

LA COTIDIANIDAD MEXICANA EN LAS IMÁGENES DE LOS LIBROS DE TEXTO

MEXICAN EVERYDAY ON THE IMAGES OF TEXTBOOKS

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Resumen

El análisis de las imágenes en esta investigación se llevó a cabo a partir de cuatro aspectos: la familia, la escuela, los roles genéricos y la vida diaria. Así, observamos que los LTG colaboran en la construcción de un perfil de la población, de los espacios, de las situaciones diarias y de las acciones de los mexicanos. Los elementos encontrados nos ayudaron a caracterizar el concepto de mexicanidad que los materiales oficiales presentan a los alumnos de educación básica. La mexicanidad, debemos señalar, no es una creación ni tampoco una fórmula exclusiva del LTG, sino que obedece a enfoques educativos, disposiciones de las autoridades, lineamientos editoriales, coherencia con el discurso hegemónico, entre muchos otros factores.

Debido a que nuestro estudio tiene un carácter dialógico y comparativo, nos interesa puntualizar los cambios y las continuidades que se presentan en las figuras nacionales encontradas en las imágenes de las distintas ediciones de los libros para primer y segundo grados de educación básica. En este capítulo, entonces, presentamos las conclusiones de este análisis de cincuenta años (1959-2009) de transformaciones y permanencias de un concepto de mexicanidad.

Palabras clave: Identidad, libros de texto, imagen.

Abstract

The analysis of the images in this research was conducted from four aspects: family, school, generic roles and everyday life. Thus, we observe that the LTG (official free textbook) are collaborating in the construction of a profile of the population, spaces, everyday situations and the actions of the Mexican. The found items helped us to characterize the concept of Mexican official materials presented to the students of basic education. Mexicanity, we should point out, is not a creation nor a unique formulation of LTG, but it is due to educational approaches, provisions of the authorities, editorial guidelines, consistent with the hegemonic discourse, among many other factors.

Since our study has a Dialogic and comparative character, we want to point out the changes and continuities that arise in the national figures were found in the images of the various editions of the books for first and second grades of basic education. In this chapter, we present the conclusions of this analysis of fifty years (1959-2009) transformations, and permanence of a concept of mexicanity.

Key Words: identity, textbooks, image.

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Introduction

The Secretariat of Public Education (SEP), since its inception, has published and distributed free books in order to support school work; from the creation of the National Commission of Free Textbooks (CONALITEG), the free textbooks (LTG) they have become the main educational materials in Mexico, thanks to their official capacity and mass distribution at all campuses from the country. For school work, consultation of LTG and its contents are part of the school routine, so that function as mediators of teaching practices in varying degrees. The importance of LTG in the teaching process, causes its influence transcends the classroom; so that its contents are not only knowledge but also formal approaches and perspectives on the world.

Although the notion, individually or collectively, "self" is not an exclusive product of the action of formal education, curriculum content provide key lessons for the establishment of a set of assumptions and notions of nationhood. To get closer to the way the concept is made mexicanidad from the school, we conducted a discourse analysis of the images of the LTG used between 1960 and 2009 in the Mexican primary texts particularly in Spanish for the first two degrees- in order to analyze the construction of a concept mexicanidad from everyday life. So, we intend to produce an analysis of the illustrations in these educational materials, in order to find the changes and stays around the concept of four elements of everyday life: family, school, gender roles and daily life.

Our work is based on dialogic Bakhtin proposal so we return to LTG as a genre within the educational discourse and understand the image as a statement of that kind. Thus, our analysis aims to approach the image of LTG as a dialogic speech, ie a text in dialogue with other cultural discourses whether contemporary or historical.

We have adopted a dialogic approach for comparative analysis of the images, because the construction of figures that we consider "self" is made in the dialogue between different speech genres. Our understanding of the national, then, is permeated by the elements that we commonly presented as "Mexicans" in diverse situations: education, work, family, recreational, educational, among others. Thus, through different types of texts, among which is the educational discourse and, therefore, the LTG and images-are focused and become visible certain identity aspects that tend to forge a perspective mexicanidad . The repetition of these discourses allows us to familiarize ourselves and adopt a construction of national identity, which does not necessarily correspond with the multiplicity of mexicanidades in our country, but we came to recognize as our own.

To set the themes and topics of the images of everyday life in the LTG, seek the figures presented in the four categories of analysis. Barthes (2001) defines the figure as a fragment of the speech that has a specific meaning, so that through the analysis of all figures, can grasp the full meaning of a text. Corona (2006) incorporates and redefines the concept, using it as significant tiny particles, through which the themes to display the meaning of the

text is set. In this work, we understand figure similar to the way Crown, that is, as discursive elements that have a symbolic meaning through which we can find indicators of permanence and transformations in the construction of a concept of mexicanidad.

Most research on the Mexican educational and social structures are referenced books of history and civics. However, we believe that the creation of a national conception of the subjects discussed at all, so that may be significant for forming an image of the Mexican elements on all volumes. Thus, the analysis of the illustrations in the books of Spanish first- and second-degree official discourse can reveal about the aspects that make the mexicanidad from the perspective of everyday life.

SEP books have been characterized by writing to accompany the image; both of teachers and students, first graders as the sixth, illustrations contain a greater or lesser extent. However, we have taken as a case study the first two grades of primary school, because in them the visual text is privileged with respect to written text. Especially in the first book, there is a great reference to the drawings because the recipients have not yet learned and / or mastered the use of written language. Furthermore, first and second knowledge of himself and his environment is emphasized, so the reference of the everyday is very recurrent in these grades.

We have noted that our work consists of a comparative analysis, as we intend to establish the changes and continuities mexicanidad concept from everyday life that LTG propose on issues that correspond to the first 50 years of the CONALITEG. Although our study covers a considerable period of time, during which there have been important changes in social, political, economic, technological, among others, the analysis shows that the images of the LTG have significant continuities in the representation of daily living

Calvo (1989: 10) states that educational materials constitute a space for "the creation of possible negative stereotypes or, conversely, the promotion of human spirit, open and tolerant, who respects and duly appreciate other cultures and peoples, various and sundry own. " It also raises the importance of the contents of textbooks not only for its link with

the plans and programs of study but as cultural tools as they can guide children and young people to a way of thinking or to a position with respect to various themes: "School is a unique creation in attitudes to encourage that open and empathetic to other cultures mood platform. And textbooks are a tool, among others, to support this learning path "(Calvo, 1989: 11). While this author refers to the way school textbooks and contribute to the creation of otherness, we must recognize that schools not only help you build the concept of "one another" but also "a" we ".

Formal education has contributed to the creation of one of the main myths that the State has wrought, that is, the idea of a nation with common features which all Mexicans share. Although schooling has an essentially didactic function, the contents are determined in the plans and programs of study, subjects that develop and foster other learning materials used in addition to those expressly mentioned. In this way, the LTG like official institutionalized education materials conducive building concepts exceeding scientific information.

The focus of our research towards formal education beyond their educational status, as we recognize that the dynamics of the teaching-learning, LTG become not only a guide for students and teachers, but also of cohesion and maintenance of the principles established by the State. In the images of the LTG, we find continuous references to various elements such as values, customs, traditions, relationships, everyday situations, landscapes, history, physiognomy, among others, which express and build a mexicanidad officially recognized not only in the educational discourse but also in other hegemonic discourses.

MEXICAN EVERYDAY

Setting up a national reality it can be seen in the visual texts of LTG, because through the representation of certain actions own situations of Mexico and the Mexican are made. In these illustrations we analyze the habits, attitudes and values that contribute to the construction of a concept of national culture, from four broad areas: family, school, gender roles and daily life.

1. The Mexican family

Because the family is the primary social group where children interact, as well as the existence of various myths built on the Mexican family, we believe that the way this institution is presented in images of LTG, is a construct that would allow us observed values, customs, attitudes, interests used in the speech to the formation of a concept mexicanidad. Here are figures that Mexican family image built on these issues:

* The 1960 family together 1960 images focus on the family unit, which is made explicit by the coexistence of parents and children during any activity: either playful or housework (see Figure 1 and Figure 2). This family unity also extends to grandparents, who are maintained in relation to their children and grandchildren through periodic visits (Figure 3).



Figure 1.
SEP, *Mi libro de segundo año*, 1960, p. 33

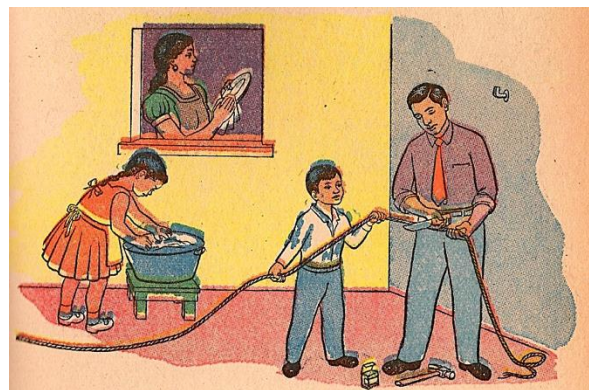


Figure 2.
SEP, *Mi libro de primer año*, 1960, p. 131

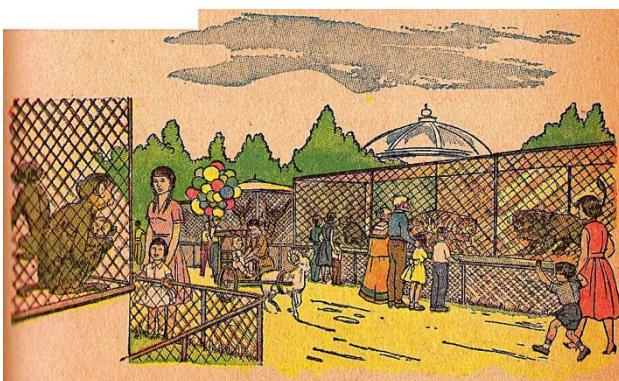


Figure 3.
SEP, *Mi libro de segundo año*, 1960, p. 85

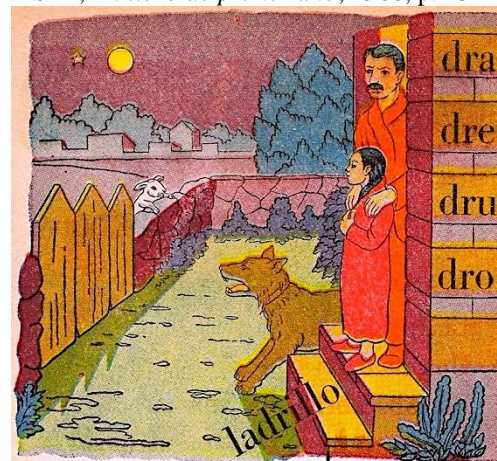


Figure 4.
SEP, *Mi libro de primer año*, 1960, p. 66

The house is the space of the family, which is why all the characters-men and women, adults and children involved in the arrangement and care. Although all work together, work some generic hierarchy is preserved; that is, no actual work such as female comb or dress the children, wash or cooking- and there, as male work maintain or repair details- garden.

The presentation of the family members is critical to the unit. The mother is always related to the home and children: the woman answers by children from society, giving them advice, the-and feeds it to prepare food or buy food¹-, arranges them, takes them to school, clean the house. The activities of women, usually refer to their responsibility towards the family; so, at home he is always drawn as the helpful mother. In return for this installment, she receives from her children and husband, love, respect and support for housework.

The father is not a character entirely dedicated to the family, but he divides his attention between home and work. By their commitments outside the home, the man must be separated from their children and his wife for some time, but always returns to them. As a parent, you are responsible for maintaining the security of your family, both economically and personally. Although the father has strong responsibilities at home, it is also drawn into moments of fun, playing with their children, taking them for a walk or bringing gifts.

Because the protective and loving role of parents, children profess their obedience, respect and affection. Although these values also extend to grandparents, their role in the education of their grandchildren is different from the parents: while helping training, since the lead to make important sites of the city and put them in contact with other aspects of their culture, are not responsible for their upbringing and sustenance. Children are the characters that must be protected and cared for; Despite this, the LTG present them as individuals with responsibilities and duties: help housework, go to school and attending their elders.

Besides family members, there is a common element in both rural and urban characters: the pet dog, which often appears in images of family, accompanying their masters in

¹ Las imágenes que muestran a la madre fuera de la casa, con frecuencia la dibujan cargando un bolso o una canasta del mandado.

recreational or emotional situations (see Figure 1 and Figure 4). Finally, we note that in 1960 the family roles are well defined; the unity of the institution rests precisely in fulfilling the functions that corresponds to each individual.

* The united family of 1971. The family still displayed as a unit, where children, parents and grandparents live together, support and develop activities together. Family organization is respected, so each member performs the activities that correspond according to their gender and their role in the family. The father has responsibilities at home and beyond: in the family, is responsible for arranging details and maintain the garden and play with your children, bring gifts and protection; in society, to work, to travel, to contribute something. The activities of the mother, however, are confined to home: cares and advises children, responsible for them before society, feeds them, fix, clean the house, do errands. The obligation of parents towards formal education is more equitable than in 1960; if only the mother appears in interaction with the teacher (see Figure 5), both men and women bring their children to school (see Figure 6).



Figure 5.
SEP, *Mi libro de primer año*, 1971, p. 104

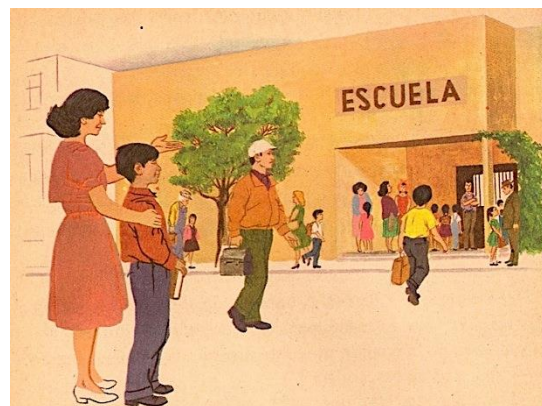


Figure 6.
SEP, *Mi libro de segundo año*, 1971, p. 54

Children also work with housework, in addition to attending school; as children, respect and help their parents and grandparents. Grandparents have a close relationship with the family sometimes visit them or vice versa. The responsibility of the grandparents to grandchildren is concentrated mainly in coexistence; however, there is more commitment to education for their grandchildren in previous texts, even observe a grandfather carrying his

granddaughter to school (see Figure 6). Pets are still presented as constant elements in the images of family.

* **The family provider 1972.** The family provides children with sustenance, well-being and protection. Parents, as suppliers have similar functions but traditional gender roles are respected. For example, if we talk about feeding the children, the father and the mother fishing purchase food on the market (Figure 7 and Figure 8). The children are the ultimate recipients; in fact, their activities are usually playful character. Thus, the separation of activities between parents and children is radical at this time: unlike the pictures of 1960, 1972 parents do not play with their children; although they can enjoy recreational activities together like going to the park or the fair, they remain outside its functions: the son and father fun monitors and protects.

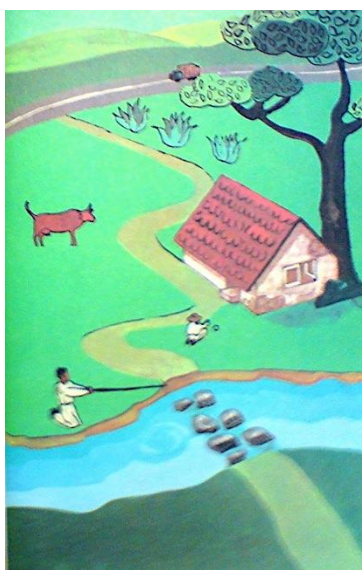


Figure 7.

SEP, *Español, Primer grado*, 1972, p. 25

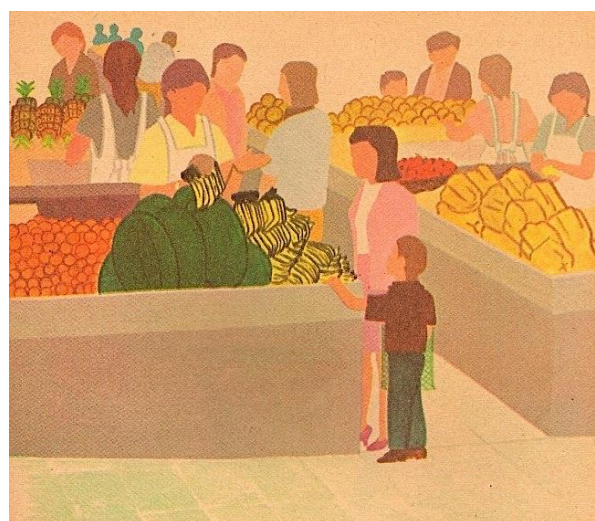


Figure 8.

SEP, *Español, Segundo grado*, 1972, p. 21

* **The unified family of 1992.** The family unit is stressed in these texts, so its members and are accompanied not only while doing the activities that correspond to them, but also to unify the same activity together. The support that the characters receive from their family is displayed in most of the images: either through advice, comfort, companionship. In Figure 9 it shows that the daughter not only dismisses the father when he goes to work and not only the father takes his daughter to school, but both are attached to their respective activities.

This edition is distinguished by the importance of the extended family and coexistence with other families; even the picture that appears on the cover of the unit 2 (see Figure 10), entitled "The Family," shows no nuclear family but extensive. Thus, in these images we find a more inclusive concept of family; Pregnant mother also these books, a character who had not noticed before appears.

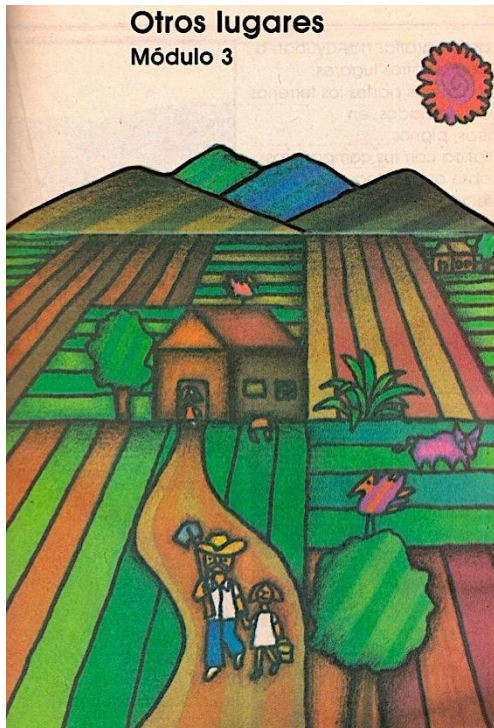


Figure 9.
SEP, *Mi libro de segundo I y II*, 1992, p. 277

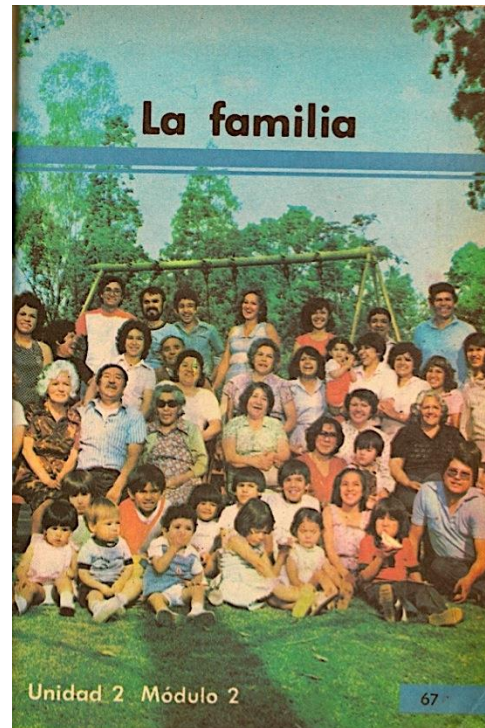


Figure 10.
SEP, *Mi libro de primero I y II*, 1992, p. 67

The mother of the family and the house is still engaged; however, the responsibility of children is shared with the man; even grandparents, family members, live with their grandchildren and caregivers. At this time, there are frequent images of the parent caring for children or helping them; but on the other hand, where the illustrations and take a walk or play with them are not observed. While the training and care of offspring is the responsibility of men and women, its generic function is well defined. The mother takes care of the home (the task and lunch); the father protects the family and works to provide it. The children, meanwhile, are engaged in recreational and educational activities; our corpus does not show children collaborating with the work of the home or with different responsibilities to those of a primary school pupil.

* The protective family 1997. The illustrations in 1997 are characterized by family relationships permeated with emotion: continuously observe gestures of love and affection. While the displays of affection are not unique to this period, but appear in all editions of the LTG, the third generation there is a special emphasis on showing the parental concern for the welfare of their children. One point worth noting is the image of the family together once the problem has passed; so, the family institution is manifested as an area of security (see Figure 11).

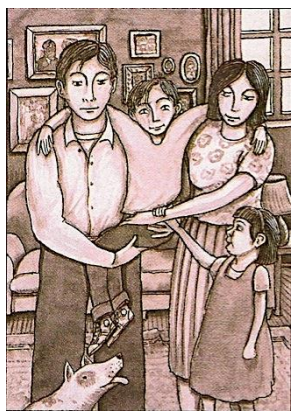


Figure 11.

SEP, *Español, Primer grado, Lecturas*, 1997, p. 64



Figure 12.

SEP, *Español, Primer grado, Lecturas*, 1997, p. 52

The father appears as the provider, whether material things, whether protection; the woman is loving and caring mother hugging children. Although the care of parents are a constant theme, Figure 12 shows the father carrying his son with the grandmother, where left to have the opportunity to attend school; thus, we note that, on these issues, grandparents and assume a primary role in the formation of the child. A final point that we would like to mention is the presence of the pet as part of the family; the dog, from the first editions and even third generation, is a constant in the family pictures.

2. The national school

The LTG retake the educational situation of Mexico from the official institution, it is a close and meaningful space for elementary students. Thus, the school is a continuous reference to analyze the texts that make up our research corpus.

* **The school for all of 1960.** The 1960 LTG have distinction between rural and urban; however, the obvious differences and school is located in both spaces. Because institutional impartiality, children who attend school do not reveal their membership of a specific ethnic or social community; although there are slight physical differences between students-his skin color, in particular, there are no obvious characteristics of such a group could be your wardrobe or specific details (see Figure 13). In this edition, only mothers take their children to school as part of their daily routine (see Figure 14).



Figure 13.

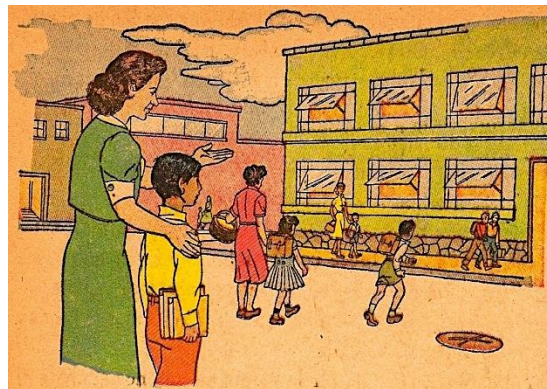
SEP, *Mi libro de primer año*, 1960, p. 104

Figure 14.

SEP, *Mi libro de segundo año*, 1960, p. 54

* **The inclusive school 1971.** The school is a place of integration, where the differences between the characters and spaces are blurred. In Figure 6, we note that, despite the differences between parents who take their children to school, there is a certain homogeneity in children. The distinctions among adults show that students come from various social groups; however, the child -of homogeneity wardrobe² physical-characteristics and states that these differences do not affect students in the school space. However, considering the characteristics of the rural and the urban, it is clear that the school in 1971 is presented as an urban space. The building and rooms are aesthetics of the exterior and interior of the city, be it a school located in a city (see Figure 6) or a small population (see Figure 5).

* **School minimized 1972.** The school does not have a significant presence in the images of these issues, although doing homework is unclear students the school context appear.

² Es importante rescatar que, en esta época, no era común el uso de uniformes en las escuelas públicas; por esto, la vestimenta semejante entre los alumnos es significativa.

This underrepresentation school is key, because at this time the simplicity of everyday life at its finest, in which context the family stands above the school is shown.

* **The school for all of 1992.** The image of the child towards the school is common in LTG 1980-1992. In these texts, the school appears as an educational institution for all Mexicans live in the countryside or in the city. Despite this widespread access to school, the school building is still presenting it as an urban space: it is located on a paved street; Inside it is also paved; the trees come together in green areas; finished and details are also related to the construction of the city.

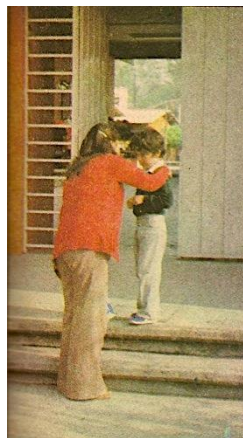


Figure 15.

SEP, *Mi libro de segundo I y II*, 1992, p. 491



Figure 16.

SEP, *Mi libro de primero I y II*, 1992, p. 88

Despite this, there are slight variations between rural and urban schools, which do not relate to the institution itself but to their students. 15 illustrations and 16 rural-urban--school - school show that although rural students presented very well bring arreglados- not uniform; the urban-even when they bring themselves tennis- wear uniforms. We also note different physical characteristics in children and mothers: the city dwellers have lighter skin and hair. Finally, we note that both images are photographs, which emphasizes its claim of credibility with respect to other images where we noted distinctions between the inhabitants of a village and a city.

* **The school urbanized 1997.** The presence of the school in this edition is quantitatively less; however, the school is accentuated urbanization due to rural schools are contextualized in fantastic stories. Due to this development, reading "Paco el Chato", as we

already mentioned, the change of residence of rural characters to receive a formal education is handled. However, the mobility of Paco, exposed two contradictory issues: first, the requirement of formal education, to the point that separates the father of her child; Moreover, school failure in small towns, because Paco does not have access to education in the rancho.

3. The gender division of roles

All revised figures show a significant separation between the roles of men and women, especially in adults. The analysis states that this generic division is expressed through static figures, which have been preserved for fifty years and several editions.

*** The generic roles static 1960.** LTG gender roles in 1960 are clearly defined:

Maternal'm female. A significant number of female characters are mothers. However, we locate adult women, whose function is not developed within the family, but working outside the home: the master and the servant. Despite not being housewives, teachers and maids have professions that somehow involve own duties of housewives: care for and educate children (teachers) and clean the house (maids)

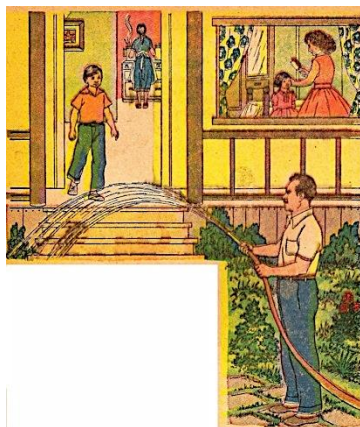


Figure 17.

SEP, *Mi libro de segundo año*, 1960, p. 14

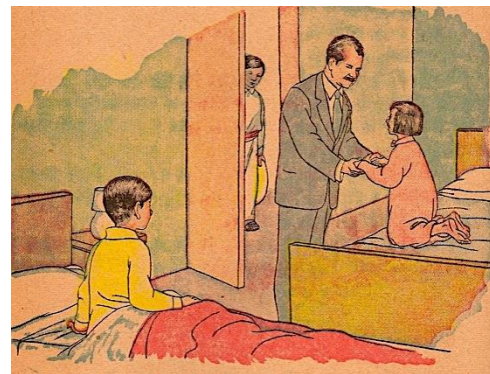


Figure 18.

SEP, *Mi libro de segundo año*, 1960, p. 36

-The Male importance. The man has a central role to stand out, even visually in the image frequently appears in the foreground or in the center of the family or picture (see Figures 1, 17 and 18). In keeping with its discursive relevance, male characters have a more complex function, because its action is not confined to the family context, but is presented as an

active member of society makes recreational activities, protects, provides, side and back, decisions, teaches values.

* The generic roles static 1971. The role of women and men in society is well defined in these texts:

Maternal'm female. The main function of the female characters is the mother. The woman plays a role related to her duties as a mother, even in images where there is next to their children. In Figure 6, a woman with blond hair that is not accompanied by any children, however observed, bring a large bag on his arm indicating that goes to the market; on the contrary, the man who in that same image not accompanied by any child, wearing a hat and a tool box to indicate that their work addresses. Women employed outside the home are the master and the servant; however, as we have pointed out, these professions are related to the main functions of the mother: on the one hand, the protection and education of children; on the other, the arrangement and home care.

-The Male importance. Although in many images of men are still the central figure or foreground, its importance on these issues is less visually obvious. However, they remain as household heads and active members of society. In fact, the male characters are a key element in maintaining family stability, not only as suppliers of material goods but also fun and entertainment. In general, men are responsible inside and outside the home, while protecting workers and loving parents.

* Generic adult roles 1972. In these images, a generic division of labor remains: men work, while women take care of the house. The ladies who work outside the home, respected women socially acceptable level; for example, in Figure 8 to the working of a market that interact only with women are drawn. It is interesting to note, however, that this sharp separation of gender roles applied exclusively to adults; so, in the same picture, a child accompanying his mother to the market-action is not peculiar to males-traditional roles.

* The roles and occupations of men and women in 1992. The generic roles on these issues are very similar to those we have reviewed:

-The Helpful woman. Women whose main function is to serve: their children at home, others at social gatherings, or as part of their work (see illustrations 19 and 20). The female characters who work from home were still having "own" jobs as teachers or nurses; thus, employment of women requires action involving them serve others.

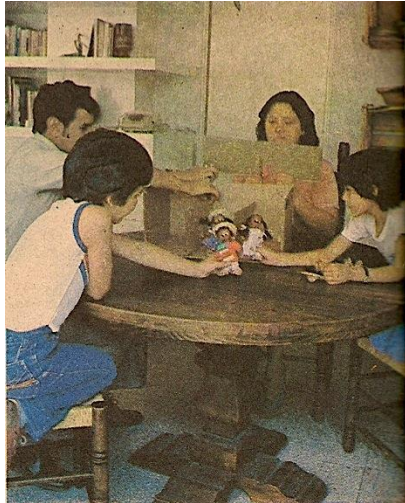


Figure 19.

SEP, *Mi libro de primero I y II*, 1992, p. 47

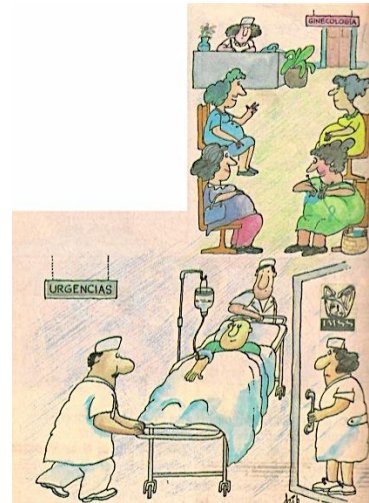


Figure 20.

SEP, *Mi libro de segundo I y II*, 1992, p. 270

-The Active men. The men of these issues, are characterized by being in constant activity: at work, fulfilling its obligations; at home, helping their children (see illustrations 19 and 20). Its main function as a parent is to protect; outside the home can pursue a profession in accordance with their space: for example, the farmer and the baker appear in, as the doctor in the urban rural space.

* The roles and occupations of men and women in 1997. The male and female figures have the following functions on these issues:

The man service provider. As a parent, man is the protector and provider for his family. The male characters in the illustrations the family are not contextualized, provide a service, either as professionals -the doctor, either as office worker -the heladero- (see Figure 21).

-The Household women. The actions of women are based on their protective role, loving and caring mother of their children; even the grandmother, as mentioned, also assumes a maternal role. Unlike adults, children have no responsibility in the home as such; in fact, if they are with their mothers or fathers while performing a task, or accompanied only observe. Only in Figure 22, a girl helps her mother, while her brother refuses to do so; thus, the inclination of women to housework and obedience is emphasized ↯-still in the children.



Figure 19. SEP, *Español, Primer grado, Lecturas*, 1997, p. 45

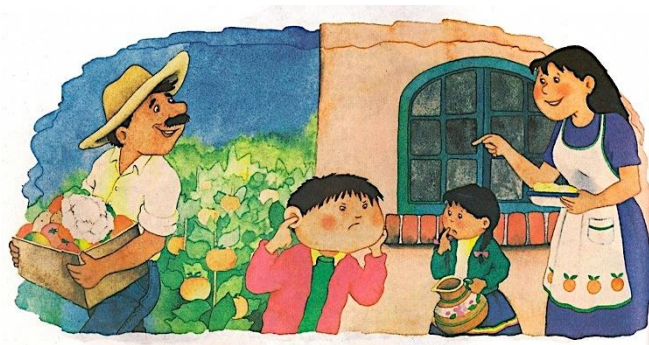


Figure 20.
SEP, *Español, Primer grado, Lecturas*, 1997, p. 134

4. Daily life in Mexico

Activities and relationships between characters set certain figures as part of everyday life that immediately present.

* The daily activities in 1960. The images of the LTG, expose some everyday actions like Mexico in 1960:

-The Family outing. The recreational activities usually take place outside the house; for this reason, field visits, the park, the zoo, the circus, often appear in these images (see Figures 1 and 3).

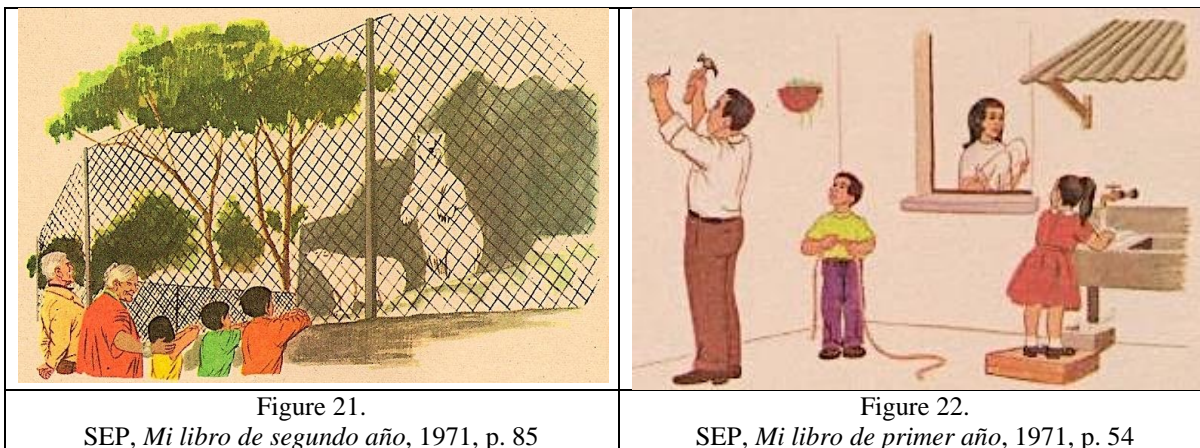
-The Team responsibility. In these illustrations it is common to see all members of a family doing their chores simultaneously or helping each other (see Figure 2).

-The Immobility as a sign of respect and attention. Since older educate children, in a conversation, speaking adults and children listen. Thus, infants often remain immobile against authority figures; its position varies according to the situation: if it is a greeting, information or advice, listen and watch adult (see Figure 18); if a scolding or sad news, listen and look down (see Figure 13). While the passive role is generalized to younger, low look is exclusively for girls or marginal characters.

-Adults Protect children. Parents whose main function is to provide their children what they need and keep their welfare (see Figure 4). However, this responsibility not only lies with the parents, as grandparents and teachers also caregivers. In Figure 13, despite the teacher he corrects Clarita, she and the mother extend the arm to the girl to show their support and understanding despite the lie Clarita.

* The daily activities in 1971. The images of these texts build various figures on the actions and everyday relationships:

-The Family outing. Recreational activities occur outside the home, so these images have field visits, the park, the zoo, the circus (see Figure 21).



-The Team responsibility. The LTG present the characters, especially family, doing their tasks and obligations together, accompanying each other (see Figure 22).

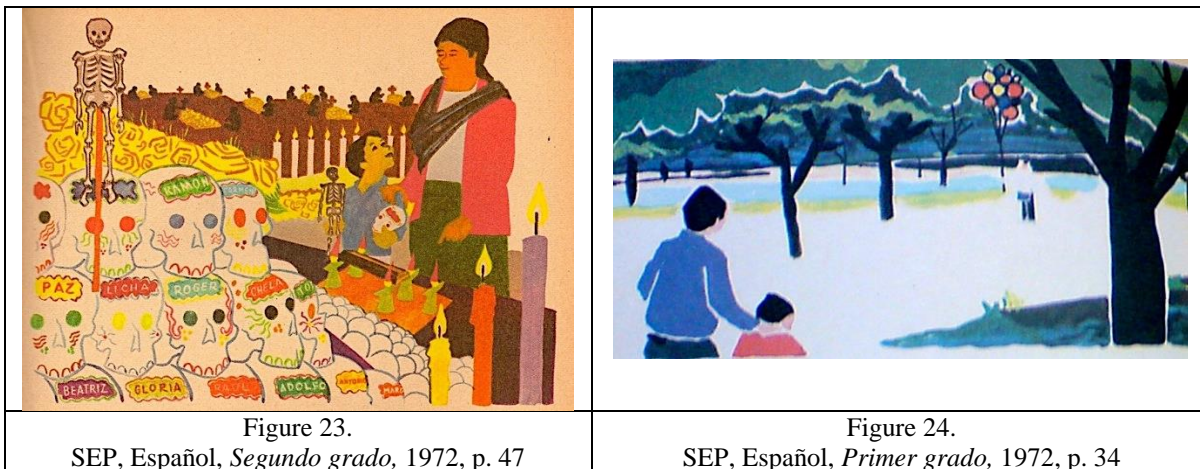
-The Immobility as a sign of respect and attention. In the images where children and adults appear, usually, higher performing actions and younger just seen or heard. Kids can watch the adult face to face to show attention, or they can look down in shame signal. According to the situational context, there are differences not only in terms of the look of the characters, but also in the plane of the image: when the situation is educational and is intended to show respect and attention, the frame is large and all the characters are standing, so that older visually positioned over the children (see Figure 5); however, when the situation is more emotional, adults are to be seated at the same level as children.

-Adults Protect children. Parents, grandparents and teachers are committed to protecting children. In Figure 5, the teacher corrects Clarita; however, it's up to the child's head and smiles to express their sympathy for the student. It is important to note two aspects of this issue: first, the scolding of Clara does not happen in front of their peers; second, the mother is shown as sorry as his daughter. These two details are a radical change from the same lesson in 1960.

* The daily activities in 1972. The actions of the characters in these texts draw the following situations:

-The Mexican heritage. One of the main legacies that Mexicans leave their children are the customs that they have inherited from the pre-Hispanic past, as we can see in Figure 23. In

this image, we find the only religious allusion revised editions: the crosses the Pantheon, we know that this is a Catholic cemetery. Despite this Catholic reference, we note that the first plane corresponds to the traditional Day of the Dead skulls; the second, the marigolds; and the cemetery is located to the bottom.



-The Family walk. Family outings entertainment purposes remain important. The play area is located outside the home, either in the vicinity or in expressly recreational sites (see Figure 24).

-The Simple life. In the images of this time, the simplicity of life-rural and urbanos-characters is obvious, so there are no references to ostentatious items or technology. Although in Figure 7, a truck was observed to carry products other details reflect disdain towards the use of modern appliances: a modest home, there is no machinery to plant or work the land; There are pack animals; the costumes and actions of men.

* **The daily activities in 1992.** The actions of the characters and situations have the following figures:

-the Duality of mass communication. The television and newspapers: In the illustration 25 two different types of mass communication are discussed. The TV comes as a commercial entertainment, where ads have a commercial purpose; instead, the newspaper announced momentous information for the population.



Figure 25.

SEP, *Mi libro de segundo I y II*, 1992, p. 215



Figure 26.

SEP, *Mi libro de primero I y II*, 1992, p. 352

-The Link between family and neighbors. In several images we note that the characters attend social gatherings (see illustrations 10 and 26). These meetings are distinguished by summon entire families to live.

-Women With pants. In the second series of the second generation of the LTG, we find the first references of women wearing pants in both photographs and drawings. Although this peculiarity in dress does not result in a change in women's roles, we must note that these illustrations placed its action in urban spaces.

* **The daily activities in 1997.** Through these images the following everyday situations between characters are observed:

-The Family walk. The family gathers to go outside the home and have spaces for recreation and sport; for example, in Figure 27 leverages a family shopping for cycling. In this picture, it is interesting that in a rural area, the family uses an unconventional means of transport for carrying small children and loads; however, it notes that basic safety standards, such as baskets for objects and animals or a chair with a belt to keep the baby. In this picture also it emphasizes that, even in recreational activities, family roles remain: the father takes the food, the mother cares for the baby, the daughter-with much less responsibility-leads the cat.



Figure 27. SEP, *Español, Primer grado, Lecturas*, 1997, p. 184



Figure 28. SEP, *Español, Primer grado, Lecturas*, 1997, p. 235

-Child Disinterest. At this time, no longer unconditional respect shown to adults: in Figure 20, we had already indicated that the child covers his ears while their parents talked to. It must be noted that this attitude is criticized in the text; however, it exposed a situation occurring and the consequences to be learned.

-The Independent children. While parents are responsible for children; in some images it is evident that children have certain autonomy to act for themselves. In Figure 28, some kids buy ice cream and seem to have gone to the circus alone because their parents are not seen in the picture. In Figure 19, the mother brings the child to the doctor; however, she is the one who reaches out to receive the medicine prescribed by the doctor.

-The Family gathered. We had already seen the protector and loving family character, so it is common to the image of the happy family (see illustrations 11 and 12) once solved the problem in whose resolution is not necessarily involved the kinsmen of treating reading .

CONCLUSIONS

The processes that have been observed in the images of the LTG, reveal an interesting phenomenon about the changes and continuities in building Mexicanidad: despite the difference between the social context of 1960 and 2009, many related elements are maintained with generic roles, the role of school and family. The most notable differences can place them in externals like costumes and physiognomy of the characters. It is also interesting to note that, despite the technological advances that have occurred in the past fifty years, the revised images show no fundamental changes in daily life, or the interactions of the characters; even at a formal level it is still observed the same privilege of

drawing on photography in the books of the 60s and began to be published in the nineties and continued to be used after 2000³.

After analyzing the history books, Mabire (2003: 153) described as myth, the conception "of each series [ie, each edition of LTG] repudiated the replacing and radically innovated the interpretation of the national past [...] [for] if the reader is concentrated in big explanatory lines, will surprise the continuity between all versions, except for swings judgments about the Spanish conquest. " The same happens with images of everyday communicative situations and LTG, as these materials show a continuity that has remained for 50 years, despite all the social transformations.

Everyday life drawn by the LTG has not undergone a significant change from the first generation issues: many roles of child and adult characters, men and women, Mexicans remain. Also, still it gives oral interaction face to face, over the current media and communication technologies. Thus, the characterization of the characters in the performance of a particular social function as well as the presentation of situations and similar interactions help build a profile *mexicanidad* same in all the revised texts.

The changes, as noted, always refer to integration processes into a hegemonic paradigm. The ethnic characteristics of the inhabitants of a country are a constant which serves even to identify a group of another; However, the comparison of the images of the various editions, realize a gradual homogenization of the characters, whose physical characteristics are closer and closer to a Western model of beauty. Urbanization, in turn, allows the integration of marginal characters and modern society places; for this reason, despite the existence of a nationalist discourse that promotes the richness and diversity of Mexican territory, the illustrations of the LTG are slowly building a picture of urban life in Mexico. Visual and written texts involved in official discourse not pursue the controversy → although critics sometimes more or less significant-present conflicts but, on the contrary, seeking the quiet atmosphere conducive to allow continued government system. Burke (2001) noted that cultural stereotypes are so important, that the destruction of monuments associated with the previous regime is common practice during the revolutions-and history has shown that even during the conquests and colonizaciones-. Thus, the creation and

³ Only in editions that circulated during the eighties there was a frequent use of photography.

strengthening of certain stereotyped images is necessary to ensure the hegemony of the State; these images between the figures of citizens, territory, daily life and interactions as we have seen.

Mexican culture and state-building has become a hinge mechanism and political control through which certain characteristics and social traits are established, supported by emblematic to the dominant community (Casas Pérez, 1999) cultural references. Thus, the national figures we have seen in the images of the LTG, not a cultural synthesis of peoples and individuals that make up the Mexican entirety, but a dialogue between hegemonic discourses through which a concept is instituted official mexicanidad ensuring the continuity of a legitimate social system.

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