

## Genesis of School Editions in Spain from Dictatorship to Democracy. A Tour through the Images

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### Summary

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This article shows the accelerated evolution of textbooks in Spain, from the Franco dictatorship to the implementation of democracy, through the observation of the images appearing in them. From the blackest episode that Spain suffered with the rise of the dictatorial regime, textbooks have been transformed and adapted according to the political, social and economic situation of the moment, as well as their illustrations, which were affected both in the material and technical part as well as in the didactic and pedagogical one, being in fact in this aspect in which this piece of research is centred. It is essential to know the overall situation of Spain during this period, especially during the so-called *technocratic stage*, around the decade of the fifties, to understand from what Spanish education has derived through the textbook and the image, and how the image turned from being a mere companion of the text with a mainly emotive and propagandistic function of the Regime, into being the true protagonist in the teaching and learning processes, becoming a powerful instrument for the internalization of knowledge, and how the book turned from being the only educational resource into being one more element of curricular materials.

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**Keywords:** textbook, image, education, political transition

### Introduction

The textbook is a compendium of the society producing it, a fundamental testimony of the community, and at the same time, a crucial source for the curriculum knowledge of the institutionalized education (Choppin, 1992). Also, delving into the field where any element is developed becomes essential in order to intuit its nature (Aranó, 1993). Therefore, the study of its images and context are of vital importance when understanding the social hatching producing it (Escolano, 2006; Marín, 2011), and the idiosyncrasy of the society publishing it and in which it is immersed. At the same time, it reflects all the advances and research taking place in the community in which it is developed (Apple, 1986; Marín, 2011).

In the antecedent of the modern illustrated school books *Orbis Sensualium Pictus*, carried out by the Moravian thinker Juan Amós Comenius (Úhersky Brod, 1952-Amsterdam, 1670) in 1658, it was emphasized not only the didactic importance of the illustration, but also of a well-written and presented text, as well as a good design and layout (Petrus, 1997), being considered “the work that inaugurates this genre of publications” (Aguirre, 2001, p.2).

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The textbook as we know it today is a relatively new creation, directly associated with the birth of national education systems and the implementation of public education, which began in Spain with the liberal regime in the early nineteenth century. With this system it became necessary to implement the models of simultaneous teaching (Choppin, 1992). And from the second half of the nineteenth century the image begins to be included in textbooks, especially in history ones, but the true didactic value will occur in the second half of the twentieth century, with the appearance of the new philosophical trends, the principles of perception and the psychology of the image among other aspects.

The majority of the research carried out within the framework of the Civil War and the Transition in Spain has based its studies on the political change (Morodo, 1984; Marzo, 2007; Townson, 2009; De Haro, 2011), which was undoubtedly transcendent. However, the transformations in the social and economic aspects (García, 1995; Jiménez, 1995; Martín and Martínez, 2009; Pack, 2009; Palomares, 2009; Paniagua, 2009) have not been taken into account with the importance they deserve, although they were decisive and also influenced the political aspects, and vice versa. All these changes and transformations directly affected the world of education, textbooks and, especially, their illustrations.

With the beginning of the so-called technocratic phase, a first cycle with respect to this evolution took place, propitiated by the publication of the National Questionnaires of Primary Education in 1953, which resulted in a slight pedagogical renewal of the texts. New teaching methods such as simultaneous reading and writing appear (Figure 1A); the vocabulary is revised by adapting it to the student level with a greater rigor in the expository logic and new aesthetic characteristics appear in the iconography and its presentation (Escolano, 1996). It is precisely at this time when the school manual begins to be considered as an object of study and the image is given a more didactic value.

### **1. Status of the issue**

The arrival of the Civil War brought more than a decade of repression and misery throughout the Spanish State. Spain became a dark place where its citizens were subjected to all kinds of coercion and elimination of freedoms and rights, in order to subject the population to the ideal of the new ruling Regime. The lives of thousands of rural workers, Republican politicians, teachers and representatives of the labour movement ended.

The politics following the Regime directly affected textbooks. Its Catholic and patriotic ideal was clearly reflected in texts and illustrations. The elimination of coeducation resulted in editions of differentiated books for boys and girls, and the role of women reflected in books was only related to their role as mothers and inculcators of the Christian faith. The disastrous economic situation of the country forced to reduce expenses in education, the reason why the quality of the material was cut back, using recycled papers and the presence of illustrations was almost non-existent. The few remaining books were reprints of the previous era, which were in accordance with the national Catholic ideology that the new Regime wanted to instil in citizens.

Although the decade of the 1940s represents the blackest stage of the country in all scopes, and particularly in the educational one, the decade of the fifties brought along with it a slight renewal of textbooks, characterized by an attempt to introduce in them certain criteria of material and technical modernization more in line with the modern Spain that was being forged (Gómez, 2006). With the entry of the country into international organizations, the Regime's propaganda services attempted to project a new image abroad, so some bilingual textbooks were published (Figure 1B). Despite the intention of technical and pedagogical renewal of the Regime to adapt to the new times, the culture of the school continued clinging for many years to the conservative practices, and the teachers, accustomed to their traditionalist praxis, showed a very reticent attitude when modernizing their principles and teaching methods.

Nevertheless, the forms of life and the customs resembled the European ones, thanks to the greater purchasing power and tourism and immigration. Everything was changing, there was more tolerance, religious approaches were evolving without so much conservatism and all these slight features of the new society also moved to textbooks of schoolchildren. The progressive incorporation of the country into the forms of life of the rest of Europe was incompatible with the system of the Regime, archaic and obsolete. The new economic and social expectations generated educational demands and a school culture more adapted to the new forms of life, since it had to adapt somehow to the new criteria of efficiency and modernity, habitual in this type of societies. Thus, this "hinge decade" was characterized by combining the most archaic traditions of conservative education with the new activist and renewing theories of the new Europe (García, 1995, pp. 3-4).

However, at the beginning of the 1960s, a series of socioeconomic events which would radically change the educational environment in our country took place. These innovations will cause a change in school materials, especially with the irruption in the school of computer and audio visual media, with a more individualized teaching.

Partial reforms were also carried out at all levels of national education: compulsory schooling increased up to the age of fourteen, schools for primary education were planned, as well as official schools of Industrial Vocational Training, and a Literacy campaign was carried out between 1963 and 1964, since despite the years taken place after the post-war period, a large part of the population remained illiterate, especially the adult population. This stage of the Franco Regime characterized by an accelerated process of capital increase and social change, named by some authors as *technocratic or developmental process*, had one of its points of view in the process of development of the educational system and specifically in the curriculum. Foreign and domestic migrations, tourism, the first informational opening and the economic recovery of the country, exerted a great influence in the school world, replacing the more traditional culture by a more modern and specialized pattern.

**2. The textbook from the beginning of the Franco dictatorship (1936) to the technocratic phase (1960)**

With the arrival of the Civil War in 1936, Spain enters a period of repression and misery, and during the first two decades of Francoism, the edition of school books suffers a great stagnation, turned into material characteristics of very low quality using very dark recycled papers with few illustrations (Figures 1C and 1D). The few ones existing were in black and white, and with a very little didactic text, most of them reproductions of 19<sup>th</sup> century engravings.

Practically, the only concern of the new dictatorial regime was to instruct the child in Catholic morality and deep patriotism, so that the texts of this period contained a large number of religious images (Figure 1F) and belligerent nuances (Figure 1E). Following the discourse line by Valls (2007), it is observed that during this time, the image was used only with an illustrative and emotive function, as a persuasive, propagandistic and instructive instrument, and its function as didactic document for the improvement of the significant and understanding capacity of the reader was relegated to the background. Because of the terrible economic situation of the country after the war, colour was reserved almost exclusively for the front pages, and both these and the internal pages show that the book was transformed into an indoctrinating and belligerent instrument.



Figure 1A



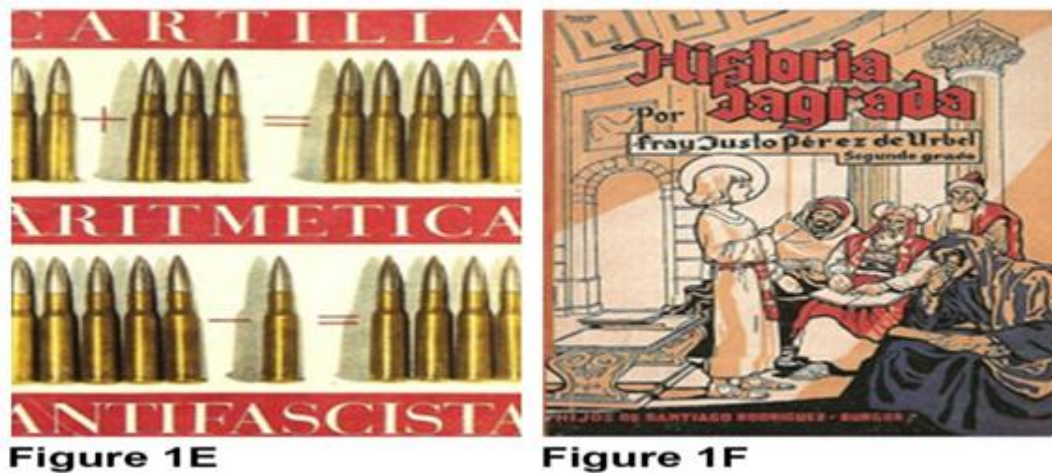
Figure 1B



Figure 1C



Figure 1D



**Figure 1. Illustrations belonging to the first Francoism**

During this period, more than 60% of the children did not attend school. However, De Puelles (1998) explains that a slight reform in education can be mentioned with the enactment of the Primary Education Act of 1945. Though, what was mainly sought was to inculcate Christian and patriotic values to all individuals. This law was actually created to be the cornerstone of the educational system, but above all, to be the great instrument of indoctrination of the new patriotic and Christian society.

### 2.1. Beginning of the technocratic phase. First generation of school textbooks

With the reform in 1953 –the beginning of the technocratic phase–, the first significant changes in school publications begin and the main transformations take place in the process of pedagogical modernization, still conditioned by the ideological rigidity of the Franco regime. But despite this, some methodological and didactic considerations which supplant the idea of the textbook as an instrument of indoctrination appear, becoming it to be considered as a pedagogical resource (Hernández-Díaz, 1997). And in 1955 a decree was promulgated specifying –in a more precise way– the didactic and technical characteristics that school books had to fulfil in primary education (Tiana, 1998; De Puelles, 1998).

Thanks to the new technologies of design and printing (offset) moving from the use of black and white in the images to the use of two inks first (Figure 2A) and to the 4-color process afterwards; the new pedagogical trends and the slight opening of the Franco regime, the ideological belligerence of the texts is reduced, the technical and material quality improves with better quality of paper and printing (Figure 2B), and a more widespread use of colour is carried out. It begins to recommend a good style and beautiful illustrations adjusted to the mental development of the child incorporating new criteria of methodology and psychology. Likewise, there are changes in the didactic characteristics with clearer illustrations, more methodical composition and better text-image relation (Escolano, 1996).

In the mid-fifties, the so-called *schematic drawing* was consolidated as a genre, characterized by the prominence of the contours of the represented objects and their most basic features. This type of drawing results from a much more didactic character, since it emphasizes what is interesting to highlight. According to Villafañe (2006), “an exact replica of the object [...] does not provide us with superior knowledge [...] another type of intermediate representation [...] favours the accentuation of these relevant traits, discriminates them, and these are those which carry the cognitive value of the image. (pp. 90-91).

The success of the schematic drawing (Figures 2C and 2D) was given by its easy reproduction by both students and teachers, as well as by its didactic character and it can be found since this decade in a multitude of school books. This type of drawing is so effective in didactic and pedagogical terms that today it is still used in textbooks, especially in the levels of early childhood, primary and a little less in secondary education.



Figure 2A



Figure 2B



Figure 2C

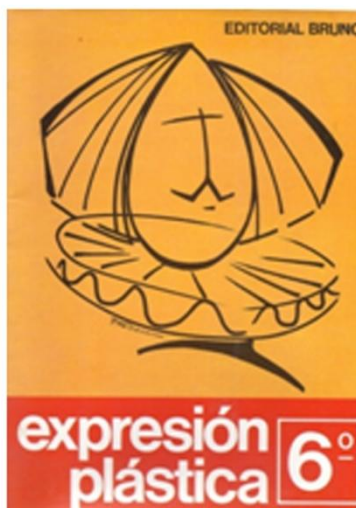


Figure 2D

Figure 2. Illustrations of the first technocratic phase

## 2. Second stage in the textbooks of the technocratic phase

Thanks to the creation in 1958 of CEDODEP (Centre for Orientation and Didactic Documentation of Primary Education), devoted to the renovation of the school through new pedagogical reforms, and to the need for the new autarkic regime to offer a renewed image abroad, a new stage in the edition of school books in Spain is opened, characterized mainly by the preoccupation of aspects such as syllabus, area of visual perception, text-image relation, sentence length (Figure 3A) and functions of iconography (Escolano, 1996). This renewed pedagogical conception was influenced by the avant-garde pedagogical circles that advocated syllabus developed by didactic units, behavioural technology and a new culture of the image. These new texts replaced the old models of primers and encyclopaedias, and other types were introduced: study or textbook, reading book, reference book and workbooks or active books (Maíllo, 1967), the latter ones composed by activities, suggestions and exercises (Figure 3B).

Other events decisive in the new conception of school textbooks since 1960 according to Martín (1996) were: the establishment of minimum levels by subjects and courses, by which it was necessary the publication of new school texts divided into levels and materials in the new curriculum, the publication of new Questionnaires for Primary Education in 1965, socioeconomic and technical factors such as the creation of new publishing groups and the emergence of new technologies of design and printing, the increasing purchasing power of families and a new sensitivity to everything related to education.

Thanks to all these factors there is a proliferation of textbooks and the emergence of new ones (music, physical education, home teaching) and other materials, such as teaching units, around a centre of interest or the guidebook of the teacher, reference material for the teacher which distinguished between exercise books and paperwork books (Maíllo, 1967). Likewise, a more general use of colour is made, applying the 4-color process and the combined use of images of various types such as photography, realistic drawing, schematic drawing or expressive image.

This “new generation of school textbooks”, as Escolano names them (1996), contains other notable novelties in relation to the image, being then when the true substantial changes in iconography begin (Valls, 2002; Collados, 2008; Méndez-Suárez, 2015), with a greater care in the text-image relationship, adopting new forms of presentation of the text (Figure 3C), as the expositive-narrative which were gradually replacing the usual systems of questions and answers, and giving greater relevance to the image. For Buj (1967), “the graphic support provided by the illustrations is currently optimum thanks to the increasingly perfect reproductions [...]. The colour reproduction has allowed us to get closer to the reality of the represented” (p.8).

This last part of Francoism is fundamental in order to understand the deep changes that Spain was experiencing, and the repercussion that all these novelties had in the textbooks in the later years corresponding to the transition and the implantation of democracy.



Figure 3A



Figure 3B



Figure 3C

**Figure 3.** Illustrations of the second technocratic phase

### 3. The paradigm shift in the third stage of the school book on the road to democracy

The stage beginning with the promulgation of the General Education Law in 1970 –the end of the Franco dictatorship– consolidates the preponderant role of textbooks among the teaching tools most used in schools. The circumstances that favoured this fact were mainly two. On the one hand, the extension of compulsory schooling up to the age of fourteen, and on the other, the increase in enrolment rates. Thanks to this new law, a large number of books are produced and distributed in a massive way by all the schools in the country. With this stage a new paradigm in the school and educational field in Spain is born, and the textbook, as well as the different didactic resources, are transformed into the fundamental pieces of this recent change.

The general reform of education begun in 1970 gave rise to the Pedagogical Guidelines of December 2 of the same year (quoted in Tiana, 1998) which regulated the new curricula of basic education: “[...] This change of course will necessarily be reflected in a parallel shift of the didactic instruments, especially of the school use manuals (reference books, workbooks, reading books, didactic guides and other books for the teacher, etc. ), which will reflect the new updated pedagogical and administrative guidelines. Consequently, school books, in order to adapt to the requirements of the new orientation of the Basic General Education, must combine a series of characteristics in harmony with the didactic principles, structure and content of this new orientation” (p. 168).

The direct consequence of this optimum intention of renewal resulted in the diversification of didactic materials and the new curricular bases required the design and elaboration of new school texts that branched out into two main fields:

- Areas of experience –natural and social (Figure 4A)
- Areas of expression –verbal, mathematical, pre-technology, arts and crafts and dynamic (Figure 4B)

Another decisive result in the change of educational paradigm was the progressive tendency to replace the book of individual author with the book edited by a group of educational professionals –psychologists, pedagogues, graphic designers–, what had a significant increase in quality of manuals. In addition to the new types of school textbooks appearing in the 1960s, other curricular materials have emerged oriented towards a more holistic and integral teaching and learning and more in line with modern advances in education. The programmed books –active books with steps that demanded continuous answers from the students– (Figure 4C), the didactic packages –sheets, notebooks, index cards, audio visual material–, didactic guides or teacher's books –with objectives, resources, evaluation criteria–, and computer programs, are definitively imposed in all schools.

However, despite good intentions, teachers were not prepared to teach subjects that were completely new and, in addition, to adapt to the great material and methodological renewal that was imposed. For this reason, the educational authorities made a great effort to consolidate adequate foundations for these important changes and raised the educational levels of the teachers contributing to the demand and consumption of better didactic materials (Tiana, 1998).

Of the instruments appearing in this period of abrupt changes the most innovative ones were the tokens (Figure 4D) and the teacher's guides (Figure 4E) (Navarro, 1990), a consequence of the avant-garde pedagogical currents that introduced the methods of *individualized education* or *personalized education*. In other European countries these materials were used but forming part of an integrated system; however, in Spain they were used independently and generalized in all subjects and courses, and their use was extended so much that, together with the lack of syllabus and of unification with other teaching resources, it led to disastrous results, eventually disappearing.

Terms such as readability, syllabus by objectives, continuous assessment, personalized education, development of creativity and innovation, design, text-image relationship, area of visual perception or iconography functions, begin to be used conventionally in education, moving quickly from the traditional text to the model of *didactic packages* and *curricular materials*.

All the social and political changes that Spain was experiencing in an accelerated way, especially since 1978 with the promulgation of the Constitution, were reproduced in the new textbooks, not only in their contents but also through their images, with which the new rights and duties of citizens and human and social values were reflected, and thanks to the publication of the Renewed Programs in 1981, the Basic General Education curriculum is structured in three cycles –initial, middle and higher– and the peculiarities of different cultures are established according to the new organization of the State. In this way, school editions appear for the teaching of the different languages of the autonomous territories, such as Galician or Catalan (Figure 4F) and textbooks appear for subjects which were not previously traditional in the book, such as physical education or arts and craft expression.

But the most influential advances in textbooks, and in the use of the image as an element with an important didactic function, will appear in the numerous theories on the Psychology of Learning, developed by several authors, both in Spain and outside its borders during these years, publishing a lot of studies related to the instructive value of the image –formal characteristics, content and functions of the image– (Colas, 1989; Prieto, 2008). The most relevant contributions regarding the formal characteristics are due to Harley, Rivchin, Delamoy, Rosales or Roda (Colás and Corts, 1990), Dwyer, Guerrit or Van Dam (Colás, 1989): in relation to the content, the authors Johnson, Mandler, Parker and Bieger (Colás, 1989) have carried out descriptive studies on the type of information they contain; and for the functional approach of the images, Rodríguez (1978); Levie and Lent (1982); Colás and Corts (1990); Moles (1991); Badanelli (2003).

All the new books that began to be edited from 1970 and especially in the decade of the eighties, attend to these learning theories, implementing many more images than in previous times with a more didactic and instructive value, with a great richness of colour and combining very accurately the different types of images –photographic, schematic drawing (Figure 4G), realistic drawing (Figure 4H)– for a better cognitive understanding of the student.

Finally, in the 1990s, with the reform of education derived from the development of the General Organic Law of the Educational System (LOGSE), pedagogical renewal is reaffirmed through packages of didactic materials more diversified than conventional textbooks. Since the publication of the Curricular Design Base (DCB 1989), the concept of *curricular materials* has tried to displace the traditional textbook model. These materials cover all types of resources that have been applied in schools since the reform of the 1970s, as well as other related to teaching technology such as computer packages, audio, video, e-book or multimedia.



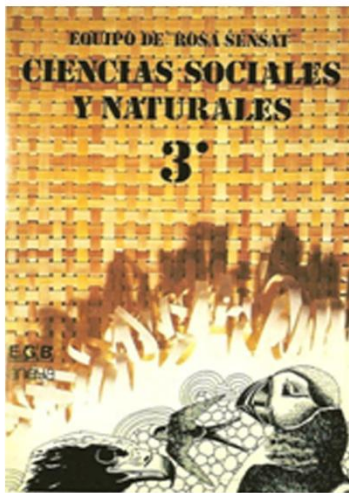


Figure 4A

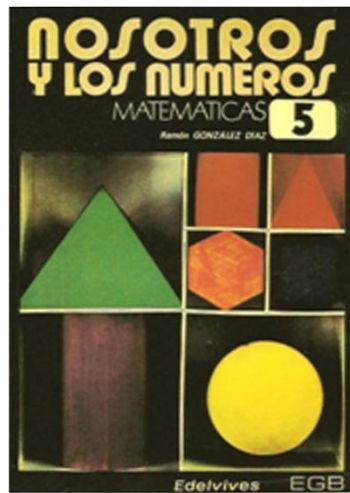


Figure 4B



Figure 4C

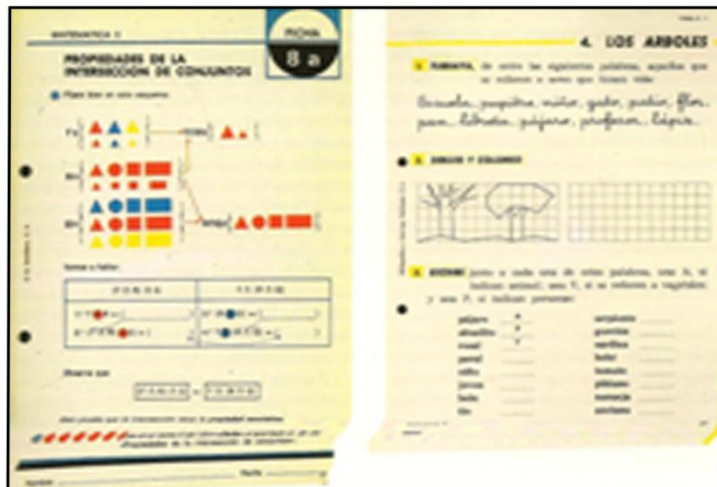


Figure 4D

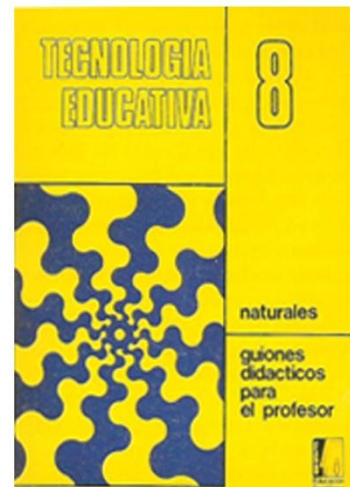


Figure 4E



Figure 4F



Figure 4G

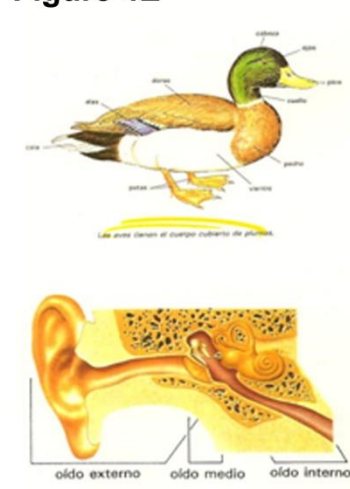


Figure 4H

Figure 4. Illustrations of the text books from the political transition towards democracy

## Final Considerations

The historical period that covers the beginning of the Spanish Civil War until the end of the 20<sup>th</sup> century could be considered as the most interesting one in Spanish history, at least in contemporary history, because of the immense number of profound changes that took place in this Country over the years. Political, social, cultural and economic transformations led to a change of attitude and mentality of the emerging society that demanded an urgent democratization of education. Although from 1953 a new period with regard to school editions opens with the appearance of the first Questionnaires for Primary Education, it will not be until 1970, with the great educational reform brought by the General Law of Education, when the truly significant transformation is produced and the paradigm shift in the educational world begins.

From 1960 onwards, the intention of pedagogical renewal, influenced by the new philosophical currents, the studies of semiotics, the principles of perception and the psychology of the image, could be perceived in the textbooks, which were gradually turning the textbook into a much more modern and didactic material, going from being an instrument of indoctrination to becoming a powerful instrument for learning. The educational reform of 1970 incorporates the technological advances of the publishing industry adapting the school manuals to the renewed pedagogical criteria that fomented the educational administration of the time, a fact which was decisive in the new conception of the image as a pedagogic and didactic element.

On the contrary, the thematic contents of the images have been changing throughout this century, gradually diminishing the representation of historical characters and national symbols, and expanding, in turn, images related to the new lifestyle, the new social outreaches, images of social denunciation or disasters of war, attending to the values that Democracy extolled and that were implemented in the books especially after the creation of the Constitution of 1978.

It is of the utmost importance to study the past and, more specifically, the most recent one in order to better understand the present and to enable us to improve current educational practices. Despite the fact that since the end of the twentieth century attempts have been made to diversify school resources with the introduction of different curricular materials with the use of computer applications, multimedia resources or the internet, nowadays there is an excessive abuse in the use of the textbook. It seems at least surprising that thirty years later, the educational tradition in Spain is still so clingy to excessive use of the textbook, because although new generations of students, who are considered to be digital natives, usually use new technologies in their day to day, they do not to expand their knowledge acquired in the classroom, but to be connected to social networks or for their fun and leisure. Likewise, it is not common for teachers to foster this type of learning in their pupils, and educational practice is too widespread attached to the textbook. In contemporary Spain, the strongest opposition to the textbook was represented by the Free Institution of Education at the end of the 19<sup>th</sup> century, with an intention of profound pedagogical renewal through an active method. However, the educational tradition in this country has always been too conservative and unfriendly to the changes, and this renewal approach did not really take root.

Therefore, it is especially necessary that in Spain, educational administrations strive to train teaching professionals in educational practices less traditional but more focused on Project Based Learning (PBL), with active methodologies, managing more without the textbook –although maintaining it as a resource of support– and opening the pedagogical horizon using other resources and more modern and current methods.

## Figure legends

**Figure 1.** (A) Escolar, H. (1996). *Historia ilustrada del libro español. La edición moderna. Siglos XIX y XX* (pp.376). Madrid: Fundación Germán Sánchez Ruipérez; (B) Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p338). Madrid: Fundación Germán Sánchez Ruipérez; (C) Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p120). Madrid: Fundación Germán Sánchez Ruipérez.; (D) Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p111). Madrid: Fundación Germán Sánchez Ruipérez; (F) Escolano, A. (1997). *Historia Ilustrada del Libro Escolar en España. Del Antiguo Régimen a la Segunda República* (p.65) Madrid: Fundación Germán Sánchez Ruipérez; (G) Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p57). Madrid: Fundación Germán Sánchez Ruipérez.

**Figure 2. (A)** Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p138). Madrid: Fundación Germán Sánchez Ruipérez; **(B)** Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p403). Madrid: Fundación Germán Sánchez Ruipérez; **(C)** Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p127). Madrid: Fundación Germán Sánchez Ruipérez; **(D)** Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p341). Madrid: Fundación Germán Sánchez Ruipérez.

**Figure 3. (A)** Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p453). Madrid: Fundación Germán Sánchez Ruipérez; **(B)** Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p.306). Madrid: Fundación Germán Sánchez Ruipérez; **(C)** Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p37). Madrid: Fundación Germán Sánchez Ruipérez.

**Figure 4. (A)** Escolar, H. (1996). *Historia ilustrada del libro español. La edición moderna. Siglos XIX y XX* (p385). Madrid: Fundación Germán Sánchez Ruipérez; **(B)** Escolar, H. (1996) *Historia ilustrada del libro español. La edición moderna. Siglos XIX y XX* (pp.391). Madrid: Fundación Germán Sánchez Ruipérez; **(C)** Falconer, P. (1975). *Expresión Plástica 6º* (Cover). Bruño: Madrid; **(D)** Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p331). Madrid: Fundación Germán Sánchez Ruipérez; **(E)** Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p.163). Madrid: Fundación Germán Sánchez Ruipérez; **(F)** Escolar, H. (1996). *Historia ilustrada del libro español. La edición moderna. Siglos XIX y XX* (pp.391). Madrid: Fundación Germán Sánchez Ruipérez; **(G)** Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p336). Madrid: Fundación Germán Sánchez Ruipérez; **(H)** Escolano, A. (1998). *Historia Ilustrada del Libro Escolar en España: de la posguerra a la reforma educativa* (p133). Madrid: Fundación Germán Sánchez Ruipérez.

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