

(RE)INVENTION OF THE PAST

AS A GESTURE TO (DE) COMPOSE PEDAGOGY

La (re)invención del pasado

como gesto de (des)composición de la Pedagogía

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Abstract

The processes of recording the past in education commonly forget their pedagogic power, thus paradoxically contributing to nostalgic, fossilized accounts. However, the matrix junction of narrative research and critical pedagogies fosters the composition of stories that invigorate and inhabit a more sensitive past—one which is more polite towards life. We hereby aim at disturbing the classical perspectives of History of Education with the partial, fluent and provisional intention of intervening in coloniality and the normalization of the legitimacy of “the” educational narrative. Specifically the objective is a (re) of a past—the past of Argentinian high schools—from a methodology of narrative research—which weighs both the data of the field and the reflections on what is done with them—; by the abolishment of its forms and the inversion of its enunciation as a means to fostering gestures leading to what we call a (de) composition of pedagogy. Preoccupation that becomes paramount to stop interpreting it as a social science that studies education, because in this way it is usually relegated to its systemic, technical and disciplinary use. The stories collected from the Argentinian high schools, dislocate it from its classical notion to try to understand it as a narrative in which human relations of education are verbalized in an extended and vital sense. In short, they activate a discursive power as a condition to restore other ways of knowing, being and knowing.

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Keywords

Colonization, high school, history of education, narrative research, pedagogy.

Resumen

El registro del pasado en la educación suele olvidar su potencia pedagógica, construyendo paradójicamente relatos fosilizados y nostálgicos. Sin embargo, el cruce matricial de la investigación narrativa y la pedagogía crítica convoca a componer historias que vigorizan y habitan un pasado más sensible y amable con la vida. En este texto se propone perturbar las perspectivas clásicas de la Historia de la Educación con la intención—siempre parcial, fluida, y provisoria—de intervenir en la colonialidad y la normalización de la legitimidad de ‘el’ relato educativo. Particularmente el objetivo aquí es (re)inventar un pasado—el del bachillerato argentino—, a partir de una metodología de investigación narrativa—que pondera tanto los datos del campo como las reflexiones sobre qué se realiza con ellos—; trasgrediendo sus formas e invirtiendo su enunciaci3n como un modo de propiciar gestos que se encaminen a lo que aqu3 se denomina (des)composici3n de la pedagog3a. Preocupaci3n que deviene en primordial para dejar de interpretarla apenas como ciencia social que estudia la educaci3n, pues de ese modo suele quedar relegada a su uso sist3mico, t3cnico y disciplinar. Las historias recogidas del bachillerato argentino, adem3s, la dislocan de su noci3n cl3sica para intentar comprenderla como una narrativa en la que se verbalizan relaciones humanas de educaci3n en un sentido extendido y vital. En s3ntesis, activan un poder discursivo como condici3n para restaurar otros modos de conocer, ser y saber.

Palabras clave

Colonizaci3n, escuela secundaria, historia de la educaci3n, investigaci3n, pedagog3a.

Introduction

*“The imminent is as immutable
As rigid yesterday. There is no matter
That rates more than a single, silent letter
In the eternal and inscrutable
Writing whose book in time”.*
(Jorge Luis Borges, “I King”
—para una versión del libro de las mutaciones—).

*“We are at a time when we must be creative because the narratives
that the past has bequeathed to us in some way have not worked,
did not bring the results we wanted.”*
(Silvia Rivera Cusicanqui en Souza Santos, 2015, p.112).

The stories about the past of the Argentine baccalaureate - especially in the first half of the XX century - tend to be nostalgic.¹ Stifled and fossilized in old times, despite the wounds impossible to hide today due to the screams, cries and smiles of our bastard societies, they continue to compose -even celebrating- the colonizing and normalizing pretension of Eurocentric modernity that still painfully inhabits our minds and bodies.

The different writings of what can be recognized as the History of Education make up an extensive and varied arc whose limits could be established between the stories that assume the historical analysis as a reconstruction of real events - through a rigorous work with documentary sources and a deep faith in Western scientific knowledge- and those who, beyond what happened, intervene in the texts living in and with those pasts, believing that it is not enough to tell stories or interpret them. The latter aspire to compose a past that makes it possible to live new experiences and collect reasons of the stories in education -expanding, above all, their pedagogical meanings-.

In the case of the ways of relating the past of the Argentine baccalaureate, taking into account the temporary cut-off of the first half of the XX century, it could be pointed out that there are at least three enunciations (Ramallo, 2017a). Although they conceptually, methodologically, epistemologically and ontologically differ, in some cases they could overlap and could not be added to a progressed and self-arrogated taxonomy.

The first - in chronological order - highlights the foundational features of the national schools in Argentina, the need to legitimize these institutions and celebrate the Eurocentric modernity that proclaimed in its civilizing and patriotic task the nascent state - in the then recently delimited and occupied territory -. Its characteristics are framed, then, in



the reproduction and consolidation of state/official discourse in the expansion of positivist knowledge and white domination facing the original savagery of illiterate European immigrant newcomers and the very few survivors of indigenous and Afro-descendent peoples, stripped of privileges and threatened daily. The texts that could be cited here, illuminated by the maximum expression of the saving western reason, violently express the fear of youth and disorder in an apology to the founding work of President Bartolomé Miter.²

The first books on the history of education in Argentina -mainly with an institutional perspective- and even the texts of the pedagogues of that time could be located here, perhaps the most devoted work in this respect is the book *Bachillerato y formación juvenil* that Juan Mantovani wrote in 1940. Although the numerous institutional histories that were written and are still written throughout the country are also related, usually as a tribute to the 'patriotic deed' of Argentine schooling. In addition, contribute to this picture the foundations of curricular laws, with some exceptions, and various documents of the State (in its different national, provincial and municipal orders) that even in our times celebrate the civilizational, nationalistic and elitist task developed in the Argentine baccalaureate.³

Another story, later in time, could be recognized from some of the classic texts of the professionalization of the field of education as a social science in Argentina. Mainly since the eighties from the investigations of renowned referents -academics and public officials of education- such as Juan Carlos Tedesco, Adriana Puiggrós or Inés Dussel.⁴ Without detracting from these initiatory and fruitful investigations, their common trait, perhaps because of their pretensions of generalization and perspectives of studies, is the view from above that usually encourages a priori readings -if not prejudiced-. Indeed, it is identified that these 'critical and scientific' readings almost unconsciously reproduce common places, such as defining the students of the national colleges by their male sex and members of the elites or identifying a uniquely encyclopedic formation that annihilates the capacity for action of the subjects.⁵

In the third place, from the local histories, the cultural difference and above all the emergence of a pedagogical question in the past, it is possible to locate a 'plural and contextual' narrative, which, from the day-to-day, relies on valuing the diversity of discourses in relationship to the Argentine baccalaureate and the different practices that surround their histories in our present. The local variability, the emergence of silenced subjects and the emergence of their own landscapes, collect unique experiences that don't forget their place of enunciation, but their claim to



generalization. In addition, in some cases writings are raised that usually enunciate a History of Education not only attentive to the consolidation of the educational system and its institutionalization, but also to the legitimization of the schooling failure of the disadvantaged.⁶

The importance of this reflection lies in the need to decompose the disciplinary matrix of pedagogy composed from a nostalgic and fossilized historical account. For this, at first, a conversation takes place between the field of the History of Education, narrative research and critical pedagogy. Conversation that becomes a scenario to (re) invent the past of the Argentine baccalaureate, from a narrative investigation that is interpellated by critical pedagogy. Later, in a third moment, the past of education is tensed in a grammar between fossils and gestures. That finally, in the conclusions, they put into play the very fictionality of critical pedagogy, praising its decomposition.

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The History of Education, narrative research and critical pedagogy⁷

In these last ways of relating the past -in some cases more radicalized with respect to that arc to which it was initially alluded- the (re) invention of the instituted stories is proposed, starting from proposing other moments of emergency, identifying different points of escape and recognize inflections in the normally accepted and reproduced discourses in our daily lives. From the matrix and intersection of narrative research and critical pedagogy, the stories make it possible to invigorate and inhabit a past that fosters more kind and sensitive gestures with life. In so far as, from a narrative and pedagogical question, the History of Education is (re) inverted and (re) invented. Scarce is need for clarification that the classic history, delegitimize and annul what was lived, in a representation of the past - always subjective and incomplete - that stands up objective, retrospective and justified in the distance. On the contrary, inhabiting it from the narrative and critical pedagogy expands the lived, the imagined and the affective, the vulnerability in transformations, unconscious of its successive manipulations and susceptible to remain latent during long periods as well as abrupt awakenings. Far from asserting 'the' historical narrative, the narrative and the critical pedagogy interpellate the uses and meanings of the past in our day-to-day and immediacy.

Critical pedagogy, as we mean it in this enunciative act, shares the vocation for the epistemic-political agency from the exposure of the con-

ditions of oppression and the complicity of social institutions in the perpetuation of coloniality and normalization. It spreads in a movement that collects interrupted and rejected stories and cosmogonies, while adventuring horizons friendly to human life. By placing its gaze on oppression, it names the marks of coloniality and expose a specific, precise and near mode of power in history. Likewise, critical pedagogy allows us to notice the ways in which the scientific enterprise has used self-arrogated legitimacy to assume power over the ways of saying of others. In the field of the academia, these signs compromise the questioning of the bio-power logics that silently control bodies and consciences from their field and demand attentive and acute vigilance to warn of spaces of possible freedoms.

According to Freire (2005), Mc Laren and Kincheloe (2008) and Giroux (2018), critical pedagogy is presented as a locus for thinking about education in political terms, both for the (re) inscription of the subject as an actor and author in public spheres, by the recognition that the crossing of power in education requires a historical perspective for its understanding and transformation. The bet of this pedagogy registers at the present time a convincing movement towards the extension of the educational beyond - and even on the outside and back - of the schools to notice and to turn object of scrutiny the rest of the cultural production agencies that fight for (re) instituting meanings and monopolize the semiotic frames in the social fabric. Likewise, they are concerned with the construction of hegemony in the discursive territory, and with the resistance and irreverences of (self) organized social collectives, determined to participate in the public arena in which decisions that affect them are assumed. Therefore, following the approach of Yedaide (2016), it can be understood as practices of discursive authorization, which provide powerful socio-historical signs while opening possibilities to restore relatively undervalued ways of being and knowing.

The History of Education interpellated by narrative research and critical pedagogy warns that the stories about the Argentine baccalaureate have echoes in the present. They are alive in the old corridors of the new schools, in the memories and in the experiences of the subjects that today go through them, resonate and sediment the present, feed positions from which to educate the young people of our century. At the same time that recognizes that the stories create a public space where they work with the past not only reduced to mourning for what no longer is, but above all, destined to what can be and what can be done. The stories in the pedagogy are projected, then, as horizons of expectations aimed at public debate, as a narrated action capable of eliciting both the narrative



imagination and being willing to not return to past melancholies. In effect, to pedagogically tell the story is to understand the political function of the narrative in the mourning of stories, in a perspective of the future charged with a liberating effect. A pedagogy in history departs from the scientific neutrality and advocates a democratic practice with ethical-political implications facing the immediate contexts.

Then the past is challenged by the uses of its representations and interventions in our immediacy. Therefore, encourages to deepen the interpretation of the stories in History of Education and ask about the regimes of truth established in this field of knowledge. In questioning the authority of official accounts, critical pedagogy is committed to narratively deepening education -in the line proposed by the Catalan pedagogue José Contreras (2016)- sharing the idea that education can be thought and lived in itself as a process of self-creation. As long as it is not expressed in “descriptions of facts or interpretations of what happens, but appeals to something that is not in what happened: rather it is in the way of asking (ourselves) why it happened and that it refers to its meaning, its desirability and its possibility” (p. 40).

In addition, for Contreras (2016) the key issues are to choose which stories to narrate, what to ask them and how to compose them so that the relationship between the story told and the questions they awaken can live (with) together; opening the story more than closing it. From critical pedagogy as a matrix in the academic community that we are part of: the Group of Researchers in Education and Cultural Studies of the National University of Mar del Plata, we deepen the idea that this type of narrative research does not only involve a methodology specific -as could be the use of the biographical/narrative approach-, but also constitutes another way of learning, knowing and being. A form that is eminently political, by reversing the equation and stressing that research is a type of narrative. That is why it cannot be valued only in terms of its procedures, but in virtue of the aims to which it is oriented and the ways in which its task constructs or annihilates the political possibilities in people. In the words of Yedaide, Álvarez and Porta (2015) this places us in a dispute about the meaning of what is to investigate and what should be expected of this endeavor.

In concurrence with this position, classical science is mapped in the most comprehensive map of the forms of colonization and normalization that still shape us today, as the primordial habitat of our bodies and minds. For Yedaide (2016) in full dissonance and precise geographic-temporal coordinates that open up diverse academic-cultural fields, our narrative positioning calls for the possibility of naming and deconstruct-



ing political assemblies, in which we can self-arrogate a discursive power from acts of involvement with our temporary immediacy.

In embracing these ideas, it is recalled that in the social sciences and, specifically, in the field of education, the so-called narrative research has a tradition as rich as it is diffuse, characterized by the defense of the study of subjects in their own social and historical contexts -in opposition to the structures that determine them. In a discussion on this issue Chase (2015) stated that, despite its remarkable emergence, it could be recognized that narrative research refers to multiple methodologies that are in different stages of development.

Also, among them it is feasible to identify a tendency to explore new ideas, methods and questions, whose power lies in the consideration of possible meanings that communicate the narrator's points of view and include (self) reflections that emphasize the importance of telling such a narrative. Therefore, for Denzin and Lincoln (2011), they collect not only thoughts and interpretations, but also valuations, emotions and (auto) biographical experiences that propose a democratic project committed to social justice in an "era of uncertainty".

This tendency is part of a much more provisional scientific disorder, less authoritarian and with greater (self) reflection, at the same time that it proposes to interrupt oppressive social processes. It even highlights creative ways in which researchers adapt pieces of the world, combine pieces and become weavers -as Denzin and Lincoln (2011) suggested from metaphors such as bricoleur and quilt maker-. The task of narrating, then, involves constructing a plot in a combination or assembly of images -perhaps as in cinema- in which each interpretative practice that is put into play makes a world visible in its own way.

From these readings of narrative research is recognized, in addition, the instability of the statement always linked to the fluidity of new ways of thinking more about who benefits from scientific actions. And although there is still much ahead in the review of the social critique that narrative research proposes, there has been little contribution to the breakdown of the great stories of the unique and comprehensive ontological/methodological paradigms. Whereas the focus on human subjectivity, experience and creativity led to valuing the darkened binomials of knowledge: reason/emotion, mind body -or spirit- knowledge/ignorance, theory/practice, public/private, normal/abnormal, among others.

In this conversation, narrative research becomes key to recording stories that contrast with discursive powers and that are invisible in grand narratives -such as capitalism, scientific rationalism, bureaucracy, colo-



nialism, patriarchy or Christianity-. Faced with the concern expressed by Kathleen Berry (2008):

Where are the stories that reveal personal and local examples that indicate where critical pedagogy exists or does not exist in action? the small stories bring to light the struggles against the established systems of power that are created through the discourse and practices inherent in the great narratives. (p. 117)

In this struggle for representation in history and critical pedagogy, the subjects could intervene, especially those who resist becoming the object of a colonial and normalizing narrative. Therefore, it becomes urgent to assume political agency and narrate, in the sense of (re) inventing stories for unlearning and the emancipation of consciences. For this it is asserted that whatever the story of the past, this should be put at the service of what Segato (2015) called 'the people', so that we recover the autonomy that allows us to weave the threads of our own lives.

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To (Re) invent the past of the Argentine baccalaureate

From an investigation on the stories of the Argentine baccalaureate and the composition of a narrative about the sensitive experiences of different subjects in the National School of Mar del Plata (hereinafter CNMdP) as an example and briefly, five disturbances are mentioned that denounce the need to (re) invent the consecrated stories of the Argentine baccalaureate.

In a first aspect when investigating the very foundation of the CNMdP, the personal documents and the interviews showed that, far from being an instance of consecration and expansion of the Argentine national state, there was a conflictive history between different local groups that tried to carry out their own and alternative proposals. -With regard to those expressed by the central leadership of the national State-. Vanguardists and officialists fought between the years 1914 and 1919 for the creation of this institution, which delayed in its implementation as a result of the demands of a school linked to the local landscape and the needs of a mostly migrant and foreign population. In addition, the most interesting part of this process is that, despite the apparent defeat of the execution of an alternative project of a national school, the rejected foundational proposal continued to operate in the institutional history and marked local variations, such as the double school cycle -with classrooms for visiting students in the summer- and a curriculum highly linked to the maritime nature of the city.



Added to this by studying the biographies of the teachers and recording their teaching practices, other stories of the formation in the baccalaureate are composed. Through the voices of the interviewed students or the records of classes and work in the classrooms -conserved in the archive of the analyzed school- we disturb the encyclopedic and anti-experimental reading, which according to some specialists characterized the teaching of the baccalaureate. These other teachings highlighted the pedagogical experimentation and other hidden training proposals of the great stories. The small stories illustrate, for example, different cases, such as lessons/trips around the city in biology classes, a Cabinet of Experimental Psychology that in 1925 developed an investigation carried out by adolescents, reading in front of the sea and other scenarios of nature that characterized the classes of literature or the avant-garde music lessons between the foam and the salt of an peculiar music teacher.

In the same sense, other subjects are recognized in this formation. Other students who demonstrate that a national school -strongly defined institution for the formation of future elites and privileged sectors- far from reproducing the circles of well-off social groups, in the local context a group of women, 'gringos' and children of immigrants of varied social origins managed to become high school graduates. Our argument is that, although the baccalaureate was characterized as representing a 'traditional', 'selective' and 'elitist' teaching, in practice it acted as an open and permeable space to which students from different places in the social scale (or at least of social sectors broader than those recognized by the discourses of the time and the studies carried out in this regard). In particular, the Mar de Plata baccalaureate was led by women - who represented more than a third of the students - and 'gringos' and children of immigrants - whose figure exceeded two thirds.

Likewise, the analysis of the students' files and a series of interviews allowed to know the students of the CNMdP and to characterize their diverse school trajectories. Given its heterogeneity, we classify - the most numerous - into different groups: 'successful' (graduates), 'transitory' (temporary non-graduated students) and 'summer students' (novelty of the institution, they took their exams during the summer tourist season). In addition, these "other students" are such in several aspects, a fourth element, then, refers to different experiences and uses of the baccalaureate. As belonging to the CNMdP enabled social doors regardless of the Bachelor's degree, in fact sometimes having the 'third year approved' or even just the first year was in itself a journey with its own density and recognized as such. Which also emphasized that the national schools had

a function beyond that of the *bacalaureate*. Even more so in a “new” city such as Mar del Plata in the first half of the century, its national school played a role in mediating the culture consecrated in a peripheral space of the also recent and under construction nation of Argentina.

In dialogue with this, the students’ experiences show a sort of ‘metamorphosis’ in their normalization as ‘respectable’ and ‘relevant’ subjects because of their public visibility. In this way, it is recognized that the *bacalaureate* sought to form a type of citizen that consolidated the ideal of the ‘civilizing’ national school -with both local and globally Eurocentric markers- just as the one spread by the modernity that characterized our societies. Also, the life in the national school is crossed by the program of social whitewashing, in the expectations of turning its students into notable citizens moralists, disciplined, rationalized, Christians, heterosexuals and parents, differentiating themselves from others by their ‘culture’ and ‘success’. Indeed, the official *bacalaureate* history and the voices of some of the subjects who were part of this experience founded their glory in the creation of ‘good people’, who embraced their formation with such admiration that the new times only inspired a nostalgic feeling and a thought.

Beyond these disturbances recorded in our doctoral thesis, the writing of a narrative fed by critical pedagogy polarized the stories of the *bacalaureate* at two extremes. In this dichotomous exercise we could say that on one side is the official account -canonical and accepted- where the subjects are absent in the stories or without the capacity to act. Teachers reproduce the current order of teaching and students are the privileged Argentine white men in a well-known and great story that celebrates modernity and Western progress. On the other side, small stories of teachers emerge, teaching in other ways, different from those legitimized with other students -regarding the recognized ones-, which enhance the agency and the day-to-day transformation without limits in the past. Narrative research and critical pedagogy, then, provoke what Nosei (2010) called a transition from enunciation of ‘nostalgic narrators’ to ‘utopian narrators’, invigorating the fossilized past, opening it and branching it to give rise to new stories with new meanings. While the narrator passively repeats the same story -just as a copyist reflects a work that is alien to him- the narrator changes and (de) composes the stories of which he/she feels an active and responsible part.⁸

We could also associate the nostalgic stories with more traditional and systemic conceptions of teaching, while the latter nourish fewer authoritarian conceptions of education. At the same time, they raise an-



other (re) affiliation of teachers with the idea of modern education, in the sense that these small utopian stories are discursive gestures and threads of meaning to imagine other (possible) worlds.⁹ The critical pedagogy in history calls for not mechanically comply with a mandate of the inertial, in pursuit of gestures that remember that the instituted story of the baccalaureate is not the only possible, but that there might be others that Paul Preciado (2004) would say are missing of the archived elements, since the criterion of selection and the hermeneutical saturation of the canonical readings seem to preclude a political genealogy of the moments of emergence, vanishing points and inflections produced in the dominant discourses.

From a utopian narrative in education other brands are recorded, which disturb the naturalized colonial story in the relentless search for a “balance of voices” (Bidaseca, 2010), authorizing low voices that accompany the higher ones. Following Bidaseca (2010) it can be added even that the collection of missing stories reconstructs invisible positions, in a destabilizing of internalized theories of the obvious and in the understanding of a living past in our times. It is in this *decorrer* the stories point to cracks and cracks, which Walsh (2013) would say “incite possibilities to be, to feel, to exist, to do, to think, to look, to listen and to know to resist, transgress and subvert in spite of the colonial power” (P.25) In the terms of Boaventura De Sousa Santos (2006) the important thing about these stories is not to see how their knowledge represents reality, but to recognize what they produce in reality. In the intervention of the real and in a step from reproduction to the production of new meanings. Therefore, it is important to recognize the type of intervention that knowledge produces in the stories of the past in education and to develop other forms of articulation between knowledge and emergencies, capable of intervening in the classical matrix of critical pedagogy.

The past of education between fossils and gestures

The authorization of the stories that promote narrative and critical pedagogy, that have become instrument of revision of the ideological and geo-cultural inscription of the practices, is relevant with regard to the place of the subjects in the History of Education. Beyond that (re) inventing the past of education is constituted as a double movement between history and critical pedagogy, the pedagogical question reflects on the meanings of the stories and the historical question (narrative) on the meanings of



pedagogy. That is to say that in this back and forth movement the stories (re) invent a past that offers the possibility of (de) composing the stories of pedagogy. The pedagogy from these stories is no longer understood as a social science relegated to its technical and planning function, in order to be interpreted as a narrative or set of stories that investigate the human relations of education.

The past in education commonly fossilized by its nostalgic enunciation place pedagogy in a taphonomic function, like that which interpellates the phenomena that act in the formation of fossils from the death of individuals to their findings. Therefore, the narrated stories utopically call for a resedimentation that buries death and revives life. This taphonomic function opens the fossilized story of the past while (de) composing the pedagogy itself, decentering and de-normalizing it. The pedagogy itself is (de) composed with the living past that dismantles its entombment from one (de) composition, in which the stories that are recognized as subversive - in the sense that they predate the stories we inhabit, by their previous ontological, epistemic, political and pedagogical reflection.

From the political-pedagogical practice of the present investigation that tries to radicalize the meanings of a narrative exploration based on a vital pedagogy, these convergences are useful for referring to a radicalized narrative character of research in education. Such reflections could be inspired by the idea of a composition - as Fine and Weis (2011) did - prioritizing the creative, subversive, fluid and humble character of the ways of knowing. At the same time, it allows an oscillation between the particular and the structural as a legitimate arsenal in the struggles for the representation of the real and the unreal, of knowledge and ignorance, of subjectivity and objectivity. Added to this, the idea of (de) composition refers, on the one hand, to understand pedagogy from and as a narrative and, on the other, to recognize a constant and never definitive and true process of fluidity and becoming, while also offering the possibility of (de) colonize and (de) normalize language - the first social contract as Monique Wittig (2006) pointed out-.

In this reflection one could also allude to the fact that in the social sciences and the humanities a composition could refer to the morphological procedures that allow the creation of new words -or neologisms-. In other fields of knowledge, such as that of the arts - to which the radicalization of narrative research and critical pedagogy approaches- a composition is recognized as a process of creating a work or also the sequencing of a choreography. Then, together with the idea of composition linked to the traditions and ways of knowing the arts, such as the ways of creating a



music, the stories could feed a (de) composition of pedagogy in the sense of (de) composing stories that they can compete for the representation of the world - or the worlds - and that they are favorable for the decolonization and denormalization of minds, bodies and spirits.

To (De) compose also in the present language means to separate the diverse parts or elements that form a compound or a whole, for example, an optical prism is a transparent body that decomposes the light into several lights of a single color. In addition, it can be thought as to un-organize a certain thing, break a mechanism or an apparatus, cause a person to lose calm or tranquility, a deterioration in the health of a person -or a part of their body- or the state of putrefaction of an animal or vegetable substance. With such meanings, more and less metaphorical, the radicalization of narrative and critical pedagogy becomes in itself an opportunity or a gesture to (de) compose disciplinary pedagogy.

Faced with the conditions of domination and oppression that humans compose, we understand that the transgressions that in the (de) invention of the past make possible the (de) composition of pedagogy always act through small gestures. In the literatures of critical pedagogy, the gesture has been recurrently used to highlight the partiality, fragmentation and smallness that constitutes our emotions, actions and thoughts. Given the impossibility of a zero coloniality or a total transgression, reinvest from what Porta and Jeddai (2017) called the 'sensitive affectation' the day-today, our immediacy and our neighborhood.

In addition, the gestures could be interpreted as warnings and anticipations that are not essential for the future, as a transitoriness to live despite colonization and normalization. In this case they are projected as what we can do when we stop preferring the current disorder and, at least a little, we move away from the pretensions of the scientific and civilizational certainty that make up the stories of education. From a gesture of enunciation is that the past could become prophetic and hopeful, between the inertia towards the re-updating and re-articulation of the dismantling of the symbolic structures that today generate spaces of suffering in the un-banishable human vulnerability.

Freire (2005) and other critical pedagogues would say that a gesture mobilizes and remembers the possible that is the (de) composition of the worlds we inhabit, in which "hope is an ontological necessity and hopelessness is hope that - losing its direction - it becomes a distortion of the ontological necessity" (p.24). Recently the young Brazilian pedagogue Tiago Ribeiro (2018) invited (re) to think about our production context, haste and result -which imposes the acceleration of a single pos-



sible temporality of experiencing time- a pedagogy of gesture. In which the acceleration, anxiety, panic, depression and insomnia that confuses the time of life with time of capitalist production, interrupt what which arises from stories that stop time. A pedagogy of gesture - or a gesture in pedagogy - removes the plural, chaotic, complex, multiple, affective, poetic, productive, useless, suspense, intense, fragile human time and brings it closer to the time of learning and the kind life (P. 63)-. In addition, it reminds us that not everything is lost in the day-to-day and that the small and the minimum is gigantic before the potential of the minute.

Finally, we notice our gesture of awareness of the site of power and the civilizing and normalizing continuity that certain ways of telling stories in education still promote and that even this text does not escape. Although it is exciting to think that pedagogy has not been weakened in everyday life, it acts by imprinting new insurgent and still unknown meanings in human life. These transits, far from being fixed, emphasize the fluidity of what is enunciated here and project a necessarily changing language for education. To which they invite to abandon the (self) arrogance of scientific knowledge, delimiting these intentions that are always listening to other possible ways, in this broadening of horizons to inhabit a pedagogy capable of living in other stories more sensitive and friendly towards life.



Conclusions: Stories to dislocate pedagogy

The intention of this article comes from the concern to de-discipline pedagogy from its own histories, made invisible by the coloniality and normality of its legitimated knowledge. In as much they are histories that put into play the very fictionality of the critical pedagogy, praising its decomposition. Since the histories become narratives to stop interpreting them as just classical science and cause a dislocation in its systemic, technical and disciplinary use. That is why the stories collected from the Argentine baccalaureate, in addition, are an opportunity to understand pedagogy as a narrative in which human relations of education are verbalized in an extended and vital sense.

Walsh (2013) understands that critical, decolonial or southern pedagogy needs stories that result in “a process of unlearning for the recovery of other ways of being and living, from meaning-building practices in the service of good living” (p. 17). Among other writings of the pedagogical landscape, these stories share a place of knowledge and power, useful to discover how some discourses came to be instituted as truths about the

behaviors and bodies of people and institutions. It could be asserted that these stories activate a discursive power, a condition to restore other ways of learning, being and knowing that they become a civic necessity in the face of complicity with the oppression that their composition has still barely questioned.

Moreover, from these considerations the idea of decomposition is constituted as a useful convergence to refer to the particularities of the narrative character of these other ways of learning, being and knowing: that above all also involve and not only epistemological, political and pedagogical but also aesthetic and poetic questions. Here the concept of bricolage and montage of stories by Norman Denzin and Yvonne Lincoln (2011) acts as a grammar to bring the production of scientific knowledge to social emancipation and artistic knowledge. Indeed, for Denzin and Lincoln research could be thought of as a method of editing images, that juxtaposed or superimposed on one another (re) invent a story. At the same time, we emphasize a fictional and weak character, to which the decomposition refers, without the intention of looking for truths or analyzing a given or objective reality. And here these stories highlight the need to weaken the power of knowledge in education and combat its arrogance.

In an interview conducted by Ramallo y Fariás (2019) Rui Mesquita expressed the will to weaken in the narration of the stories of education, “despite the false belief that the stronger or more we expand, the more able are we to get or have more power to transform things” (p.12). Then decompose is also a way to resist the trap that exists there, or as Édouard Glissant (2009) would say, the only way to grow is paradoxically to weaken ourselves, to decompose so that others flourish and do not disappear” (p.11).

Notes

- 1 The baccalaureate corresponds to the studies of secondary education in Argentina, despite the apparent disappearance of the national schools -original institutions from which it was projected since the second half of the XIX century- continue to be the most powerful tradition of teaching in the country.
- 2 Bartolomé Miter was a politician and military hero and leader of the first rank and a recurring honoree in Argentina. During his presidency (1862-1868) -recognized in official historiography as the beginning of the “national organization” - he established the decree creating national schools.
- 3 On a counter-hegemonic writing of the curricular laws in Argentina and in Latin America in recent times, the text of Ramallo (2017b) can be consulted.
- 4 We refer to the following texts as an example: Puiggrós (1991); Tedesco (1994); Dussel (1997).



- 5 Regarding the work of Adriana Puiggrós, we only refer to her assessment of the baccalaureate, while her contributions -together with her APPEAL work team- were key in the historicization of pedagogical alternatives and in the recovery of other fragments of the educational story against the hegemonic pedagogical discourses.
- 6 Only by way of example could be mentioned: Schoo (2014) and Cammarota (2014).
- 7 When we alluded to critical pedagogy we also highlighted the impossibility of separating - to our understanding - pedagogy of criticism, recognizing this field of studies in education for its insurgency and irreverence, which is even highlighted by systemic pedagogues and continuators of Western schooling like Philippe Meirieu.
- 8 In this case, the use of parentheses highlights a recursive and transitory action of the concepts, while allowing double readings and simultaneities in the language. Especially in this work the idea of pedagogical (dis) composition alludes to the queer and decolonial drive to compose the colonizing and normalizing pedagogy.
- 9 With modern education we refer to the idea of naturalized education that we mostly know, accept and share with modernity, since it was born with the universalization of the Eurocentric and Western culture imposed on the rest of the planet Earth. Today internalized by the great majority of educators, it is painful because of its colonizing attitude and the perpetuation of the social inequalities it proposes.



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