

PEDAGOGICAL MISSIONS OF SPAIN

Archival Expeditions Fellowship

Joseph Mulligan, Romance Studies
Faculty Sponsor: José María Rodríguez García

Background

This module is designed for students of Spanish 333 in the Department of Romance Studies at Duke University. In the Spanish program, undergraduate majors and minors are required to take two survey courses on literature and culture, one early modern and one modern, which focus either on Latin America or on Spain. By the time they enroll in Spanish 333, students have fulfilled their language requirements and achieved proficiency. They can be expected to read, write, converse, and give presentations in Spanish.

Using Archives to Create Pedagogical Tools

This module incorporates open-source archival materials into online tools that students use for in-class activities in conjunction with readings of official reports from the Patronato de Misiones Pedagógicas, personal accounts of student activists who participated in these secular education reform programs, and pedagogical materials that were used as curricula. In other words, I have used archival materials to create two “toolsets” for the module: one set of interactive maps and another set of visual presentations.¹

Acknowledgements

The image files used in the slide decks were drawn from [El Museo del Prado](#), and [Academia de San Fernando](#), archived in [Google Photos](#) and presented in [Google Slides](#). The image files of documentary photographs were mined from the *Memorias* of the Patronato de Misiones Pedagógicas, published online by [Biblioteca de Castilla y León](#), a document that also contains readings for the lesson plans. Other materials used in the module are held by Perkins Library at Duke University. I expect to release an updated version of the maps in 2020 and hope to benefit from archival research at the [Residencia de Estudiantes](#) in Madrid which would grow the data that can be assigned to the geolocations already integrated into the map. I used [Google Forms](#) to gather data; [GIMP](#) to edit images that I grabbed from PDFs; [Tropy](#) to organize image files with metadata; and [Google Drive](#) to host images files. I used [ArcGIS Online](#) to create two interactive mapping web applications which facilitate two hands-on archival activities in the classroom.

¹ At the time of this submission (December 2019), the maps are presented separately, each with its own discrete URL. In the future, I may choose to make the “duration” attribute of the one map a selectable feature of the other.



Interactive Maps of Misiones Pedagógicas in ArcGIS Online



“Source” Images of Reproductions used in El Museo Circulante



Documentary Photographs of Museo Circulante Exhibitions

Meeting 1 Lesson Plan

Introduction to Misiones Pedagógicas

In today's meeting, we will identify some of the activities that comprise the Misiones Pedagógicas. With an interest in locating this social movement in its local context, we also will consider the education reform program from geographical and historical perspectives. What did it mean for college students to go on a "pedagogical mission" in 1930s Spain? How did the Patronato promote this public service opportunity and at whom was it aimed? These are some of the questions that will guide our inquiry today.

Desired Learning Outcomes

- Recognize the significance of discreet visual representations
- Identify a geographical conditions of social activities
- Make positive claims linked to evidence
- Formulate a research question
- Connect findings from hands-on activity to the institution's self-representation in the readings assigned for the class meeting

Reading

“Introducción,” “La Misión,” “Organización de las Misiones,” and “Lo que son las Misiones Pedagógicas.” In *[Patronato de Misiones Pedagógicas, septiembre 1931–diciembre 1933](#)* (Madrid: S. Aguirre, 1934) ix–xiv, 7–15.

Archival Activity

Equipped with a Research Worksheet, we will spend the first half of the class on an interactive mapping activity to be performed with a partner, before reconvening to relate the outcomes of this activity to the readings about the nature of the Misiones Pedagógicas.

Meeting 2 Lesson Plan Taking Account and Personal Accounts

Program Director Manuel Bartolomé Cossío famously preferred to receive oral reports over written reports. He required students and educators who had returned from their “pedagogical missions” to meet with him in person and give their “debriefing.” In today’s meeting, we will consider some of the accounts that appeared in the *Memorias* in conjunction with accounts recorded in personal letters. This invites us to compare the “official” accounts in the report of the Patronato with personal letters from missionaries (Rafael Dieste and Ramón Gaya).

Desired Learning Outcomes

- Recognize literary conventions in the genre of letter-writing
- Identify differences between *institutional* and *personal* modes of representation
- Link instances of secular missionary work to a geolocation
- Relate historical reform to contemporary civic engagement

Readings

“Dicen los misioneros.” In *Patronato de Misiones Pedagógicas, septiembre 1931–diciembre 1933* (Madrid: S. Aguirre, 1934) pp. 29–60.

Dieste, Rafael. Letters to Eduardo Dieste. In *Obras completas*, Vol. 5 (A Coruña, Spain: Edicions do Castro, 1995) pp. 57–61.

Gaya, Ramón. Letters to Juan Guerrero Ruíz. In *Obra Completa* Vol. 4. Valencia: Pre-Textos, 2000, 143–59.

Activity

Today, we will begin with a mapping activity that you will perform with a new partner. Groups will be assigned one of three regions of missionary activities. Using the Research Worksheet, they compile information about your region. We then will reconvene to discuss our findings and to go into some detail about Rafael Dieste and Ramón Gaya.

Meeting 3 Lesson Plan

Forms of Reproduction and the Place of Art

Where does art belong? Who belongs in art? These questions will lead us to examine those activities of Misiones Pedagógicas consolidated in the traveling museum known as El Museo Circulante. It consisted of reproductions (paintings) of original works held by the Museo del Prado, Academia de San Fernando, and Museo Cerralbo. The painters hired by Cossío to make the reproductions, at the invitation of poet Pedro Salinas, were Eduardo Vicente, Juan de Bonafé and Ramón Gaya. The exhibit you will view in preparation for class has been built with image files from the corresponding museum that holds the original paintings. We will begin class with a short discussion on what we saw in the exhibit before diving into an archival activity centered on a second (shorter) exhibit that we will view in groups during class.

Desired Learning Outcomes

- Recall official and personal accounts about the creation and execution of museum
- Identify the subject of paintings and photographs
- Interpret the relevance of background imagery in documentary photographs
- Link composition of documentary photographs to official account in *Memorias*

Readings

“Museo Circulante”, *Patronato de Misiones Pedagógicas*, 1934, 103–8.

Dennis, Nigel. “El Museo del Pueblo.” In *Las Misiones Pedagógicas, 1931–1936*. Edited by Eugenio Otero Urtaza (Madrid: Publicaciones de la Residencia de Estudiantes, 2006) pp. 329–61.

Gaya, Ramón. Mi experiencia en las Misiones Pedagógicas. Con el Museo del Prado de viaje por España.” Lecture given at Residencia de Estudiantes, April 21, 1991.

Reproduced in *Las Misiones Pedagógicas, 1931–1936*. Edited by Eugenio Otero Urtaza (Madrid: Publicaciones de la Residencia de Estudiantes, 2006) pp. 372–7.

View digital reproduction of [*El Museo Circulante*](#)

Activity

Working with a new partner, you will use the Research Worksheet to examine a slide deck of documentary photographs included in the *Memorias* of the Patronato de Misiones Pedagógicas. Paying attention to the subject matter of the paintings and the photographs, you will consider some of the implications that result from the compositions. For the last 25 minutes of the class, we will reconvene to discuss our findings and relate the curatorial practice of the exhibit to the broader goals of the Patronato de Misiones Pedagógicas.

Meeting 4 Lesson Plan Donated Libraries and the Frontier Ballad

In today's class, we will discuss the role of libraries in the Misiones Pedagógicas of Spain, paying focal attention to a specific form of poetry included in these collections – *el romance* or frontier ballad – with the objective of inquiring into the justification for including medieval poetry in an early 20th-century popular literacy campaign. Prior to today's meeting, each student will be assigned one of the geographic regions (“cañadas”) in Menéndez Pidal and Goyri. We will begin class working in groups on an archival exercise, before moving on all together to consider the role of the printing press in relation to the oral transmission as we evaluate the Patronato's tactical strategy of donating libraries.

Desired Learning Outcomes

- Identify similarities and differences between versions of a poem
- Apply geographical knowledge of the reform program to ethnographic literature
- Connect modes of literary production to social conditions
- Evaluate the decision to include “La loba parda” in the missions’ curriculum
- Suggest the mission site most appropriate for your version of the poem

Readings

“Servicio de Bibliotecas,” *Patronato de Misiones Pedagógicas*, 1934, 61–70.
Anonymous. “La loba parda.” In *Romancero tradicional de las lenguas hispánicas (español, portugués, catalán, sefardí)*. Vol. 9. Edited by Ramón Menéndez Pidal and María Goyri (Madrid: Gredos, 1957). Transcriptions from Cañada de la Vizana, 27–56; Cañada Real of Eastern Soria, 161–80; or Cañada Real of Segovia, pp. 127–60.
Zambrano, María. “El Libro.” In *Las palabras del regreso*, edited by Mercedes Gómez Blesa. Madrid: Cátedra, 2009, pp. 179–84.

Activity

For this activity you will work in groups of three. Each student has been assigned readings from one of the *cañadas* covered by Menéndez Pidal and Goyri. The objective is for each student to present their findings to the other group members, so that each group has a broader idea of the poems that were collected. As a group, use the Research Worksheet to guide your inquiry and prepare to present your findings when we reconvene for the last 25 minutes of the class, to discuss the literacy objectives of the program and how these relate to the activities in the missions.

Instructions

Working in groups of three, begin by sharing with the other group members your favorite version of “La loba parda” from the *cañada* you were assigned. Read it aloud, remembering that it is a song. Then, as a group, collaboratively answer the following questions:

- 1) What elements of the poems you have read are “standard” across all three versions? What elements distinguish the poems from each other?
- 2) How would you describe the moral position of the dogs in the poem? Where does their loyalty lie and why?
- 3) Why do you think 20th-century reformers of Misiones Pedagógicas included a mediaeval frontier ballad like “La loba parda” in their curriculum? Why read early modern poetry to disenfranchised agriculturalists?
- 4) Turning to the interactive map in ArcGIS [Ejercicio de Misiones Pedagógicas](#), decide on which mission you think it would be best to perform your version of the poem and offer a justification for your decision.