

THE DAWN OF MODERNITY

GENERAL TOUR

FOR 3RD AND 4TH YEAR SECONDARY SCHOOL STUDENTS

STM

San Telmo Museoa

TEACHER'S BOOK

Collaborating institutions

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THE DAWN OF MODERNITY

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FOR 3RD AND 4TH YEAR SECONDARY SCHOOL STUDENTS

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 in-depth 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 room 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).

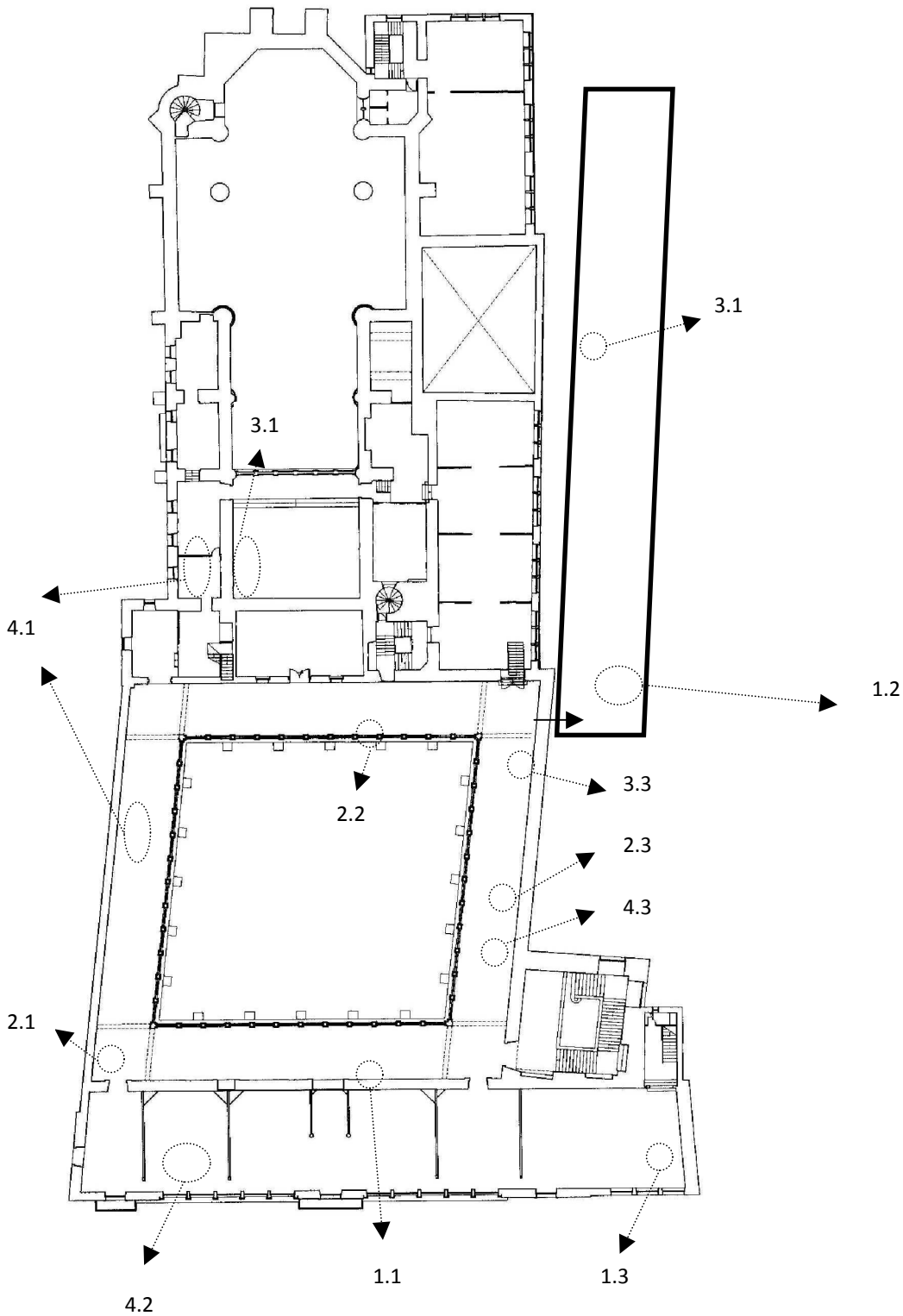
If two classes are visiting the museum at the same time, the order of the activities may vary: one group may start their tour in the lower cloister and move upstairs, while the other starts upstairs and then moves down. Also, the information sharing session can be carried out in another room, such as 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 upper floor below shows **the area corresponding to each activity**.



Upper floor



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

ACTIVITY 1.1:

In the upper cloister, near the "Living in society" section.

What type of war were the Carlist Wars?

- *Civil wars*
- Wars between France and Spain
- They were not wars at all



The change in regime, which began in Europe after the French Revolution and in America following the declaration of independence by the United States, was, above all, ideological in nature, in that it affected the way people thought about politics, the economy and society. The dynastic and territorial confrontations of that period must always, therefore, be understood in their proper ideological context.

ACTIVITY 1.2:

On the upper floor, on the panels in the "Industry, the driving force behind change" room, or on the audiovisual display located at the entrance.

During Franco's regime, women needed their husband's permission to (among other things) work outside the home or travel alone. They also needed their husband's permission to **take out a bank loan or open a bank account in their own name.**

Franco's regime drastically reduced the rights that the working class in general, and women in particular, had gained during the time of the Republic. By limiting women's activities to the home-family sphere, the government effectively limited their economic capacity and therefore their power to make their own decisions.

ACTIVITY 1.3:

In the "One hundred years of Basque art" room in the Fine Art section, next to the upper cloister.

One painting depicts a scene from the San Sebastián poorhouse, about a century ago. It shows beggars eating, attended and served by nuns.



Obviously there are still people in the world who go hungry, but does this really happen any more in *our* society?

Do you think there are still canteens like this near where you live? For example, in your home town?

Why does this still happen?

The aim of this activity is to get students thinking. Our current socioeconomic system has brought with it many improvements to our general standard of living, but it has also created new imbalances, or has increased already existing ones, this time at a global level. Take, for example,

the feminisation of poverty, the increasing number of people and families who have been left homeless and the social integration and economic difficulties faced by immigrants, etc.

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

ACTIVITY 2.1:

In the upper cloister, in the "Growth and modernisation of cities" section.

Up until the walls began to be knocked down in 1863, San Sebastián was contained within what is now known as the Old Town. Outside the city walls there were buildings, but there was no infrastructure or proper development.

Find the map of the first area to be developed outside the walled precinct (this area is known as the *Primer Ensanche Donostiarra*, literally the "first widening of San Sebastián"). What mode of transport, which was highly innovative at the time, can you see on the other side of the river?

Here's a clue: If you look around the room, you will find many objects related to this mode of transport.

A railway. The Madrid – Hendaye line (which connected up with the Paris line) was officially opened in 1864.

This aim of this exercise is to show students that urban development went hand in hand with a new economic and demographic model. From 1180 to 1854 San Sebastián was the most important city in Gipuzkoa, but the province had no official capital, except Tolosa during the previous decade. More important than being named capital, however, was the knocking down of the city walls. As a result of this action, in just 150 years the developed surface area of the city increased to 3,000 times its original size!

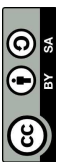
ACTIVITY 2.2:

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

The first Statute of Autonomy was approved right in the middle of the Spanish Civil War. Franco's regime rendered it null and void, like it did so many other rights also.



What was the first Basque president called?



The current Statute of Autonomy is based on the one that was approved during the time of the Republic, after the start of the Civil War. Just like it did to so many other political rights, Franco's regime harshly repressed any defence of the Statute. For example, President Aguirre died in exile.

ACTIVITY 2.3:

In the upper cloister, near the "Rowdy generation" section.

Find an object which symbolises the movement in defence of the Basque language. It is an object which can still be seen, once every two years, being passed from hand to hand around all the Basque towns and cities.

The Korrika baton, made by the sculptor Remigio Mendiburu (or at least, the original was made by him; reproductions are used nowadays).

During the last years of Franco's rule and following the end of the dictatorship, Basque culture, and especially the Basque language, underwent a resurgence. A unified, standardised version of the language (known as "euskara batua") was established and implemented in the education system and a concerted effort was made to teach Basque language and literacy to adults. Basque was declared an official language in some provinces and there was a strong demand for it to be made official in others.

Above and beyond the actual content of the answer, the aim of this activity is to help students understand that a museum of society does not just focus on collecting objects from the past. Rather, it considers living elements to be part of our heritage, to the extent that they tell us about the society being studied and prompt us to reflect on specific aspects of our social setup.



**GROUP 3:
A LOOK BACK OVER HISTORY FROM THE PERSPECTIVE OF
SUSTAINABILITY**

ACTIVITY 3.1:

On the upper floor, in the "Tradition survives" room, in the choir stalls at the back of the church.

Link each object to its correct name and state what raw material it is made from.



Milk cooker: stone



Spiked collar: iron



Drinking cup: animal horn



Sunpriñua (Basque wind instrument): hazel bark



Whisk: wood



Bag: leather



Socks: wool

Whisk / Sunpriñua (Basque wind instrument) / Sock / Spiked collar / Milk cooker / Drinking cup / Bag

Of all these materials, which is the only one that cannot be obtained directly from nature?

Iron

Although the rural world has never been completely self-sufficient, it did tend to use local resources whenever possible, since obtaining materials from far-off locations was expensive. Industrialisation and the money-based economy gave rise to a high degree of job specialisation, and consequently the concept of salaries, i.e. money-based wages paid in exchange for labour. Nowadays we buy what we need for our everyday lives ready prepared (even food is increasingly bought "ready to eat"). The globalisation of the economy has accelerated this trend and in exchange for greater comfort and abundance of different goods, a whole new set of imbalances and dependencies have arisen.

ACTIVITY 3.2:

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

In Gipuzkoa, and above all in Bizkaia, industrialisation was based on a raw material that had been exploited since before the Roman era. Which raw material are we talking about?

- Coal
- *Iron*
- Lead



The quality of the seam of iron located in Bizkaia, and the use of the English Bessemer furnace system, were key factors in the industrialisation of the province. Its location near the coast made exportation easy, and also enabled the import of coal from England. This in turn gave rise to the development of the shipping companies. The depletion of the area's natural iron reserves triggered a socioeconomic crisis throughout the whole province.

ACTIVITY 3.3:

In the upper cloister, near the "Rowdy generation" section.

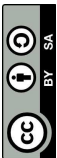
When did the first Seat 600 arrive in the Basque Country?

In 1956.

What are the pros and cons of every family having at least one motor vehicle nowadays? Justify your answer.

Pros:	Cons:
<p><i>Possible answers (each student should argue their point):</i></p> <ul style="list-style-type: none"> - <i>Comfort</i> - <i>Greater mobility</i> - <i>Sense of ownership</i> - <i>Indicator of socioeconomic status</i> - <i>Saves time</i> 	<p><i>Possible answers (each student should argue their point):</i></p> <ul style="list-style-type: none"> - <i>Economic expense</i> - <i>High energy consumption</i> - <i>Pollution</i> - <i>Makes it difficult to park, traffic problems</i> - <i>Accidents</i>

Possible subjects for debate: Is it good to have a sense of ownership, or does it just serve to validate a certain socioeconomic status? Are cars an expense or an investment? Apart from



pollution, is a constantly growing car industry sustainable? Doesn't it just encourage consumerism?

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

ACTIVITY 4.1:

In the upper cloister and one of the "Tradition survives" exhibition rooms.

Locate these Basque sports and classify them according to their origin:

Horse riding / Stone lifting / Log chopping / Boxing / Football / Boat races / Tennis / Metal bar throwing

Of Basque origin	Of foreign origin
<i>Stone lifting</i>	<i>Horse riding</i>
<i>Log chopping</i>	<i>Boxing</i>
<i>Boat racing</i>	<i>Football</i>
<i>Metal bar throwing</i>	<i>Tennis</i>



Find another Basque sport which is of foreign origin, but which nevertheless is a deeply rooted part of Basque society, as its name itself suggests. Moreover, it is a sport which is also played in other parts of the world.

Basque pelota, of which there are many different kinds: hand pelota, pala (played with a wooden bat), rebote, cesta punta (also known as jai alai), remonte, etc.

This exercise aims to get students thinking about how blurred the boundaries are between what is of local origin and what comes from abroad. One reason for this blurring is that the boundaries are constantly evolving. For example, which of these sports is currently more "Basque": football or



metal bar throwing? Is the place name "Jai Alai de Manila", which is linked to the fronton (or pelota court) of the same name, Basque or Philippine?

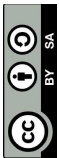
ACTIVITY 4.2:

On the upper floor of the Fine Art rooms, in the area dedicated to the historic collection.

Find the portraits painted by an artist with a Basque surname. The portraits are all of women. Look at their clothing and name at least three countries from which they come.

Sardinia, Holland and Morocco (evident in the typical costumes worn by the women).

The artist is Antonio Ortiz de Echagüe, who was from Guadalajara (Spain), but who died in Argentina. His family, who were from Álava, used to spend their summers in San Sebastián, which is why his descendents donated some of his works to the San Telmo Museum. His paintings attest to his wanderlust, as well as to his ability to adapt not only to different subjects, but also to the light and pictorial styles of the places he visited.



ACTIVITY 4.3:

In the upper cloister, in the interactive module about the Basque language (fun area entitled *Play on Words*) near the "Rowdy generation" section.

What do you think? Are these words Basque?



Akelarre ("Aker" is a billy goat and "larre" is a field; however, the meaning of the compound word, "witches' meeting", seems to be the Spanish inquisitors' interpretation of a specific place name, since unlike the Catholic Church, popular Basque mythology in no way linked billy goats to the devil.)

Alboka (A single-reed instrument much like a hornpipe. The word comes from the Arabic: "al-buk"; in Spanish it is "albogue", but the instrument has all but disappeared these days, along with the word itself.)

Anorak (A word from Inuit, a language and people often erroneously referred to as Eskimo.)

Dardarina (A medical neologism of Basque origin linked to Parkinson's disease. It comes from the word "dardara", meaning shaking or trembling.)

Kaiku (A bowl, often used for holding milk. The word comes from the Latin term "caucus", meaning recipient.)

All are Basque words because they are used in the Basque language. However, their etymological origin is another matter. The aim of this activity is to prompt students to think about the constant exchanges that take place between different languages and cultures.

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?

- Eyes: because they need light to see.
- *Finger tips: because we touch things with them.*
- 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.

