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San Telmo Museoa

LOCAL AND UNIVERSAL

TEACHER'S BOOK

GENERAL TOUR

FOR STUDENTS OF HIGHER EDUCATION

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SAN TELMO MUSEOA

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LOCAL AND UNIVERSAL TEACHER'S BOOK GENERAL TOUR FOR STUDENTS OF HIGHER EDUCATION

We propose a mixed tour: in addition to the explanations given during the guided tour, students also divide into four groups and have to search for the information specified in the worksheets.

Each group will focus on one particular theme, and when they have completed their task, they join the other groups in the teaching workshop to share their experiences and findings with the rest of the class. The themes focused on in the group task are also the Museum's four main thematic areas. The aim is to look to the past in order to rise to the challenges of the future, since San Telmo is a Museum of Society.

The working themes are:

1. A look back over history from the perspective of **GENDER and HUMAN RIGHTS**
2. A look back over history from the perspective of **TERRITORIALITY**
3. A look back over history from the perspective of **SUSTAINABILITY**
4. A look back over history from the perspective of **INTERCULTURALISM**

If, instead of a guided tour, you decide to organise an independent school trip to the museum, it will be the teacher's responsibility to impart the information provided from hereon by the museum staff.

We therefore recommend that teachers visit the museum beforehand to familiarise themselves with the exhibitions. In any case, in addition to any information you may wish to impart in accordance with students' specific interests and expectations, the worksheets in this book offer a series of more indepth informative explanations and outlines of what the Museum is aiming to achieve through each activity. The teacher is free to make use of these explanations as they see fit. Moreover, they are also free to mention the references provided in the classroom itself, during activities carried out either prior to or after the visit.

We estimate that the whole tour will take an hour and a half.

Whole class activities:

At the start of the visit:

Welcome, introduction to the Museum and distribution of the themes and materials to the different groups (in the event of having requested a guided tour). Each group will be provided with the worksheet corresponding to the theme assigned them. At the end of the tour, students must return both the support folder which helps them complete the worksheet, and the pens.

Church: video (13 min.).

“Footprints in our Memory” room:

This rooms provides an overview of Basque society from prehistoric times to the 18th century.

The contents of the rooms will not be explained in detail. The aim here is for students simply to enjoy the pleasure of walking around a museum, without having to engage in any specific school-related activity. However, this is not all, since students will also be familiarising themselves with key aspects of a past which, while more distant, is nevertheless still relevant to today’s society. This part of the tour will also help them realise that a museum is not something that can be “done and dusted” in a single visit.

(In the event of an independent visit, this will be the teacher’s responsibility.)

Lower cloister

In the passageway of the “Footprints in our memory” room, when a group has completed its tasks, students’ can carry out the awareness-raising activities designed to get them thinking about the importance and fragility of heritage. For example, they can see for themselves the harmful effect of something as apparently inoffensive as touching.

Worksheet tasks for the upper floor:

Following a series of brief explanations (given by the teacher in the event of an independent visit), the class divides into groups to find the information they need to fill in their respective worksheets. This activity takes place in the cloister and/or the adjacent exhibition rooms.

Thematic activities, to be completed in four groups:

The class divides into thematic groups in order to carry out a series of tasks which require students to find information and reflect on what they have learned. Each group must complete three tasks or activities **and will focus on one particular theme.**

The numbers on the worksheets are there for purely practical reasons; they in no way indicate priority or any other specific order. Their only purpose is to make it easier to follow the movement of the different groups around the exhibition area.

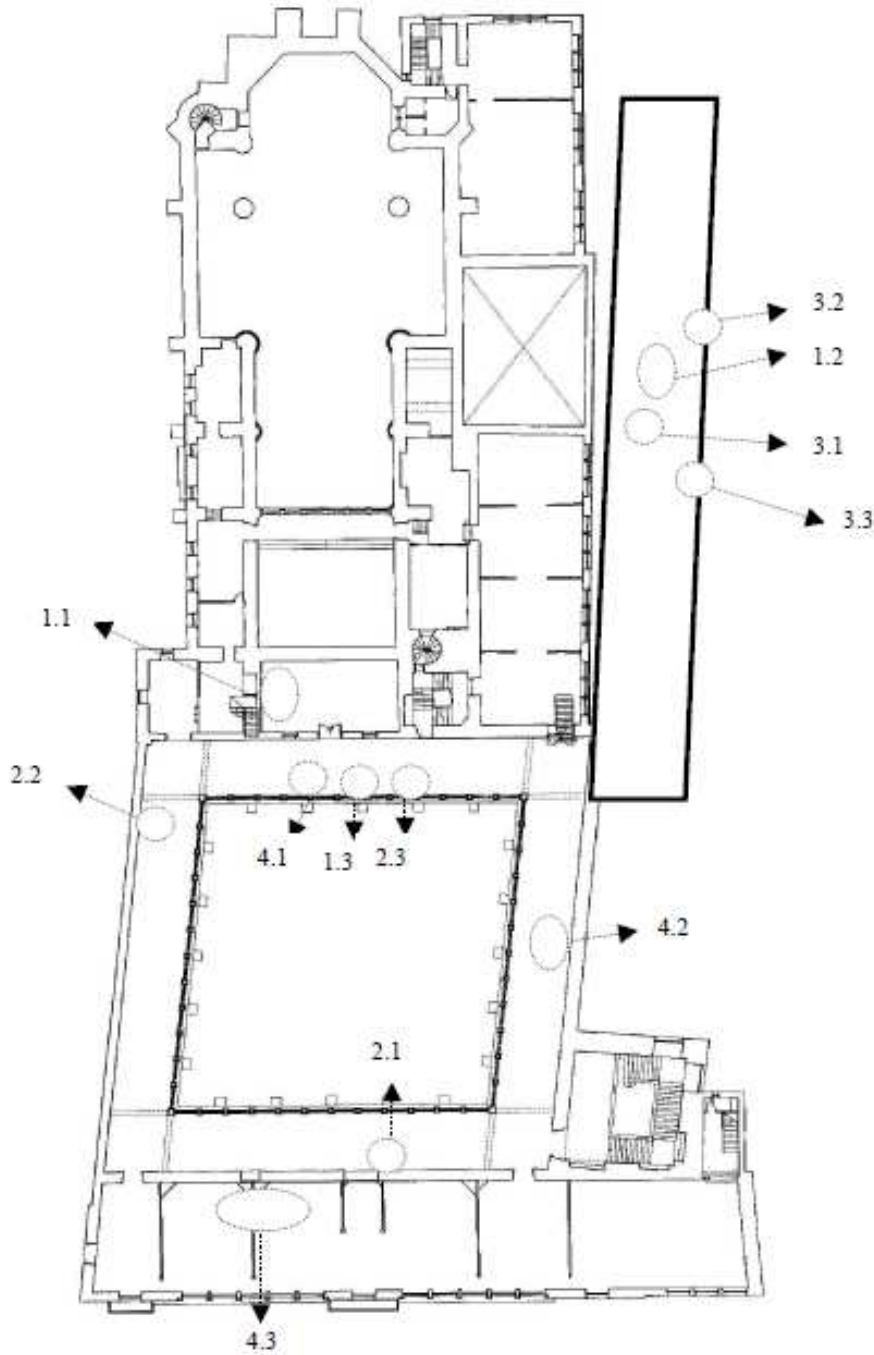
Once all the groups have completed their activities, the class comes together again and goes to the workshop, where each group explains to the others one of the three exercises carried out (they can choose the one they found most interesting).

If two classes are visiting the museum at the same time, the order of the activities may vary: one group may start their tour in the lower cloister and move upstairs, while the other starts upstairs and then moves down. Also, the information sharing session can be carried out in another room, such as the cloister or the room at the base of the tower.

NOTE: In this teacher's book, the answers to the activities and corresponding explanations are highlighted in **bold italics**.

The plan of the ground floor below shows **the area corresponding to each activity**.

Upper floor



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GROUP 1: A LOOK BACK OVER HISTORY FROM THE PERSPECTIVE OF GENDER AND HUMAN RIGHTS

ACTIVITY 1.1:

In one of the rooms of the “Tradition survives” exhibition, next to the upper cloister.

Among the traditional trades described here, find one only carried out by women.

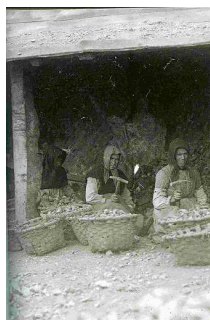
Linen working: from the sowing of the seeds to the making and sale of clothes.

One of the characteristics of traditional society was its gender-based distribution of work, something which industrialisation often only served to accentuate. Traditionally, female activities were all those linked to the home and/or family and the trades that arose out of this sphere, such as nursing, everything connected with clothing and food, children’s education and the care of the elderly. Apart from this, women have mainly been (and to a large extent still continue to be) confined to non-specialist, “auxiliary” (although not always necessarily less physically taxing) jobs, which were and are, for the most part, poorly paid.

ACTIVITY 1.2:

On the upper floor, in the “Industry, the driving force behind change” room.

Today, 1 May, or Labour Day as it is sometimes called, is an important Bank Holiday and occasion for celebration, but originally it was a day of protest.



In which year was Labour Day first celebrated in the Basque Country?

In 1890.

The new economy gave rise to a new working class with new demands that challenged traditional ideas about the generation and distribution of wealth. Economic and technical progress did not bring about an automatic improvement in the way society was set up.

ACTIVITY 1.3:

In the upper cloister, near the “The fight for rights” section.



Look at these posters. What was the social ideal underlying the Statute?

An inclusive social model. In other words, peaceful and harmonious coexistence between groups of different origins, socioeconomic status and cultural roots.

The first statute approved aimed to overcome preconceived ethnicity-based notions and concepts such as the “class struggle” and to foster interculturalism and interclass harmony as a reflection of a new, modern, urban society.

Franco’s National Catholicism put an end to this progressive dream.

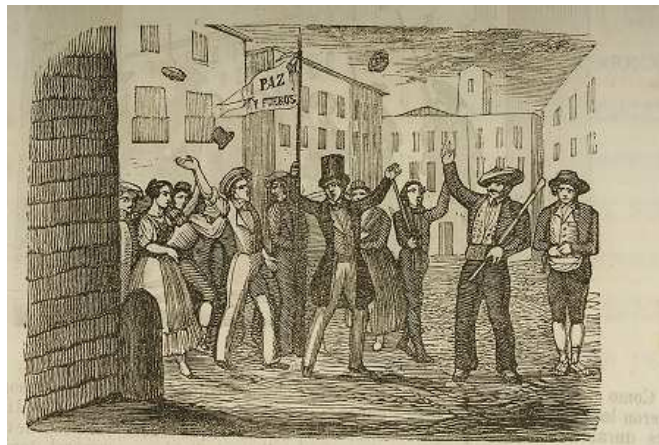
GROUP 2: A LOOK BACK OVER HISTORY FROM THE PERSPECTIVE OF TERRITORIALITY

ACTIVITY

2.1:

In the upper cloister, in the video about the Carlist Wars in the “Living in society” section.

The 1978 Constitution “protects and respects the historic rights of the chartered territories”.



Although the charters of rights and privileges enjoyed by the Basque provinces date back to the Middle Ages, when did *fueros* (territorialism or nationalism based on a series of rights set out in a charter) arise and develop as a political ideology?

Between the two Carlist Wars (1833-1876).

“Fueros” is a complex issue.

Firstly, there was no single “fueros” movement, since the interpretation of “the good things about the charter” (i.e. what should be kept as opposed to modified or even eliminated altogether) varied depending on one’s point of view.

Secondly, “fueros” did not die out after the Second Carlist War, but rather changed track as Basque nationalism, socialism, liberal or Carlist monarchism and republicanism arose and developed.

Moreover, the path taken in Navarre in 1841 was different from that taken in Álava, Gipuzkoa and Bizkaia, where the charter was abolished in 1876 and the Economic Accords signed in 1878). Franco’s regime established a different set of criteria for the “loyal” provinces of Álava and Navarre, than for the “traitorous” provinces of Bizkaia and Gipuzkoa.

To a certain extent, the 1978 Constitution reflects the result of a long, arduous journey, which the 1979 Statute of Gernika underscores through its recognition of the continuing importance of the “Historical Territories” (i.e. the Basque provinces). In Navarre, the Statute of Autonomy is, theoretically at least, and in name, an “improvement” on the old Charter of Rights and Privileges.

ACTIVITY 2.2:

In the *Ideas/Feelings* section of the interactive module on Basque culture in the upper cloister.

Find these songs by José María Iparraguirre and fill in the missing verses.

<p>Gernikako arbola da bedeinkatua <i>Euskaldunen artean guztiz maitatua</i> Eman da zabal zazu munduan frutua Adoratzan zaitugu arbola santua <i>(The Tree of Guernica is blessed among the Basques; absolutely loved. Give and deliver the fruit unto the world. We adore you, holy tree.)</i></p>	<p>Hara nun diran mendi maiteak, hara nun diran zelaiak Baserri eder, zuri-zuriak, erreka eta ibaiak. Hendaian nago zoraturikan, zabal-zabalik begiak <i>Hara Espainia, lur hoberikan ez da Europa guztian</i> <i>(There are the beloved mountains, there are the fields the beautiful, snow-white farmhouses, the streams and the rivers. I'm ecstatic in Hendaye, My eyes wide open, There is Spain, there is no better land in all Europe.)</i></p>
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In your opinion, what can we conclude from the fact that both these songs were written by the same author?

That he did not see being Basque and being Spanish as incompatible

That he was in favour of Europeanism.

That he was a Basque nationalist.

Although "fueros" was one of the main sources out of which Basque nationalism grew, especially during its initial years, we cannot automatically conclude that "fueros" and "Basquism" in general, were "pre-nationalist"; in fact, as nationalism developed, it became increasingly clear that not all "fueros" or "Basquists" were indeed nationalists, and in some cases, they were even directly opposed to this new school of thought.

ACTIVITY 2.3:

In the upper cloister, near the “The fight for rights” section.
Do you know when women gained the right to vote in Spain?



In 1931, as recognised by the Constitution of the Republic.

They voted for the first time on 19 November 1933; however, the very first women to vote were Basque women, who did so on 5 November during the referendum on the Statute of Autonomy. Franco's regime drastically reduced women's rights (as well as many other rights also).

GROUP 3:

A LOOK BACK OVER HISTORY FROM THE PERSPECTIVE OF SUSTAINABILITY

ACTIVITY

3.1:

In the upper cloister, in the *Keys of industrialisation* section in the “Industry, the driving force behind change” room.

Life expectancy changed drastically in Barakaldo in just thirteen years, between 1877 and 1890. What was it in 1877? And in 1890?

In 1877, life expectancy in Barakaldo was 38; in 1890, it was just 24, mainly because of the extremely high infant mortality rate.

What brought about such a drastic change?

The shorter life expectancy recorded for 1890 was the result of a worsening in living and working conditions, a reminder that economic growth alone is no guarantee of a fairer distribution of wealth.

In our current global society, it is by no means unusual to find similar examples in certain countries.

ACTIVITY 3.2:

In the upper cloister, in the section on industrial landscapes in the “Industry, the driving force behind change” room, or on the audiovisual display located at the entrance.

Between 1950 and 1975, in the space of just 25 years, the Basque population doubled. What was the main reason for this rapid growth?

- The abundance of large families.
- **The arrival of many families from inland Spain.**
- A drop in the mortality rate.

Which province received the highest number of immigrants?

Bizkaia.

Find out where, and in what proportion, the majority of these newcomers settled.

84% of them settled in the metropolitan area of Bilbao.

This region contained 73% of the entire population of Bizkaia. This indicates not only the high percentage of emigrants in the city, but also how densely populated the area was. As a result, housing became a serious problem, and shanty towns even began to appear. Within the metropolitan area of Bilbao, socioeconomic distribution followed a geographical pattern, with most of the wealth being accumulated on one side of the estuary.

ACTIVITY 3.3:

On the upper floor, in the *Industrial Landscapes* section of the “Industry, the driving force behind change” room.

The term “developmentalism” refers to the purely economic process of growth that occurred during Franco’s rule. The crisis of 1975 had a devastating effect on all industries which relied mainly on protectionist policies. Although the shanty towns had disappeared, the consequences of uncontrolled urban sprawl still remained.



Find examples of this sprawl in Eibar, Sestao and the San Sebastián suburbs, and describe some of their effects.

Social and environmental effects: uncontrolled urban sprawl resulted in hastily-built houses, squeezed together in slums with very poor living conditions: pollution, steep slopes, lack of green or natural areas, poor communications with other districts, etc.

GROUP 4: A LOOK BACK OVER HISTORY FROM THE PERSPECTIVE OF INTERCULTURALISM

ACTIVITY 4.1:

In the upper cloister, near the “The fight for rights” section.



Find the first textbooks written in the Basque language.

How were double “r”s written? What about the letter “h”?

Double “r”s were written as a single “r” with an accent (computers were not able to reproduce it) and “h”s were simply not used.

When was the unified, standard Basque language (known as *euskara batua*) first used?

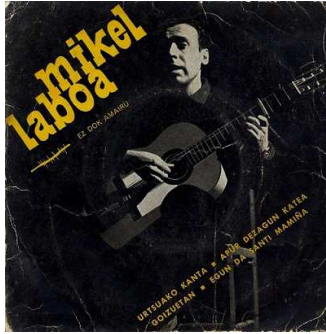
In 1968, following the academic meetings held in Arantzazu.

Faced with an administration unable to operate in the Basque language and an official language academy that was not yet fully established (despite being created in 1919), the normalised use of Basque lagged far behind that of other neighbouring languages. Nevertheless, the attempt made in 1968 to create a cultured, standardised language was by no means the first initiative of its kind. The Spanish Civil War interrupted a fairly purist model which had a distinct written style and was beginning to be used in schools, the administration and the media, etc.

ACTIVITY 4.2:

In the upper cloister, in the “Rowdy generation” section.

Look at the titles of Basque songs from Franco’s era. Find four that indicate a desire for freedom.



Nire erria (My country) / Ez gaude konforme (We are not satisfied) / Lore gorria (The red flower) / Euskalerrin nerea (My Basque Country) / Apur dezagun katea (Let us break the chain) / Askatasuna zertarako (Freedom, why?) / Bihar itxaropen (Tomorrow, hope) / Gure bide galduak (Our lost paths)

Either directly or metaphorically (among other reasons, to avoid censure), songs, poetry and even abstract art (due to its spirit of renewal and its breaking away from tradition) questioned not only Franco’s regime, but also the social model it fostered. This was a reflection of a movement that was gaining ground all over the Western-European world. In Spain it acquired an anti-Franco nuance, and in the Basque Country, Galicia and Catalonia, it demanded broader language rights.

ACTIVITY 4.3:

In the “100 years of Basque art” section, next to the upper cloister.

In both the historical collection and the collection of Basque art, women appear many times, but always as subjects rather than artists. In the historical collection there are no female artists whatsoever. How many are there in the Basque art collection? In what period did the first one live?

There are two female artists: the first is Esther Ferrer (painter of “Le fil du temps”). She was a native of San Sebastián, although she lived and worked in Paris. The second is María Luisa Fernández, a native of León and a member of the Basque group CVA. Both are from the second half of the 20th century.

By definition, art belongs to the public sphere, which explains why there are practically no female artists until the moment women began to enter this domain. With only a few exceptions, women have been objects of the imagination, interpreted artistically by men, but it is only recently that they themselves have managed to get behind the canvas.

ACTIVITIES DESIGNED TO RAISE STUDENTS' AWARENESS OF THE IMPORTANCE OF CONSERVING OUR HERITAGE.

The aim of museums is to collect, conserve and disseminate; but caring for our heritage is everyone's responsibility.

In the cloister, next to the "Footprints in our Memory" room.

- ⇒ San Telmo is almost five hundred years old. It has recently been thoroughly restored, but in order to keep it in good condition, we must treat it with respect. This is why you cannot touch things, even things as seemingly hard as stones.

This is a piece of sandstone, like the stone San Telmo is built out of. **Rub it** with your hands: What happens?
Grains of sand come off.

- ⇒ If paper hadn't been invented, we would know next to nothing about our history. But paper is very delicate, it doesn't even have to be touched in order to deteriorate.

Compare this same page, conserved in darkness or under bright lighting.
Which part is better preserved? ***The unlit part.***

- ⇒ What use are the things kept in museums, if they cannot be used?
Things are kept in museums in order to ensure their survival, and even so, it's not easy! Even materials as hard as iron suffer from exposure to the elements.

Do you know what **one of iron's worst enemies is?**

α) Eyes: because they need light to see.

β) Finger tips: because we touch things with them.

χ) Our voices: because every time we speak we project small, even microscopic, drops of saliva.

Sweat (and our fingers sweat all the time) releases salty humidity, which causes metal to rust.

- ⇒ If the atmosphere is too humid or too dry, or too cold or too hot, materials of both vegetable and animal origin suffer the consequences.

But worst of all are changes; it is changes that wreak the most havoc in wood, leather and fabrics (wool, linen, cotton), etc. **Compare** these same materials: Which ones are better preserved? Which ones are in the worst condition?

Comparison of leather, fabric and wood kept in very humid, very dry and optimum conditions.