	Men
Definition of gambling How was play understood at this stage?	Distraction to let go of stress - unwind Socialising with friends and family Socialising Free time - hobby Recreational activity for entertainment and happiness Competitiveness Involves fun, but is outside of everyday life	Enjoying free time to spend with my friends Friends, enjoy, experience Leisure time Innovation knowledge Recreation and hanging out
Gaming experience Experiences, emotions, affections, feelings, dreams, desires, etc.	Relaxation Fun Happiness Joy Space for love Emotional therapy Coexistence Freedom Dancing It stresses me out to waste time (played out in waiting times). They don't hold my attention and don't generate interest. Uncomfortable, I find it hard to take the time to enjoy myself without feeling that I am not being productive.	Fun and socialising De-stress Happy and comfortable Calm, free and happy Disillusionment at not being able to live together
Favourite toys and games	Board games Video games Cards Juices with alcohol: lottery with shots, bear pong. I never ever, Games involving challenges Sports *Races with nephews and nieces Dancing Reading brings fun Biking Billiards	Video games Card games Board games Sports

Source: Own elaboration

Finally, from a gender perspective, it is necessary to give value to play as an element for the creation of scenarios of equality, an aspect that without attention only shows the reproduction of gender roles and the perpetuation of domination schemes. This research made it possible to rescue key elements for the analysis of gender inequalities. First, it allows us to recognise the inequalities that exist between genders and how they are reproduced through the subtleties of life, such as play. Secondly, it allows us to understand that these relations have been socially and culturally constructed and internalised by individuals and, finally, to recognise that these forms of relating to each other are the result of the social fabric and cut across social relations, are reproduced and are products of them. Understanding this allows us to rethink current problems in order to transform the situation of people in relation to gender.

Chapter IX. Conclusions

The final considerations were thought from the areas of analysis of the game, the game itself, emotions and gender.

Reflect on the experiences of play

Thinking from the perspective of complexity allows us to recognise the interaction of contexts in our daily experiences. On the one hand, in the family and with friends, play can be experienced from the positive emotions of encounter that mark the playful memory, and this is in the best of cases, because for some there were also negative emotions such as the fear of playing because of the violence in which they lived. During childhood, it was possible to ‘as if’, to assume the commitment to play because all the conditions were in place, such as a positive perception of play, an environment that offered the time and space to play and an internal disposition that nurtured it. Hence the tendency of play is playful, the ability to create and enjoy is present.

In school we find other types of conditions that shape the definitions and tendencies of play, in early childhood there are still these conditions, although the mission of the school as the one that introduces the infant to adult society limits the experiences of free and spontaneous play to gradually introduce the experience of sporting activities, in order to form the future adult in the culture of competitiveness, of an adultcentrism that leaves little to the experience of playfulness. Schools, from primary school to university, are in charge of transmitting what is prestigious in terms of social recognition, and one of these things is the culture of productivity.

The strongest criticism of school is its chronologisation of life, defining what to live at each stage of life and how to satisfy these needs, the school institutionalises the course of life, leaving adolescents and young people out of the experience of play, simply because adults do not play but produce, adding that adults live in an adult-centric way of life that distances them from full happiness practices and therefore gradually leaves the playful experience behind, and that this experience not only sustains personal joy, but also allows them to be creative professionals, more humane people. School is an important place of fragmentation of people, which leaves dormant spheres of the person, such as the emotional and spiritual spheres, from which play and playfulness will be nourished. This leads to an education that is not very humanistic, as it does not teach how to live from wisdom, and it must be acknowledged that to this day, the home and the school are the places where young people still play.

In a context of liquid modernity, the commitment to the ‘as if’ is nullified because the fragmentation of the person does not allow for the recognition of their emotions and needs and their way of satisfying them from the most human and aesthetic point of view, denying play and its possibility of humanising through playful experiences. Play becomes more violent and adult-centred. With the passage of time, the experience of playful play is being left behind to make room for more individualistic and less tender forms of play, since modernity is stripping us of the desire for self-knowledge, for waiting, for commitment to the other, for living in a beautiful and tender way.

In addition to this, what is lived inside each person also affects the experiences of the game, because emotions that cannot be recognised and named will be difficult to manage. There are groups of angry people who attack each other without knowing that the cause is not their partner, but past experiences that have not been resolved and are blurring the playful game. Appealing to playful memory is a way of inviting play and thus addressing emotional education and adult-centred culture. One of the greatest challenges of today is to return the natural tendency to play to the person, to learn to live playing and to take play to our grave as a way to be more and better every day, both individually and socially.

In these final reflections, it should be noted that in order to return to play in classrooms and school playgrounds, we only have to remember that at some point in childhood, play was life itself, it was what occupied our time with all the seriousness in the world. It was the time to just be busy creating, running, laughing, getting your clothes dirty without fear of the ways of presenting yourself to others, play was the way of getting to know the world through sensations, sensations that are still present and that are revived through memory. Inviting to play from that memory can be a possibility to play from playfulness, from the challenge of creating and recreating oneself. We are invited to rethink the need for playful memory as a way to be playful and to construct the new.

At the moment of structuring an investigation in play, aesthetics was not considered as a playful matter, at the moment of the analysis and reflections appeared the need to consider aesthetics as the maximum expression of playfulness, and play beyond feeling joy as a situation of the biopsychosocial, it is an expression of transcendence of existence because it is the desire of a beautiful life, with social justice, humanisation, as the result of being master of oneself. Playfulness seeks pleasurable sensations for personal development, but from an educational point of view, personal development derives in social development and therefore culminates in the beauty of life, in being masters of oneself, in knowing how to seek the material satisfactions of life in a humanising way.

The fragmentation of the subject is undeniable, the lack of ability to bring together reason and subjectivity, to recognise the sanity and madness that inhabits the being. Fragmentation that leads to not knowing how to identify needs and therefore not knowing how to satisfy them. This situation is a product of modernity, but also of the schooling process that has not known how to give space to the diversity of knowledge and the complexity of being. Adding the foreignness of the world and its multiple realities, it is necessary to 'sentipensar' as a bet to recover the complexity of being, to integrate feeling, thought and action for self-knowledge and recognition of the other, to become aware of our personal and community condition and to advance towards the humanisation of the world, it is to assume the human condition as a shared destiny (Morin, 2000 and De la Torre and Moraes, 2005). Play as a practice of freedom should invite us to weave together the dispersed.

Play is a maximum expression of tenderness, playing is an act of love for oneself and others, it is the moment to enjoy, when we are told: let's play! and we say yes, we are putting the outside in harmony, I have a playful attitude towards the world and I am ready to play, that is where the experience of tenderness begins. During the game I can discover and value the good in life, enjoy everything I can find in the world, tenderness is to be able to thread the dispersed in dialogue, respect and coexistence (Maya, 2003, p. 55), and playfulness is an excellent way to live again in tenderness, to start the world from the personal discovery for the valuation of the social world.

Tenderness and beauty are absent in modern life, modernity in its desire for material happiness sacrificed the virtues of knowing how to cultivate, to hope and to share. The wisdom of life can be learned in moments of play, in free spaces in which we suspend negative emotions to give way to the desire to engage in the seriousness of the game.

Emotions, a reflection from play and from within the human being

The complexity of life today, from the perspective of a liquid world, where the current context demands a lot from human beings in their different contexts, such as personal, work, family and friendships, can lead to experiencing a series of contradictory emotions. These contradictory emotions are reflected between the way we want to act and the way we should act. Generating an accumulation of emotions, which often do not allow the development of emotional intelligence, but rather these emotions block the wide range of emotions and this does not allow the human being to advance in their emotions and therefore in their emotional intelligence.

It is in the period of childhood where human beings express their emotions without filters, without shame, without shame, without concealment, and for this reason alone, childhood is one of the most beautiful stages where the honesty of the human being is reflected in all its splendour and therefore the expression of their emotions are frank, honest, sincere and noble, unlike the adult, which has to meet the standards of society, leaving aside his emotions, his desires and often even his life plans, because the adult has to meet the expectations of society, the cultural environment and the world today, hiding in a certain way the emotions that move him, drive him and motivate him to move forward.

It is through schooling that adults lose this candour in the way they express their emotions, adultcentrism, through the demands of competitiveness, leaves little room for experience or playful activity in their lives. This schooling is forming the human being in academic knowledge, in general culture and in the process of formation before society, but it forgets the most important thing, the development of the permanence of the human being, the development of his emotions, that is why, more and more people, are annoyed, unmotivated, indifferent, etc, of the way in which their life is redirected towards other objectives, towards other ways of living life, towards what is expected of the person in the future.

Today's society demands from human beings an endless number of things linked to today's world, such as having a stable job, buying a car, acquiring a house, having credit cards, the simple fact of having a credit history that will help them to achieve the above examples. In relation to the previous lines, we can observe the demands of society towards the new generations, what is expected of them, but where is play as a tool for socialisation, maturity and interaction with others? No, it is not perceived in any context. Liquid modernity, society, capitalism, the speed of life, has demanded too much from human beings, without obtaining much in return, but more importantly, it has been leaving its essence in the storm of what the world is today.

As a final reflection, the human being has been losing small but important things in life, such as play, a necessary tool to recover the essence of the human being, to laugh again, to share, to enjoy, but above all to be able to face the situations of adult life. We cannot deny that the times of leisure in young adult university students have been left behind, along with the emotions of happiness, joy, happiness, surprise and fun, and have been replaced by specific figures of life with specific characteristics, which make the new generations lose their essence through the numbness of their emotions.

Free play?

Through the experience of play in life, we can recognise the role of playful spaces in the construction of desired scenarios, as long as they are recognised as a relevant element in the formation, not only of children, but also of human beings. Play humanises, through the enjoyment and the sensation of freedom and autonomy that it generates, but also, in an unreflective way, it sustains a patriarchal system, showing sexual differentiation in play. From a very young age, girls learn about being for others and from others, by reproducing games anchored to care, to private spaces and by constantly renouncing to meet the requirements of adults.

Play becomes a captivity, when it only reproduces gender schemes, when we have games or toys for girls and games or toys for boys, when we differentiate practices and do not teach the value of care in our society, it is relegated to women. Girls are trained from the beginning as mothers, expecting them to always be caring for others. They all claim to have dolls, babies and kitchenettes as their first tools for play, which in itself becomes a captivity, depriving them of the freedom to choose other things to play with, as if by nature they have to find joy through these activities.

Moreover, at an early age, play is shown to have been curtailed in the lives of some of them due to the social pressure to mature; many of them did not stop enjoying it and then abandoned play, but abandoned it because of the idea that it was childish to continue with it despite the enjoyment it still generated for them. An idea that begins to be internalised and accepted between secondary school and high school. Aspects that are not repeated in boys, who show the opportunity to continue the game into adulthood without the social burden of maturing or showing a specific role. However, there is a tendency towards intergender competition and the search for a feeling of superiority.

Being a woman or a man implies a whole social, cultural and historical construction of the feminine and the masculine, according to which desire has to be internalised, the non-fulfilment of which generates conflict. Aspects that only reproduce social inequality, it is therefore necessary to reflect on different points:

- The need for attention and mediation in play during childhood, in order to provide real opportunities for the exercise of freedom and autonomy of the individual, which would contribute to the deconstruction of gender and generate more harmonious spaces among children.
- It is necessary to create spaces for reflection that allow for the questioning of practices based on respect for children and their development. In order to allow men and women to mature according to the needs of their own environment in harmony with the individual. Breaking with adult-centred and patriarchal domination schemes that lead girls to abandon playful spaces in the face of pressure to mature.

- According to Lagarde, 'to overcome captivities it is necessary to oppose and deny them, but this is not enough. It requires substitution and the creation of positive life experiences'. We need to give new meaning to play, to value its place in the humanisation of individuals and, above all, the creative capacity it possesses. We need to generate spaces for play at all stages that break with the dynamics of domination, where competitiveness and the desire to outdo others are constantly rewarded, aspects that nullify the enjoyment of play and its humanising essence. It is necessary to share spaces from the enjoyment of the moment that is lived and to share with the other a different world, in which everyone can always be more.

Finally, current dynamics are more open in the search for equal opportunities for all. However, they show practices that require attention and courage so that the systems that generate inequality stop being reproduced in the subtlety of everyday life. What could be thought of as a simple moment of free play has a great didactic-pedagogical potential for the creation of real scenarios for the exercise of autonomy, based on the reflection of one's own practice.

Declarations

Conflict of interest

The present work has no conflict of interest that could influence the course of the project and the presentation of results.

Authors' contribution

Mayra Araceli Nieves Chávez: Project idea, methodology, data collection and writing of the article.

Beatriz Muñoz Serna: Data collection and writing of the article.

Claudia Hernández Loreda: Data collection and writing of the article.

Availability of data and materials

No databases were reviewed, but the empirical information was collected in situ, in the daily life of the students.

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Abbreviations

List abbreviations in alphabetical order.

LIGE

Bachelor's Degree in Educational Innovation and Management

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Background

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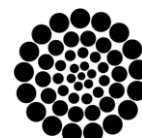
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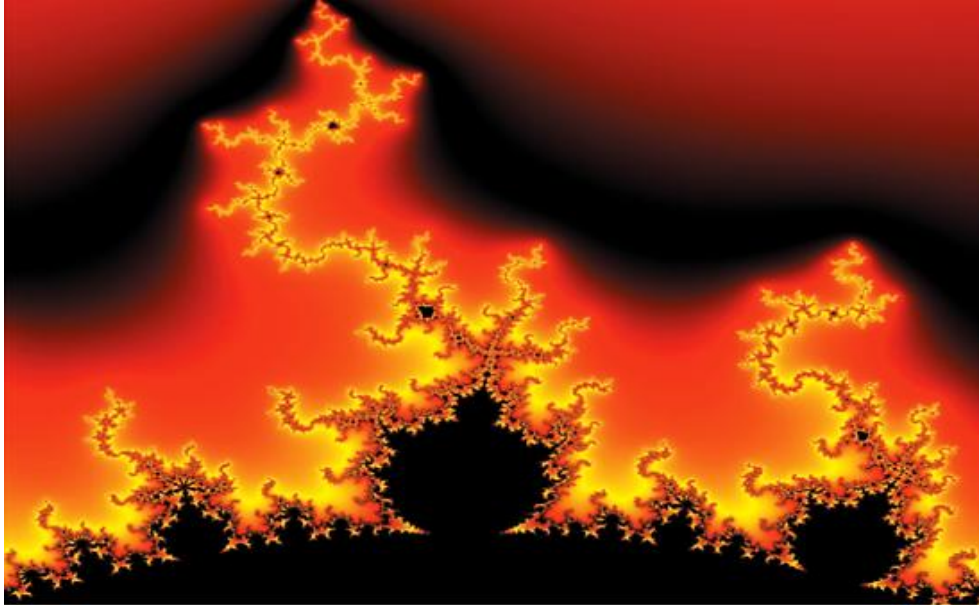


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$$\int_{lim^{-1}}^{lim^1} = \int \frac{lim^1}{lim^{-1}} = \left[\frac{1(-1)}{lim} \right]^2 = \frac{(0)^2}{lim} = \sqrt{lim} = 0 = 0 \rightarrow \infty$$

[1]

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Methodology

Develop give the meaning of the variables in linear writing and important is the comparison of the used criteria.

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The results shall be by section of the chapter.

Conclusions

Clearly explain the results and possibilities of improvement.

Annexes

Tables and adequate sources.

The international standard is 7 pages minimum and 14 pages maximum.

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Specify the contribution of each researcher in each of the points developed in this research.

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Indicate if the research received some financing.

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Abbreviations

List abbreviations in alphabetical order.

ANN Artificial Neural Network

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