

**Reading Education for Brazilian and Portuguese Youngsters:  
Supports, Works, and Authors / *Formação leitora de jovens brasileiros  
e portugueses: suportes, títulos e autores***

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**ABSTRACT**

This article presents the analysis of a data sample collected from a survey conducted with Brazilian and Portuguese youngsters. Our aim was to identify textual supports used for literary reading, as well as the authors and works most read by this public so that we may reflect upon the influences subjacent to those choices. To do so, we analyzed the answers given to a questionnaire applied to students in the last year of High School, in both contexts. This research is exploratory, of quantitative and qualitative nature, with theoretical support in Barthes (2004), Balça and Costa (2017), Pennac (1993), Petit (2009), Todorov (2010), among others who discuss the subject. Results show that young people prefer to read literary works in print, which are mostly chosen according to the requirements of school institutions and the publishing market.

**KEYWORDS:** Literature teaching; Text supports; Young; School

**RESUMO**

*Neste artigo, apresentamos a análise de um recorte dos dados de uma pesquisa realizada com jovens brasileiros e portugueses. O objetivo é identificar os suportes textuais utilizados para a leitura literária, bem como os autores e obras mais lidos por esse público, a fim de refletir sobre as influências subjacentes a essas escolhas. Para tanto, analisamos as respostas dadas a um questionário aplicado aos estudantes do último ano do Ensino Médio dos dois contextos. Trata-se de uma pesquisa exploratória, de natureza quantitativa e qualitativa, com aporte teórico em Barthes (2004), Balça e Costa (2017), Pennac (1993), Petit (2009), Todorov (2010), entre outros que discorrem sobre a temática. Os resultados mostram que os jovens preferem ler obras literárias no suporte impresso, as quais são eleitas, na maioria, conforme as exigências das instituições escolares e mercado editorial.*

**PALAVRAS-CHAVE:** *Ensino de literatura; Suporte de leitura; Jovens; Escola*

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## Opening Remarks

According to the guiding documents of Brazilian education, literary texts must be present in all stages of Basic Education.<sup>1</sup> However, the reading of such texts is highlighted in the last period of schooling, in Portuguese Language classes, in line with the proposed skills<sup>2</sup> for the subject and the very reality of classrooms, where teachers emphasize representative works of literature. Hence the concern with teaching literature in High School (equivalent to Secondary Education in Portugal) in the Portuguese and Brazilian contexts, aiming at the formation of literary readers in school, which is a recurring theme of research in different fields, such as Education and Language Studies.

At this stage of schooling, one can usually observe that the curricula emphasizes presenting works representative of national literary culture to students, focusing on literary currents and their periodization. This curricular elaboration is shown according to the descriptor EM13LP48,<sup>3</sup> of the BNCC (Brazil, 2018); however, several studies carried out in both countries, which reflect on the teaching of literature (Zilberman, 1991; Cereja, 2005; Cosson, 2009; Balça; Costa, 2017; Batista, 2019, Costa; Azevedo, 2020, to name a few), find that some problems are still recurrent. One of them refers to the excessive focus on the history of literature, that is, on aspects external to the text itself, such as the literary movement to which the work belongs, the author's biography and

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<sup>1</sup> The *Base Nacional Comum Curricular* [National Common Curriculum Basis] (BNCC) (2018), normative document in Brazilian Education, establishes ten General Skills that must be developed from Basic Education to High School, one of which being: "To value and enjoy diverse artistic and cultural expressions, from local to global, and to participate in diversified practices of artistic-cultural production." [In Portuguese: Valorizar e fruir as diversas manifestações artísticas e culturais, das locais às mundiais, e também participar de práticas diversificadas da produção artístico-cultural]. Literature is thus included in this item, as well as in the fields of action.

<sup>2</sup> For example: "(EM13LP52) To analyze significant works of Brazilian literature and other countries and peoples, especially Portuguese, indigenous, African and Latin American, based on tools of literary criticism (structure of composition, style, discursive aspects) or other criteria related to different cultural matrices, considering the context of production (worldviews, dialogues with other texts, insertions in aesthetic and cultural movements, etc.) and the way they dialogue with the present" [In Portuguese: "(EM13LP52) Analisar obras significativas das literaturas brasileiras e de outros países e povos, em especial a portuguesa, a indígena, a africana e a latino-americana, com base em ferramentas da crítica literária (estrutura da composição, estilo, aspectos discursivos) ou outros critérios relacionados a diferentes matrizes culturais, considerando o contexto de produção (visões de mundo, diálogos com outros textos, inserções em movimentos estéticos e culturais etc.) e o modo como dialogam com o presente] (Brasil, 2018, p. 526).

<sup>3</sup> "(EM13LP48) To identify assimilations, ruptures and permanences in the process of constitution of Brazilian literature and throughout its trajectory, through the reading and analysis of fundamental works of the Western canon, especially Portuguese literature, to perceive the historicity of aesthetic matrices and procedures" [In Portuguese: EM13LP48) Identificar assimilações, rupturas e permanências no processo de constituição da literatura brasileira e ao longo de sua trajetória, por meio da leitura e análise de obras fundamentais do cânone ocidental, em especial da literatura portuguesa, para perceber a historicidade de matrizes e procedimentos estéticos] (Brasil, 2018, p. 525).

style, the context of production and publication etc. Although this information is relevant for understanding the text, we agree with Todorov's (2010) statement that literary works should be read and discussed before being classified and periodized.

In this perspective, for this practice to be viable at school, one must think of ways to provide students with contact with full texts, and not only excerpts, as normally presented in textbooks (equivalent to school manuals in Portugal). Therefore, the establishment of public policies for access and selection of works for further study in the school environment is required. Thus, it is undeniable that schools, by having the duty to train readers, influence the behavior of individuals, whether in the choice of medium – paper or screen - or even in the reading of certain authors and works. Regarding the latter, we emphasize that it is common for reading to be imposed, so texts become mandatory. However, this way of approaching reading, despite having “good intentions,” often to make sure students read and to ensure they read quality works, is a practice that can affect them in unforeseen ways, sometimes negatively.

In this sense, this article aims to identify the text supports used for literary reading, as well as the authors and works most read by this public, so to reflect on the influences underlying these choices. To this end, we start from a reflection on whether readers can or cannot exert freedom face the required school readings. Next, we analyze the students' responses to a questionnaire, focusing on where and what they read. The text ends with some considerations about the impacts of literature teaching on the training of young readers of the last period of schooling.

## **1 Reading Freedom and Required Reading – A Paradox?**

In the world of literary culture, there are countless possibilities of works for reading, which requires the individual to select some to spare their hours and steal them of their time, as Pennac (1993) would say. Today, in addition to what will be read, one can also choose the text supports for these readings, which can be paper or screen. However, when one looks at the choice of literary works on a school level, one finds that often students are not the ones who choose, as this is imposed on them by different mechanisms, impacting their development as readers and their relationship with literary reading. From this perspective, the concept of reading repression, elaborated by Roland Barthes (2004), is pertinent to this reflection. For the author, this effect arises when the

act of reading is imposed as a duty, because, in society, and also in school, there are always works that one must have read, even when it comes to so-called “free” readings. However, for the French theorist, “freedom to read, whatever its price, is *also* freedom not to read.”<sup>4</sup> However, a question arises: *how is this freedom treated in the school institution?*

Literary works imposed and/or proposed to students are predetermined by different instances, such as guiding documents, textbooks, literary criticism, experts, teachers, etc. Thus, there are numerous possibilities to favor the development of literary skills; however, some authors are more privileged by the school institution. These are choices motivated by historical, ideological, and aesthetic issues, already highlighted by Lajolo (2010, p. 19) when he said that the school acts “[...] as judge and guarantor of what literature is.”<sup>5</sup> Therefore, among these possibilities, we highlight those present in official documents and/or public policies of the Portuguese and Brazilian contexts, which (un)guide or even (un)define which texts will be read by young students, as they present lists of works or even decide the criteria and select those that deserve to occupy the shelves of school libraries.

In the Portuguese context, there is the *Plano Nacional de Leitura* [National Reading Plan] (PNL),<sup>6</sup> created in 2006 and with a new stage from 2017 to take effect in the next 10 years i.e., until 2027, based on defined objectives and various initiatives<sup>7</sup> to promote reading at different levels of education. In this sense, one of the actions of the aforementioned plan was the creation of a catalog of works, in which there is a list of recommended books according to age, reading level (pre-reading, initial, average, fluent), themes, format, language (Portuguese, English, French, Spanish, etc.), which can be accessed through the PNL website.<sup>8</sup>

Regarding this catalog, we emphasize that it is common for Portuguese publishers to include on their covers the seal “*LER+ Plano Nacional de Leitura*” [READ+ National Reading Plan] and/or even indicate for which school year it is a recommended or mandatory reading, for example:

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<sup>4</sup> BARTHES, Roland. On Reading. In: BARTHES, Roland. *The Rustle of Language*. Translated by Richard Howard. Berkeley and Los Angeles, California. University of California Press, 1989. p. 37.

<sup>5</sup> In Portuguese: “[...] como avalista e fiadora do que é literatura” (LAJOLO, Marisa. 2010, p. 19).

<sup>6</sup> To learn more see: <https://www.pnl2027.gov.pt/np4/home>.

<sup>7</sup> To learn more see: <https://www.pnl2027.gov.pt/np4EN/file/8/PNL2027.PAA.2022.pdf>.

<sup>8</sup> To learn more see: [https://www.pnl2027.gov.pt/np4/livrospnl?cat\\_livrospnl=catalogo\\_blx](https://www.pnl2027.gov.pt/np4/livrospnl?cat_livrospnl=catalogo_blx).



Image 1 – Recommended or mandatory books for 10th, 11th and 12th grades. *Source:* Porto Editora. Available at: <https://www.portoeditora.pt/paisealunos/pais-and-alunos/noticia/ver/?id=194365&langid=1>. Accessed on: March 18th, 2023.

In fact, this action boosts the sales of these books to such extent that many parents are guided by this criterion when choosing what to buy, as well as teachers, even, when inserting the works into their class plans. This is interesting because it guarantees “quality” choices, supposedly attested by experts in the field. However, although this selection is made by qualified people, we cannot fail to emphasize that the legitimacy of a literary work is always arbitrary and changes over time.

In this regard, we can mention the considerations of Lajolo (2018), who highlights that not all voices were considered in the discussion of literature in the past, justifying the low number of women authors, for example. So, one must always consider the ideological filters behind these selections, which are never neutral. Furthermore, when becoming a school version, these works start to have also schooled instruments, such as scripts and reading sheets, which “... certainly do not allow an individual trip and reaction to the literary work”<sup>9</sup> (Balça; Costa, 2017, p. 210).

In addition, one may consider problematic that one of the filters of the reading catalog present on the PNL website recommends works by age, since readers do not always have the expected reading skills at each stage of schooling, either because they have not developed it, or even because they already have it earlier than expected.

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<sup>9</sup> In Portuguese: “... não possibilitam, certamente, uma viagem e uma reação individual perante a obra literária” (Balça; Costa, 2017, p. 210).

Therefore, we do not consider it fruitful to encapsulate readers, consequently their readings, through a socially constructed age criterion.

Another official document that deserves to be highlighted in the Portuguese scenario is called *Aprendizagens Essenciais* [Essential Learnings] (AE), which defines competencies and objectives for the teaching and learning of different subjects. Regarding the subject of Portuguese in the 12th year of Secondary Education<sup>10</sup> (equivalent to the senior year of High School), which is the focus of this study, one of the many expected pieces of knowledge in the field of Literary Education<sup>11</sup> is that students are able to “Interpret Portuguese literary works produced in the twentieth century by different authors and genres” (Portugal, 2018, p. 7).<sup>12</sup> To this end, there is a list of works and texts that must be worked on with Portuguese students. Therefore, when composing the list, these readings become mandatory in the school curriculum and are required in the final exams of Secondary Education, important for acceptance into Higher Education.<sup>13</sup> Therefore, the reading of these works is treated as another school content, on which the student must do activities to prove their reading. In this regard, Balça and Costa (2017) state that in these conditions, fruitive reading, in which the reader establishes a relationship of pleasure and affection, loses its space on the school context.

Concerning this topic, we verified that the existence of a list of pre-established works in official documents nationally may restrict the teachers’ performance in Portugal regarding the promotion of literary reading, as they must deal with works that were not selected by them, or that may not be so fruitful in their local context. Consequently, many teachers, in view of the limited time to fulfill the curriculum, choose to focus only on mandatory works. In this context, there is a standardization of the readings, disregarding that individuals are unique, and texts affect readers in different ways.

Although canonical texts are fruitful for the reader’s education when the teacher manages to carry out significant practices with them, according to the statements of some students interviewed in the ongoing research of one of the authors, it is common for work in the classroom to be restricted to what is imposed by the AE. That is, they reported that

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<sup>10</sup>To learn more see:

[https://www.dge.mec.pt/sites/default/files/Curriculo/Aprendizagens\\_Essenciais/12\\_portugues.pdf](https://www.dge.mec.pt/sites/default/files/Curriculo/Aprendizagens_Essenciais/12_portugues.pdf).

<sup>11</sup> The concept in question will not be addressed in this text due to space, but can be consulted from the works developed by Balça (2023).

<sup>12</sup> In Portuguese: “Interpretar obras literárias portuguesas de diferentes autores e géneros, produzidas no século XX.”

<sup>13</sup> To learn more see: <https://www.dges.gov.pt/pt/pagina/provas-de-ingresso>.

it is usual for teachers, when starting work with a text in the classroom, to make it clear that the reason for reading it is the test requirement, and not because that text is still relevant in contemporary times, for example. Therefore, students explained that their colleagues look for extracts to fulfill the school task or abandon the text in the middle because they do not engage with it. In view of this, we consider that this is dangerous, insofar as there is a risk of Portuguese students not engaging affectively with literature, as all they know are texts that do not concern them. Thus, it may be that, in out-of-school life, these young people move away from literary texts, after all, they are no longer mandatory.

Therefore, although we have to recognize that the establishment of an itinerary of readings makes Portuguese students know a minimum number of texts each year of schooling, which according to the AE would be a short story, a novel and some poetry, our concern lies in the fact that such readers remain only in this “minimum” standard, that is, without seeking to read anything beyond that, or according to their own demands. So, when the teacher and student strictly follow the list of readings proposed in the AE, the path also becomes limiting.

Hence our agreement with Balça and Costa (2017), for whom the curricula, as they are restrictive in nature, are limited since it is not possible to cover numerous possibilities. However, for researchers, their concern is when, in addition to imposing what will be read, there is a determination in what the reader is expected to “... find, what is expected to be perceived, what is not supposed to be seen at a given moment because it is not foreseen like this, the legitimate supports to effect the registration”<sup>14</sup> (Balça; Costa, 2017, p. 218).

In the Brazilian context, the first *Plano Nacional do Livro e Leitura* [National Book and Reading Plan] (PNLL) was created in 2006 and instituted in 2011, but discontinued under<sup>15</sup> the previous government. Therefore, now, Brazil does not have a PNLL in force, as only in 2022 a new governing council was formed to act in the construction of the ten-year plan. In this sense, perhaps, what guides the young reader’s

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<sup>14</sup> In Portuguese: “[...] encontre, aquilo que é expectável que ele registre, aquilo que não é suposto ser visto em dado momento porque não está previsto assim, os suportes legítimos para efetuar o registro” (Balça; Costa, 2017, p. 218).

<sup>15</sup> DECRETO Nº 9.930, DE 23 DE JULHO DE 2019 [DECREE NO. 9930, JULY 23 2019]: [https://www.planalto.gov.br/ccivil\\_03/\\_ato2019-2022/2019/decreto/d9930.htm#:~:text=D9930&text=Altera%20o%20Decreto%20n%C2%BA%207.559,que%20lhe%20confere%20o%20art.](https://www.planalto.gov.br/ccivil_03/_ato2019-2022/2019/decreto/d9930.htm#:~:text=D9930&text=Altera%20o%20Decreto%20n%C2%BA%207.559,que%20lhe%20confere%20o%20art.)

repertoire at school is *Programa Nacional do Livro e do Material Didático* [National Plan of Reading and Didactic Material] (PNLD-*Literário* [Literary]), responsible for selecting and sending literary books to schools. To this end, the literary works submitted by the publishers to a public bid are analyzed by experts, based on some criteria that are also not neutral, and then the works are made available for the choice of teachers and leaders of each school institution. Therefore, it implies a greater participation of the teaching staff than in the Portuguese context, since the works that compete for the PNLD-Literary bid are not necessarily canonical.

However, although literary works are present in school libraries, it is common for young people to access them through excerpts from textbooks (LD). This is because all students have access to textbooks, which, unlike literary books, are more restricted, since the *PNLD-Literário* provides for two literary works per student, every four years, enriching the school library in quantity, but losing in diversity. Therefore, it is very different when considering the Portuguese context, where the AE presents a list of works in which the student must recognize themselves in it, and they and their parents are encouraged to acquire them with their own resources, as if it were part of the school material.

Another point of divergence between Brazil and Portugal refers to the process for entry into Higher Education, which is appraised by many students in the last year of schooling, the target audience of this research. In the Brazilian context, there are two main ways to enter the university, namely entrance exams and the *Exame Nacional do Ensino Médio* [National High School Examination] (Enem). The first consists in a test prepared by each institution, public or private, to select the entrants, for which some literary works are elected, which are not necessarily part of the books distributed by the PNLD-*Literário*. The second is presented as a test that evaluates the knowledge of high school graduates and can be used to enter several public and private Higher Education Institutions that adhere to the program. In this test, literature is also very present, but there is no list of books to be read to prepare for it. Therefore, we observed that, while in the Portuguese context the AE list of literary works guides the readings of the graduates of the schooling process, in Brazil it is usually the list of entrance exams that influence their reading repertoires. Better said, lists (in the plural form), because it is common for the student to take more than one entrance exam in order to increase their chances of being accepted into university.



Given these aspects that guide reading in the school context, whether in Brazil or Portugal, we emphasize that this can make reading more of a mandatory activity for some young people, moving them further away from it, and not the other way around. According to Lima (2023, p. 24), “assuming certain methodologies and materials regardless of who receives them can lead to the risk of an even greater distance between likely readers, the objects they read, and the ways of doing it.”<sup>16</sup> Thus, the literary text when entering the school field starts to have a specific meaning, that of an object of study more than of reading, perhaps. However, when considering reading education beyond the institution, it is interesting that the practices pay attention to the fact that reading outside it has very different purposes, often linked to pleasure. Therefore, addressing reading, including in the school environment, requires considering that the reader is a being of flesh and blood, therefore, unique (Jouve, 2013). This implies understanding that the same text causes very different effects when read by different individuals. However, considering the peculiarities of the individual reader in the school space is not an easy task; it is a space built for the collective, after all.

Regarding the type of reading that it is up to the school to promote, Zilberman (2008) points out that before the democratization of the school, when it was destined for the elites, its focus was on the canons. However, with the expansion of access to the school institution for the popular strata, this starts to be questioned, since this new audience did not identify with the literary tradition. Therefore, as the author argues, it is not a matter of rejecting the path taken but adjusting it to the new times.

In this sense, we argue that the school also has the role of “... initiating students into a relationship with books other than that of cultural duty, that of austere obligation”<sup>17</sup> (Petit, 2009, p. 158). Therefore, the challenge is to find space for the reading dimension beyond utilitarianism or authoritarianism, opening up to the pleasurable dimension of reading and authentic choices. Thus, instead of training a reader to follow ready-made lists, it is important to think about the education of someone who can, through their own criteria, make their selection, which meets their various reading objectives.

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<sup>16</sup> In Portuguese: “assumir certas metodologias e materiais a despeito de quem os recebe pode levar ao risco de um distanciamento ainda maior entre os prováveis leitores, os objetos que se dão a ler e os modos de fazê-lo” (LIMA, 2023, p. 24).

<sup>17</sup> In Portuguese: “[...] iniciar os alunos em uma relação com os livros que não seja a do dever cultural, a da obrigação austera” (Petit, 2009, p. 158).

## 2 Methodological Route

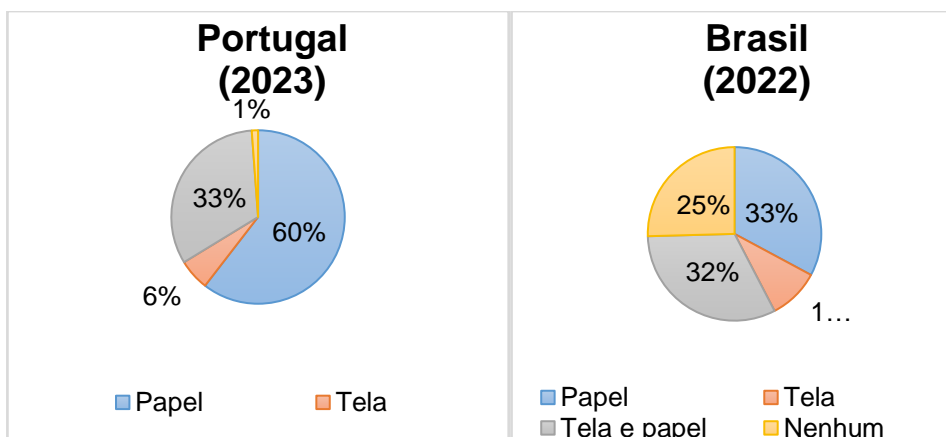
This article presents an excerpt from the doctoral research being developed by one of the authors, for which data collection took place between 2022 and 2023 with young students in the senior year of high school, i.e. between 16 and 20 years old, in five Brazilian and one Portuguese public schools. In Brazil, 472 young people from the city of Londrina-PR participated, and in Portugal, 86 students from the city of Évora, Alentejo.

The research is exploratory, with qualitative and quantitative approach. As instruments, an online questionnaire consisting of 39 open and closed questions was used; in this article, the focus is on the answers given to two questions: *did you read literary works in PAPER and on SCREEN during high school? If YES, cite the works and/or authors of the works read in PAPER and on SCREEN.* Therefore, we will identify the supports chosen for reading, as well as the authors and works read during this school stage.

## 3 Youngsters Take the Floor: Reading Practices

### 3.1 On which Supports Do Young People Read Literature?

We started this section by focusing on the supports that young people chose to carry out literary reading during High School, as shown by the data in Graph 1:



Graph 1 – Supports used for reading during all years of High School. Source: The authors.

We found that a large portion of the Portuguese participants used paper as reading support in Secondary Education, demonstrating that the materiality of the physical book is still accessed by young people. Perhaps this is due to the fact that, in the Portuguese context, school institutions follow the lists of books predetermined by the AE, also addressed in school textbooks and consequently in the final exams, which probably leads students, at some point, to read, even if compulsorily. In addition, we observed that few students indicated that they did not use any of the media, which leads us to infer that they did not perform literary readings during this period, since the reading of written texts requires some kind of text media such as paper or screen.

In the Brazilian context, the smaller use of paper for reading in *EM* [High School] is inferred to be due to the pandemic context experienced by students between 2020 and 2021, when they were in the 1st and 2nd years, respectively. During this period, students were unable to attend school spaces in person, such as the library for the loan of physical books, due to the risk of contamination by the Covid-19 virus. In view of this, *Ensino Remoto Emergencial* [Emergency Remote Teaching] was implemented, in which teachers promoted contact with literary works through sharing through different virtual platforms, such as WhatsApp, Google Classroom, etc., enabling reading through different screens, such as computer, mobile phone, notebook, among others, as reported by Batista and Lima (2022).

In the case of alternation between paper and screen, we have similar data among young people of both nationalities, which leads us to understand that the supports are not used exclusively, but depending on the situation, context, and reading subjectivity.

As for the screen, it was used in an exclusive manner by a small portion of readers in both contexts, contradicting the statement that the so-called digital natives, according to the categorization proposed by Prensky (2001), have preference or even ease to use it, at least when the subject is reading. Although young people dedicate much of their time to browsing social networks through different electronic devices (Oliveira, 2017; CGI.Br, 2014, Viveiro et. al., 2014, Rosário, 2018), we found that the screen is not the supports they choose for other activities, according to the ongoing research of one of the authors, such as reading, which for many is linked to the object book, bound, and printed on paper.

### 3.2 Supports, Authors and Works: What Do Young People Read in Paper and on Screen?

In this section, we present the authors most cited by Portuguese and Brazilian students according to the supports chosen for reading. It is worth mentioning that in this matter the students were free to cite several works, which they considered as literary, related to the school or not. Therefore, we start with the data collected in Portugal, which are presented in Table 1, where the authors read on paper were organized according to the frequency in which they appeared, from the most cited to the least cited. Also, the titles of the works are indicated, with the number of times they were mentioned by the students, followed by the genre to which they belong.

<i>N</i>	<i>Works</i>	<i>Author</i>	<i>Genre</i>	<i>F</i>
1	* Title not mentioned (3) <i>The Maias</i> (44) (PNL2027)	<i>Eça de Queirós</i> <i>Portuguese</i>	<i>Novel</i>	46
2	* Title not mentioned (3) <i>Death with Interruptions</i> (5) (PNL2027) <i>Baltasar and Blimunda</i> (33) (PNL2027)	<i>José Saramago</i> <i>Portuguese</i>	<i>Novel</i>	39
3	<i>A queda dum anjo</i> [The Fall of an Angel] (PNL2027) <i>Doomed Love</i> (27) (PNL2027) <i>Maria Moisés</i> (PNL2027)	<i>Camilo Castelo Branco</i> <i>Portuguese</i>	<i>Novel</i>	29
4	<i>Frei Luís de Sousa</i> [Friar Luís de Sousa] (17) (PNL2027) <i>Voyage to my Land</i> (PNL2027) <i>An Act by Gil Vicente</i>	<i>Almeida Garrett</i> <i>Portuguese</i>	<i>Novel</i>	19
5	* Title not mentioned (3) <i>Message</i> (12) (PNL2027) <i>The Book of Disquiet</i>	<i>Fernando Pessoa</i> <i>Portuguese</i>	<i>Poetry</i>	17
6	* Title not mentioned (3) <i>Confession of the Lioness</i> (12) (PNL2027) <i>Rain and Other Stories</i> (PNL2027)	<i>Mia Couto</i> <i>Mozambican</i>	<i>Novel</i>	14
7	* Title not mentioned (3) <i>Farce of Inês Pereira</i> (9) (PNL2027) <i>Act of the Ship of Hell</i> (PNL2027)	<i>Gil Vicente</i> <i>Portuguese</i>	<i>Theatrical text</i>	11
8	* Title not mentioned (3) <i>Sermon of Saint Anthony to the Fish</i> (9) (PNL2027)	<i>Father António Vieira</i> <i>Portuguese</i>	<i>Sermon</i>	10

9	<i>A flor e o peixe [The Flower and the Fish]</i> <i>Flowers</i> Where Do Umbrellas End Up (PNL2027) <i>Paz traz paz [Peace Brings Peace] (PNL2027)</i> <i>Sinopse de amor e guerra [Synopsis of Love and War] (PNL2027)</i> <i>Vamos comprar um poeta [Let's Buy a Poet] (3) (PNL2027)</i>	<i>Afonso Cruz</i> <i>Portuguese</i>	<i>Poetic Fable</i> <i>Novel</i> <i>Poetry</i>	8
	<i>The Lusiads (PNL2027)</i>	<i>Luís de Camões</i> <i>Portuguese</i>	<i>Poetry</i>	8
10	<i>November 9th.</i> <i>Ugly Love</i> <i>It Ends with Us - Brazilian Portuguese translation</i> <i>It Ends with Us - Portuguese translation (4)</i>	<i>Collen Hoover</i> <i>North American</i>	<i>Novel</i>	7
11	<i>Cilka's Journey</i> <i>The Tattooist of Auschwitz (2) (PNL2027)</i>	<i>Heather Morris</i> <i>New Zealand</i>	<i>Historical romance</i>	3
12	<i>Harry Potter and the Philosopher's Stone (PNL2027)</i>	<i>J. K. Rowling</i> <i>British</i>	<i>Fantasy</i>	2

Table 1 – Authors and works most read in paper by young Portuguese. Source: The authors

When analyzing the authors who appear most frequently in the trajectory of Portuguese young people, we found the evident influence of the school in their choices. Most authors are known and valued in Portuguese literature, having their prominence guaranteed in school institutions and recommended by PNL for the different stages of teaching, some are also included in the list of mandatory works of the AE. Therefore, it is evident the PNL and AE have an influence on what students mention as readings taken at the end of Secondary Education.

However, there is an author who is not in PNL, Collen Hoover, appearing on the list of FNAC,<sup>18</sup> a European company that also sells books, as one of the best sellers in 2022, listing three titles. Therefore, young Portuguese are also taken by the publishing market, given that this writer is successful worldwide at the moment due to the wide dissemination on platforms such as *TikTok* and *Instagram*. This shows that books published by digital influencers have been gaining space among the Portuguese and

<sup>18</sup> Available at: <https://www.fnac.pt/Os-livros-mais-vendidos-em-2022/cp4567/w-4>. Acesso em: 08 fev. 2023.

Brazilian youth public, after all, this author is also mentioned in the same research carried out in Brazil, whose data are presented in Table 2:

<i>N</i>	<i>Works</i>	<i>Author</i>	<i>Genre</i>	<i>F</i>
1	* Title not mentioned (3) <i>Dom Casmurro</i> (24) <i>The Posthumous Memoirs of Bras Cubas</i> (12) <i>Quincas Borba</i> (1)	<i>Machado de Assis</i>	<i>Novel</i>	50
2	* Title not mentioned (3) <i>Crescent City</i> (Trilogy) (2) <i>A Court of Thorns and Roses – ACOTAR</i> (series) (10) <i>Throne of Glass</i> (saga) (4)	<i>Sarah J. Maas</i>	<i>Fantasy</i>	17
3	<i>Harry Potter</i> (saga)	<i>J. K. Rowling</i>	<i>Fantasy</i>	17
4	* Title not mentioned (3) <i>November 9th</i> (1) <i>Without Merit</i> (1) <i>Heart Bones</i> (2) <i>Confess</i> (1) <i>It Ends with Us</i> (3) <i>Maybe someday</i> (1) <i>Too late</i> (1) <i>All your Perfects</i> (1)	<i>Colleen Hoover</i>	<i>Novel</i>	13
5	<i>The Diary of a Young Girl</i>	<i>Anne Frank</i>	<i>Biography</i>	13
6	<i>Daisy Jones &amp; The Six</i> (3) <i>Malibu Rising</i> (1) <i>The Seven Husbands of Evelyn Hugo</i> (8)	<i>Taylor Jenkins Reid</i>	<i>Historical Romance and Romance</i>	12
7	<i>Casa de pensão [Pension House]</i> (6) <i>The Slum</i> (4)	<i>Aluísio Azevedo</i>	<i>Novel</i>	10
8	* Title not mentioned (3) <i>Animal Farm</i> (6) <i>1984</i> (2)	<i>George Orwell</i>	<i>Novel and Fantasy</i>	10
9	<i>Iracema</i> (5) <i>Senhora: Profile of a Woman</i>	<i>José de Alencar</i>	<i>Novel</i>	9

	<i>The Guarany</i> (2)			
10	<i>The Selection</i> (series) (7) <i>Promised</i> (1) <i>The Siren</i> (1)	Kiera Cass	Novel and Fantasy	9
11	<i>Percy Jackson</i> (saga)	Rick Riordan	Adventure	9
12	<i>Red Queen</i> (series)	Victoria Aveyard	Fantasy	9

Table 2 - Authors and their works most read on paper by young Brazilians. Source: The Authors

One can see the author most cited by the participants was the prestigious Machado de Assis, who has his place guaranteed in the school environment and is widely valued socially. This demonstrates that the school fulfills the role of circulating a discourse of valorization of canonical works. However, we cannot disregard that Machado de Assis is well known by the Brazilian public, which coincides with the results of the research *Retratos da Leitura no Brasil* [Portraits of Reading in Brazil] (Faila, 2019), which, when asking which authors they know and appreciate, appears first in both categories. This indicates that participants can cite his name without actually having read any of his books, as may be the case with the eleven students who only mentioned him.

Another point that draws attention is the influence of the lists of entrance exams, since the work *The Posthumous Memoirs of Brás Cubas*, by Machado de Assis, is requested by the State University of Maringá (UEM)<sup>19</sup> in 2022, and *Casa de Pensão*, by Aluísio Azevedo, is requested by the State University of Londrina (UEL)<sup>20</sup> also in 2022, and these are among the authors most mentioned by young people. It is worth mentioning that these institutions are privileged by students from Londrina-PR, the target audience of this research, due to their location.

We still have to highlight the presence of sagas and series, that is, books composed of a continuation or a sequence, such as: *Harry Potter*, by J. K. Rowling; *The Selection*, by Kiera Cass; *Percy Jackson*, by Rick Riordan; *Red Queen*, by Victoria Aveyard. These texts, when compared with the works of Machado de Assis, for example, differ in the use of language and literariness, presenting less complexity for the reader. In addition, it is

<sup>19</sup> Available at: <https://www.vestibular.uem.br/provas/ve22/progues22.pdf>. Access on: Mar. 16, 2023.

<sup>20</sup> Available at: <https://www.cops.uel.br/v2/Selecao/DetailSelecao/Selecao/280>. Access on: Mar. 16, 2023.

important to emphasize that the appearance of these works produced in series aims at their consumption by the reading public, which leads us to consider that their propagation reaches what is expected by the publishing market. Therefore, the preference of these students for sequential works is evident. These sagas seem to encourage young people to read, because although they are bulky and scary for some, others face the task and start reading. This is relevant in a culture marked by short messages with a limit of 140 characters, as on *Twitter*, or even extremely focused on imagery, as propagated by *Instagram* and *TikTok*, among other social networks. However, we cannot disregard that these sagas are produced aiming at large-scale consumption, as reflections of capitalism and globalization, considering that they are foreign works, but translated into several languages.

Another aspect is the influence of social networks such as *TikTok*, *YouTube* and *Instagram* on young people's choices. The books that propagate quickly on these platforms usually occupy the top positions of the best-selling books. In this regard, when comparing the authors most cited by Brazilian students with the list of the 25 best-selling books<sup>21</sup> by Amazon<sup>22</sup> in 2021 and 2022, respectively, we noticed some similarities: George Orwell (4th and 7th places); Taylor Jenkins Reid (5th place); Sarah J. Maas (12th place); Victoria Aveyard (14th place); Colleen Hoover (19th place); Jenna Evans Welch (22nd place); In 2022, in turn, we have: Colleen Hoover (1st, 4th, 7th, 15th, 18th place); Taylor Jenkins Reid (3rd place); George Orwell (16th place). Although it is not possible to know if the participants of this research contributed financially to these numbers, it is evident that the publicity around these works contributed to them being mentioned here, since young people are immersed in a discursive and commercial circuit that makes these works and authors circulate in different communication channels and digital platforms, becoming widely known.

Therefore, we observed that in the Brazilian context, school and entrance exam lists influence students' choices, as well as what is on the rise in the publishing market and being widely disseminated on social networks.

On this path, after addressing the works read on paper, we moved on to the works read on the screen, i.e. those accessed by young people from technological devices such

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<sup>21</sup>We decided to use this data to analyze the Brazilian context due to the reach Amazon has in the country. In Portugal, another company deserves to be highlighted, which is FNAC.

<sup>22</sup> Available at: <https://extra.globo.com/noticias/veja-quais-foram-os-25-livros-mais-vendidos-no-brasil-em-2022-saiba-onde-encontra-los-25632273.html>. Access on: Apr. 2, 2023.



as cell phones, notebooks, computers, and digital readers. After all, in addition to the physical book, the reader has the option of accessing literary texts on digital support. So, we present the first positions listed in the research in Brazil.

<i>N</i>	<i>Works</i>	<i>Author</i>	<i>Genre</i>	<i>F</i>
1	* Title not mentioned (3) <i>Dom Casmurro</i> (5) <i>The Posthumous Memoirs of Bras Cubas</i> (6)	Machado de Assis ✓	Novel	12
2	<i>ACOTAR</i> - (5) <i>Crescent City (Trilogy)</i> (2) <i>Throne of Glass</i>	Sarah J. Maas	Fantasy	8
3	<i>Harry Potter</i>	J.K Rowling ✓	Fantasy	7
4	<i>Child of the Dark: The Diary of Carolina Maria de Jesus</i>	Carolina M. Jesus	Biography	7
5	* Title not mentioned (3) <i>Without Merit</i> (2) <i>It Ends with Us</i> (3) <i>All your Perfects</i>	Colleen Hoover ✓	Novel	7
6	* Title not mentioned (3)	-	Fanfic	6
7	* Title not mentioned (3) <i>Animal Farm</i> (3) <i>1984</i> (2)	George Orwell ✓	Novel	6
8	<i>Love &amp; Gelato</i> (3) <i>Love &amp; Luck</i> <i>Love is war</i>	Jenna Evans Welch ✓	Novel	5
9	<i>A Thousand Boy Kisses</i> (4) <i>A Wish For Us</i>	Tillie Cole	Novel	5
10	<i>Chainsaw man (series)</i>	Tatsuki Fujimoto	Manga	5
11	<i>Twilight (saga)</i>	Stephenie Meyer	Fantasy	5
12	<i>After (series)</i>	Anna Todd	Novel	4

Table 3 – Authors and their most read works on the screen by young Brazilians. Source: The Authors.

We found that the authors read on the screen are also among those read on paper. However, the main change lies in the genres read only on digital support, such as Fanfics and *Mangas*. This panorama is shown as consequences of the cyberculture that popularized these genres, because with technological advances, it is possible to read various texts for free on the internet, since there are several *websites* aimed at reading Fanfics and *Mangas*.

In the case of Fanfics, these are stories created by fans to continue a narrative they have become fond of, coming from books, television series or films. Although it is a practice that emerged in the 1930s, according to Sabbag and Silva (2017), with the internet age access to fanfics was even easier. In the case of manga, a genre born in Japan that uses verbal and non-verbal language, although they have been present in Brazil since the 1960s, according to Lobo (2018), there is still little variety in library collections, for example. Therefore, technological resources allow access to texts that do not yet have a printed version in the country, or even have not been officially translated into Portuguese, but which are found clandestinely in certain communication vehicles. Furthermore, we highlight that Portuguese young people also enjoy manga, as shown in Table 4:

<i>N</i>	<i>Works</i>	<i>Author</i>	<i>Genre</i>	<i>F</i>
1	<i>The Elephant's Journey</i> <i>Death with Interruptions</i> <i>Baltasar and Blimunda</i> (11) <i>José Saramago</i> (4)	<i>José Saramago</i>	<i>Novel</i>	17
2	<i>Confession of the Lioness</i> (8)	<i>Mia Couto</i>	<i>Novel</i>	8
3	<i>Fernando Pessoa</i> (2) <i>Message</i> (6)	<i>Fernando Pessoa</i>	<i>Novel</i>	8
4	<i>Eça de Queiroz</i> <i>The Maias</i> (3) <i>Eccentricities of a Blonde-Haired Girl</i>	<i>Eça de Queiroz</i>	<i>Novel</i>	5
5	<i>Doomed Love</i>	<i>Camilo Castelo Branco</i>	<i>Novel</i>	1
6	<i>Berserk</i>	<i>Kentarū Miura</i>	<i>Manga</i>	1

7	<i>Bichos [Animals]</i>	<i>Miguel Torga</i>	<i>Short stories</i>	1
8	<i>Death note</i>	<i>Tsugumi</i>	<i>Manga</i>	1
9	<i>The Moon Club</i>	<i>Fabrcio Barbosa</i>	<i>Short Story</i> <i>Wattpad</i>	1
10	<i>One Piece</i>	<i>Eiichiro Oda</i>	<i>Manga</i>	1
11	<i>Vagabond</i>	<i>Takehiko Inoue</i>	<i>Manga</i>	1
12	<i>Vamos comprar um Poeta</i>	<i>Afonso Cruz</i>	<i>Novel</i>	1

Table 4 – Authors and their most read works on the screen by young Portuguese. Source: The Authors.

As in the Brazilian context, we observed that there were coincidences between the books read on paper and on screen, especially those indicated by the school. It is possible that this happens in both contexts due to the symbolic and financial value of books. Regarding this, in a survey also with young readers, Ribeiro (2020) found that a mandatory book is not necessarily an object of desire of the student, thus many resort to PDF so as not to have to spend their scarce money on works demanded by the school. Therefore, to comply with school determination, students seek other ways, often free, such as reading on the screen, considering that teachers themselves search for texts in PDF format and make them available to students, because in school libraries there is not enough copies for the whole class. In some cases, reading on the screen is not necessarily a preference of the young reader, but an alternative to access certain texts, whether those imposed by another or even desired by them, but which they have no possibility of acquiring.

Therefore, we observed that in the Portuguese context the school guides the students' readings, with few choosing other works.

## Final Thoughts

In this research, we noticed that Brazilian and Portuguese students use paper and screen as support for reading during High School (or Secondary Education). Thus, when comparing the answers of 472 students from Londrina (Brazil) and 86 from Évora

(Portugal), we found that, in the case of the Portuguese, 60% of them use paper, against 33% of Brazilians. The screen, on the other hand, is common for 6% of Portuguese and 10% of Brazilians. In addition, 33% of Portuguese and 32% of Brazilians said they used both supports. Therefore, although there is a significant difference between the two samples, when converting the data to a percentage, they reveal that paper is the most used support by participants in both contexts.

Another aspect analyzed were the authors most read by young people, leading us to realize that writers valued by Portuguese and Brazilian literature are among those cited by the students of this research, allowing us to infer the possible influences on these choices.

In the Portuguese context, due to their own tools, such as the AE and PNL documents, we observed that students are more restricted to school readings. Therefore, we have two main hypotheses for this result. The first is due to the conditions of the performance and data collection of this research, i.e., it was applied at school. Although we make it clear to students they could cite different works, related or not to the school institution, it is possible that they chose to mention those most valued by it. In this way, perhaps the school limits the place of value occupied by some works and not by others, making so that only some works deserve to be mentioned. A second hypothesis is that they actually read more schoolwork, given the final exams and schoolwork around reading.

In the case of Brazilian students, we analyzed that three aspects influence their readings. The first refers to the lists of entrance exams, since we noticed similarities between the authors and works cited and those required in entrance exams in the northern region of Paraná. The second concerns the school institution itself, which usually privileges some authors, for example, Machado de Assis. Finally, we observed that young Brazilians seem to follow the trends of the publishing market more, since we analyzed that the authors of some best-seller lists were cited by them, leading us to infer that they make more diverse readings, compared to the Portuguese, although sometimes linked to what is up on social networks or imposed by the publishing market.

Although we recognize that this research needs to be expanded to other contexts and have a bigger sample to become more representative, the data has already allowed us to understand the school has a very important role in the selection of support, works and authors among young people, whether in the official or hidden curriculum. In this regard,

we agree with Dalvi (2018), when he points out the need for teachers to discuss some questions: how is a book chosen to compose the official curriculum? Why is it there, instead of another? Why can't one find the most current books on the shelves of libraries? Who chose and bought these books? How were the works that are part of the entrance exam lists selected? Why do some works sell better than others? Therefore, these themes can raise students' awareness and instigate reflection and criticality about literary culture and the book market. This is relevant insofar as we defend the need for the school, as a literacy agency and educator of citizens, to act in the instrumentalization of students to read different texts, which allows them, at school or outside it, to choose what to read and to read autonomously, considering what is behind these choices.

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### **Statement of Author's Contribution**

We hereby declare the authors distributed the production tasks of the article submitted to the journal as follows: the collection and treatment of research data were carried out by Patrícia Cardoso Batista; the theoretical discussion was carried out by Patrícia Cardoso and supervised by Ângela Balça and Sheila Oliveira Lima; the theoretical contribution was guided by Ângela Balça and Sheila Oliveira Lima; the analyses and final considerations were devised by the three authors. Therefore, (1) the conception, analysis and interpretation of data was the responsibility of the three authors; (2) the writing of the article was carried out by Patrícia Cardoso Batista and reviewed by Sheila Oliveira Lima and Ângela Balça; (3) the final approval of the version to be published was carried out in partnership by Ângela Balça and Sheila Oliveira Lima. All three authors are responsible for all aspects of the work and for ensuring the accuracy and completeness of any part of the work.

### **Research Data and Other Materials Availability**

The contents underlying the research text are included in the manuscript.

### **Reviews**

Due to the commitment assumed by *Bakhtiniana. Revista de Estudos do Discurso* [*Bakhtiniana. Journal of Discourse Studies*] to Open Science, this journal only publishes reviews that have been authorized by all involved.

### **Review I**

The article “Reading Education for Brazilian and Portuguese Youngsters: Supports, Works, and Authors” is very well written and demonstrates research of paramount relevance, as it reflects on the role of the school and reading lists, both in national programs (in the case of Portugal) or in Brazilian entrance exams (in the regional context of said study), in the reader's education in Literature, in the Brazilian and Portuguese contexts. Another interesting data is how much readers still prefer reading on paper, despite digital support tools. The objective proposed in the text is achieved, there is conformity with the proposed theory and use of a bibliography consistent with the theme developed in the research. There is clarity, correctness, and adequacy of language for a scientific work. Furthermore, it contributes to the field of knowledge to which it proposes a discussion. APPROVED

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## Review II

The article focuses on the reading of literary texts in high school/secondary education, showing the factors that influence students regarding the types of support (electronic or printed), authors and works to read. It compares responses of Brazilian and Portuguese subjects to a questionnaire regarding reading preferences, discussing similarities and differences. The topic, very timely, is conveniently treated, showing the outlines of the phenomenon (reading, in both countries) and looking for reasons for it. The author reveals the limits of their methodology and proposes continuity of the research with a larger number of subjects. In my point of view, it is a study extracted from a doctoral dissertation that fulfills its proposed objective. APPROVED

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