

TRANSICIÓ PEDAGÒGICA

CIÈNCIA, EXPERIÈNCIA I LLIBERTAT

GUIDE SHEET

Transició Pedagògica explores with school scenes, material devices, audiovisual landscapes and debates as pedagogical as political, the mobilization of a new democratic culture through life in the science classroom. In the room, the external circuit introduces empirically to the experience of the Pedagogical Transition and encourages further enquiry. The inner circuit offers testimonies and clues for further research. We avoid easy, definitive, paternalistic answers. We hope to encourage questions, discussions and personal resolutions.

Between walls

The walls of the room take us to the open space of the streets in Transition. Covered with graffiti, a novel genre of public communication in this period. Some of them, historically true, are in the public memory and in contemporary documentation. Others are illustrative creations of the discursive axes of the exhibition.

At the heart: Interferences

The heart of the exhibition, between the pillars of the room: a *camera obscura* with a demonstrative instrument characteristic of school physics (1960s and 1970s). The ripple tank for the study of wave motion. Ready to activate it, you can observe the collision of two waves and the resulting interference pattern. The device feeds the metaphor of the Spanish Transition to democracy: clash of ideological, scientific and pedagogical fronts, chiaroscuro, intersection of theory and practice. Outside, images related to its use.

The pillars of the Pedagogical Transition

On the room pillars, panels illustrating the tensions between different perspectives on textbooks, experimental practices and student-teacher relationships. Also the contrast between Francoist propaganda about the industrial progress of Spain, versus the workers' struggles and precariousness in schools. Issues addressed are for instance, the immutable dogmatism of textbooks, proposals of more collective and dynamic educational tools, the didactic and political difference between lecture demonstrations and experimental practices led by students, the gravity of school failure, and the authoritarianism of the teaching staff. Real testimonies by teachers and students are provided.

The textbook prison

On the wall, a selection of physics and chemistry textbooks published in Spain (from the 1950s to the 1970s). The textbooks from the 40's, due to their manufacture (the precariousness of paper in the post-war period) and intensive use, are in a bad state of preservation and it has not been possible to exhibit them. Do you recognize these books? Do you consider that any important book is missing? Are textbooks necessary for science and for teaching?

Communication in the classroom

Blackboard

Blackboard and chalk, traditional communication instruments in the classroom, preside over the exhibition.

Notice board

In a corner of the room, next to the projection of the documentary about the Seminario de Pedagogía of the Colegio de Doctores y Licenciados de Valencia. A platform for announcements par excellence in the educational context. Marks, regulations, calls, announcements... In this case, you can see representative documents of a time of gradual opening, related to the practice and context of the aforementioned Seminario.

Notice closet

In a corner of the room, next to the projection of the NO-DO. Closed notice board: its door and lock limit who can place ads. It reflects the spirit of a more inflexible and monolithic age. It contrasts with the plurality of the open notice board.

The physics and chemistry classroom

At the back of the room, a recreation of the physics and chemistry classroom by means of a Torres Quevedo cabinet-table, placed on a platform. This device for experimental demonstrations is a unique case of Francoist industrial efforts to supply science classrooms. It is paradigmatic to illustrate pedagogical debates, the industrial production of pedagogical equipment, student-teacher relations, the processes of legitimization of scientific knowledge... On the table, cultural elements related to the educational space of the late Francoist regime and the Transition to democracy: an ashtray, an ecclesiastical hyssop, a ruler, a balance, a brick...

Audiovisuals

At the entrance to the room, excerpts from the song “Días de escuela” [“School Days”] from the first album of Asfalto (1978) (play in loop each 20 min.).

Documentary Pedagogical Renovation

At the back of the room, testimonies of the protagonists of the pedagogical renewal movement in Valencia. The renovating and democratic spirit of a generation of educators in Spain. Their voice, silenced by the institutional apparatus, is heard today in our exhibition space.

NO-DO

Propagandistic material of the Francoist regime around education. Viewed by state imposition for four decades, here it is muted; it is audible only with headphones. It shows the changing propaganda of the regime: from Falangist camps, to the pedagogical discourse, as well as the limited access of women to the university.

The industrial pulse

Experimental suitcases

On pallets, teaching equipment (1960s to 1980s) from ENOSA (national company) and SOGERESA (private company) are displayed. Designed for the development of laboratory practices by teachers and students, their industrial production reflects changes in educational practices and school overcrowding. The unequal competition between ENOSA and private companies points to the hierarchical control of Spanish society, in the classroom, the street and the factory, by the Franco regime.

Machines and worker's mobilization

Behind the experimental suitcases, corporate propaganda and didactic models of engines produced by ENOSA (see operation in NO-DO). The equipment and propaganda contrast with the news of labor conflicts in factories exposed in the opposite column. Conflicts absent in the educational material, apparently neutral, independent, and transparent.

Open questions

In the last panel of the exhibition, above the column, a brochure advertising the Torres Quevedo table/cabinet. It shows an improbable student participation in Spain in the 1960s, as well as hyperbolic promises, which involuntarily has the mood of contemporary satirical magazines such as *Hermano Lobo* (which we have duly merged with the original Torres Quevedo advertising). Attached are also (hypothetical) election posters from two of Spain's leading educational material companies, emulating the traditional two-party predominance of the period. Vote ENOSA, buy ENOSA. But, do they have a program? Vote SOGERESA, buy SOGERESA. But, do they have program? Auuuuuu!!

¡Do not forget to record your reactions in the guestbook before leaving the exhibition!