



Media Culture and School Textbooks: The place of Brazilian and Portuguese History Magazines

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This study discusses Portuguese and Brazilian history magazines in circulation for the last 20 years. Understanding the History magazines as potential educational media products, what elements distinguish them from a dialogical perspective with the concepts and meanings of textbooks? In this article we seek to understand the history magazines in Portugal, identifying their pedagogical purpose, besides of their sense of disseminating historical knowledge and their commercial interests. We aim to raise questions from a panoramic view of the Portuguese editorial projects in circulation nowadays. To do so, we'll use the Brazilian cases as reference, both because of the theoretical contributions already consolidated around this topic, and the potential cultural dialogs in Portuguese language in the publishing and historiographical production fields. What relationship or distinction can be drawn between these printed materials and school textbooks? This is thus an attempt to analyze the existence of strategies to meet the needs of history teaching, official curricula and the readership ideally formed by education professionals.

Keywords: magazines, historical memory, history teaching, school textbooks, media culture.

Cultura mediática e manuais escolares: o lugar das revistas de história brasileiras e portuguesas

Este estudo discute as revistas de história portuguesas e brasileiras em circulação nos últimos 20 anos. Entendendo as revistas de história como potenciais produtos mediáticos educativos, que elementos as distinguem numa perspectiva dialógica com os conceitos e significados dos manuais? Neste artigo procuramos compreender as revistas de história em Portugal, identificando a sua finalidade pedagógica, para além do seu sentido de divulgação do conhecimento histórico e dos seus interesses comerciais. Pretendemos levantar questões a partir de uma visão panorâmica dos projectos editoriais portugueses em circulação na atualidade. Para tanto, utilizaremos como referência os casos brasileiros, tanto pelas contribuições teóricas já consolidadas em torno do tema quanto pelos potenciais diálogos culturais em língua portuguesa nos campos editorial e da produção historiográfica. Que relação ou distinção se pode estabelecer entre esses impressos e os manuais escolares? Busca-se, assim, analisar a existência de estratégias para atender às necessidades do ensino de história, dos currículos oficiais e do público leitor idealmente formado por profissionais da educação.

Palavras-chave: revistas, memória histórica, ensino da história, manuais escolares, cultura mediática.

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Gisella de Amorim Serrano and Débora Dias*

Introduction

History as a subject of interest to the general public can be seen in street sales and newsagents in Brazil, Portugal, and other countries.¹ Inserted in a media culture and understood as cultural artefacts,² the various magazines that disseminate historical knowledge are presented as a product aimed at a section of the population that is interested in the subject. From a perspective of agency, interpretation, and promotion of historical knowledge, they are part of a set of printed materials that translate symbolic and social ways of relating to, interpreting and codifying the past.³ As a “cultural artefact”, we pay attention both to the mechanisms of their production, which accordingly come from editorial policies, and

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1 More about a wide range of cultural entities interested in history and about the question “how society consumes history?”, see: Jerome De Groot, *Consuming History: Historians and Heritage in Contemporary Popular Culture* (London and New York: Routledge, 2008).

2 Considering them as a product of intellectual activity, see: Rita de Cássia Petrenas, “A Revista Nova Escola enquanto artefato cultural: possibilidades para abordagens da sexualidade e gênero,” *Olhar de Professor* 25 (2021), <https://doi.org/10.5212/OlharProfr.v.25.17680.034>.

3 Nuno Medeiros, “Ações prescritivas e estratégicas: a edição como espaço social,” *Revista Crítica de Ciências Sociais* 85 (2009), <https://doi.org/10.4000/rccs.363>.

to their “distribution and consumption” processes, by identifying and analysing their readership and interaction with the pedagogical dynamics.⁴

Thus, it is necessary to establish a distinction about these items in terms of the “processes of recontextualization and hybridisation of historical and pedagogical discourses, highlighting the play of epistemological political disputes through some signs or textual marks found in history textbooks”, as proposed by Carmem Gabriel.⁵ In other words, the study of these magazines that disseminate historical knowledge presupposes an approach that considers the discourses, the statements aimed at characterising what the historical narrative in these materials might be, as well as other elements and interfaces that comprise them.

We can question them on two levels: as a commercial publishing product and, at the same time, as a potential teaching resource. According to Fonseca,⁶ when analysing titles in circulation in Brazil, magazines were presented as a “training alternative”, a “point of support for history teachers”,⁷ but also as a kind of mobilisation of historical awareness, representations of individual or collective memories, or even as a form of entertainment.⁸

Considering these printed materials as “historical dissemination”, there are projects that were relatively successful not only in the publishing market, but also in schools, as Perli points out: “Found on library shelves or stored in discreet places in schools, magazines of this kind are often collected by teachers and serve as references for activating historical knowledge in the classroom, taken as teaching actions supported by broader experiences.”⁹

4 Medeiros, “Ações,” 244.

5 Carmem Gabriel. “Exercícios com documentos nos livros didáticos de história,” in *A História na escola*, ed. Helenice Aparecida Bastos Rocha, Luis Reznik and Marcelo de Souza Magalhães (Rio de Janeiro: FGV, 2009), 244.

6 Thaís Nivia de Lima e Fonseca, “Mídias e divulgação do conhecimento histórico,” *Revista Aedos* 4, no. 11, (2012), <https://seer.ufrgs.br/index.php/aedos/article/view/30643/21064>, accessed 9 January 2024.

7 Fonseca, “Mídias,” 135.

8 Fonseca, “Mídias,” 137.

9 Fernando Perli, “A divulgação histórica e seus entrelugares no ensino de história,” in *Ensino de história e história pública: diálogos nacionais e internacionais*, ed. Bruno Flávio Lontra Fagundes and Álvarez Sebastián Vargas (Campo Mourão, PR: Editora Fecilcam, 2022), 73.

In this article, we raise questions about the pedagogical place of these magazines in a dialogue with complex cultural dissemination projects.¹⁰ Printed and sold on newsstands, by displaying the subject “History” the magazines seem to want to capture a reader who is both lay and interested. Given their significant sales in the publishing market, which can be seen in the variety of titles, the number of copies sold, and above all in the longevity of some of these publications, both in Brazil and Portugal, it is appropriate to take them as a subject of enquiry. It is useful to identify and highlight, for example, the links between theory and historiography (concepts, themes and methods), the relationship with school historical knowledge, and the non-specialist audiences in their production network, among many other aspects.

Given the multifaceted potential of the source, however, the specific objectives of this work will be to analyse its similarities and differences with other pedagogical resources, with a focus on school textbooks. In order to analyse to some extent the educational dimensions of these printed materials, we opted to try to understand the history magazines in dialogue with textbooks. To this end, textbooks can elucidate some aspects that are also pertinent to history magazines. It is not our intention to disregard the specificities and distinctive objectives that particularize them, but to try to identify to some extent the educational signs, objectives and formats in the making and organization of materials for pedagogical purposes. Although they are projects with different aims, they have in common a formative dimension and a language aimed at instructive information.

Understanding these magazines as potential educational media products, what elements distinguish them from a dialogical perspective with the concepts and meanings of textbooks? This is the main question that guides us in this study based on four Portuguese magazines currently in circulation – *Visão História*, *História National Geographic*, *Jornal de Notícias História*, *Super Interessante História* – and also on three

10 Márcia Elisa Teté Ramos, “O ensino de história na revista *Nova Escola* (1986-2002): cultura midiática, currículo e ação docente” (PhD thesis, Universidade Federal do Paraná, 2009), 3-4, <https://acervodigital.ufpr.br/handle/1884/18506>, accessed 9 January 2024.

Brazilian publications with wide circulation – *Desvendando a História*, *Revista de História da Biblioteca Nacional* and *Leituras da História*.

This work is an initial systematization of the research in progress about History magazines, that aims to understand these printed materials in Portugal, considering their pedagogical profiles, their objective of dissemination, and commercial interests. We aim to raise questions from a panoramic view of the Portuguese editorial projects currently in circulation. To do so, we'll use the Brazilian case as a reference, both because of the theoretical contributions already consolidated around this topic, and the potential cultural dialogs in Portuguese language in the publishing and historiographical production fields.

It's important to notice that, unlike Brazil, in Portugal there is a lack of studies on History magazines as media products inserted as what is commonly considered public history. We hope with this work to contribute to this relevant discussion. Thus, our methodological intention is to advance our understanding of the Portuguese conjuncture with reference to the Brazilian scenario, highlighting the relationship between editorial projects and historical dissemination practices. In addition to these aspects, we intend to use school textbooks as a counterpoint and parameter, as universal means of historical educational knowledge, as a way of revealing not only the differences but also the magazines educational interests. We seek to elucidate some aspects of the educational objectives that fuel the text production and its editorial organization, we do not intend to create similarities between specific editorial genres.

Reflections on the concepts

The search for a definition in the face of the complexity of the textbook is, in itself, a subject for research and reflection. As Circe Bittencourt points out, although it is a familiar and easily identifiable object, definitions vary according to their context:

It can be seen that the textbook has or can take on different functions, depending on the conditions, the place,

and when it is produced and used in different school situations. As an object with “multiple facets”, the textbook is researched as a cultural product, as a commodity linked to the publishing world and within the logic of the capitalist market, as a support for knowledge and teaching methods for the various school subjects and disciplines, and also as a vehicle for ideological or cultural values.¹¹

In Portugal, the definition adopted by the state highlights it as a support for presenting “information corresponding to the core content of the programmes in force, as well as proposals for teaching activities and learning assessment”, as described in Article 3 of Law 47/2006 of the Portuguese Republic.¹² Moreover, in paragraph b) of this law, the school textbook is defined as a “didactic-pedagogical resource that is relevant, although not exclusive, to the teaching and learning process”, with the purpose of “supporting the student’s autonomous work, which aims to contribute to developing the competences and learning defined in the national curriculum and the regional curriculum for basic education and secondary education”, which may or may not “include work guidelines for the teacher”.¹³

11 Circe Maria Fernandes Bittencourt, “Apresentação,” dossiê Em foco: História, produção e memória do livro didático, *Educação e Pesquisa* 3, no. 30 (2004), <https://doi.org/10.1590/S1517-97022004000300007>. Translated by the authors from the original: “Pode-se constatar que o livro didático assume ou pode assumir funções diferentes, dependendo das condições, do lugar e do momento em que é produzido e utilizado nas diferentes situações escolares. Por ser um objeto de ‘múltiplas facetas’, o livro didático é pesquisado enquanto produto cultural; como mercadoria ligada ao mundo editorial e dentro da lógica de mercado capitalista; como suporte de conhecimentos e de métodos de ensino das diversas disciplinas e matérias escolares; e, ainda, como veículo de valores, ideológicos ou culturais.”

12 Law 47/2006 defines “the system for evaluating, certifying and adopting school textbooks for primary and secondary education, as well as the principles and objectives that socio-educational support must fulfil in relation to the purchase and loan of school textbooks”. Lei no. 47/2006, de 28 de agosto, *Diário da República* no. 165/2006, Série I, 2006-08-28, 6213–6218, <https://diariodarepublica.pt/dr/detalhe/lei/47-2006-540784>, accessed 9 January 2024.

13 Lei no. 47/2006. Translated by the authors from the original: “b) ‘Manual escolar’ o recurso didáctico-pedagógico relevante, ainda que não exclusivo, do processo de ensino e aprendizagem, concebido por ano ou ciclo, de apoio ao trabalho autónomo do aluno que visa contribuir para o desenvolvimento das competências e das aprendizagens definidas no currículo nacional para o ensino básico e para o ensino secundário, apresentando informação correspondente aos conteúdos nucleares dos programas em vigor, bem como propostas de actividades didácticas e de avaliação das aprendizagens, podendo incluir orientações de trabalho para o professor.”

Attempts to define textbooks seek to highlight the context in which they are constructed, linked with intentions that are both market oriented and educational, in a particular, multifaceted, dialogical landscape, organised and regulated by norms and curricula and pedagogical intentions, as seen in Chopin.¹⁴ As Carmem Gabriel warned:

[...] a discursive space, of enunciation, which materialise disputes that involve meanings of historical knowledge, of school, of taught history, of learning history, produced in these different discursive formations, highlighting the mechanisms of reproduction and subversion of power that are found in the process of production, classification and distribution of knowledge.¹⁵

The magazines seem to be materialised in a similar “in-between place”. Furthermore, they coordinate two dimensions in an attempt to reach topics that are supposedly relevant to school history, as well as to reach the historical interest of the general public. These two dimensions are not unrelated to the academic formal dimension of history teaching.¹⁶ At the crossroads of these intentions, there is a propositional dialogue starting up between the history of History teaching and social memory.

Related to their ability to disseminate, to utter statements that link knowledge and historiographical curricular references and pedagogical strategies, we propose to rethink these magazines, taking into account their range of expectation, of dialogue with knowledge, with

14 Alain Chopin, “História dos livros e das edições didáticas: sobre o estado da arte,” *Educação e Pesquisa* 30, no. 3 (2004), <https://doi.org/10.1590/S1517-97022004000300012>.

15 Gabriel, “Exercícios,” 244. Translated by the authors from the original: “[...] um espaço discursivo, de enunciação, no qual se materializam disputas que envolvem sentidos do conhecimento histórico, de escola, de história ensinada, de aprendizagem de história, produzidos nessas diferentes formações discursivas, evidenciando os mecanismos de reprodução e subversão do poder que se manifestam no processo de produção, classificação e distribuição do conhecimento”.

16 Christian Laville, “A guerra das narrativas: debates e ilusões em torno do ensino de História,” *Revista Brasileira de História* 19, no. 38 (1999), <https://doi.org/10.1590/S0102-01881999000200006>.

the content considered valid, and with the pedagogical and social propositions in dispute.

Kazumi Munakata¹⁷ indicates three dimensions for textbooks: 1) the heritage dimension, when they are presented as depositories of a memory that is intended to be preserved; 2) the material dimension (“paper and ink”) that defines it as a resource materialised in a “visuality to be decoded”, expressed in choices that define it as an object; and 3) the aesthetic dimension, correlated with its material dimension, including the imagery definitions that should be addressed as content.¹⁸ In that respect it also reaffirms the “place of the school as an aesthetic experience”, as well as the importance of approaching school material culture as part of a cultural perspective and the functions of “practices and uses of objects for educational purposes”.¹⁹

It is important to consider that all of these dimensions are involved in the preparation of the history magazines analysed. However, this does not validate them as a school or teaching manual. Despite the “fluidity of its definition”, according to Munakata,²⁰ “a provisional definition, adopted by many researchers, states that a textbook is any book, in any medium – printed on paper, recorded on electronic media, etc. – produced explicitly to be used in school, for teaching purposes”. The author reaffirms the uniqueness of the didactic object, based on its specific existence in and for the school, “explicit components of school culture”. Finally, he emphasises its specificity as a genre among published works.

Dialoguing with these areas but distancing themselves from the specificity of existing only in and for the school space, the magazines

17 Kazumi Munakata, “Livro didático como indício da cultura escolar,” *História da Educação* 20, no. 50 (2016), <https://doi.org/10.1590/2236-3459/624037>. Translated by the authors from the original: “Uma definição provisória, adotada por muitos pesquisadores, enuncia que o livro didático é qualquer livro, em qualquer suporte – impresso em papel, gravado em mídia eletrônica, etc. –, produzido explicitamente para ser utilizado na escola, com fins didáticos”.

18 As an example of this dimension, the author cites the work of José Cássio Másculo, who considered the layout of Sérgio Buarque de Holanda’s didactic works in the 1970s, which followed the design of the magazines of the time. Munakata, “Livro,” 133. Cf. José Cássio Másculo, “A coleção Sérgio Buarque de Holanda: livros didáticos e ensino de história” (Tese de doutorado, Pontifícia Universidade Católica de São Paulo, 2008).

19 Munakata, “Livro,” 133.

20 Munakata, “Livro,” 133.

seem to have looked for some inspiration in this publishing genre. More explicitly, this dimension can be seen in topics that make up the school curriculum, such as the 25 April in Portugal. Issue no. 23 of *Visão História* magazine in March 2014 marked the 40th anniversary of the military movement that overthrew the Estado Novo dictatorship.²¹ Emphasising the use of documents, iconography with a strong visual appeal, the use of didactic resources such as infographics and timelines of events (“Eleven months of counting down”), the educational discourse goes hand in hand with informative strategies. This includes elements of journalistic discourse, such as clear language, subjectivity and the presentation of complete information on the subject, but also choices linked to the social production of news.

In other words, in history magazines, albeit to different extents, their presentation as a journalistic product mobilises values that define what is newsworthy. As seen in Hall, Critcher, Jefferson, and Roberts: “Although they are nowhere written down, formally transmitted or codified, news values seem to be widely shared between the different news media [...], and form a core element in the professional socialisation, practice and ideology of newsmen”.²² Thus, “disasters, dramas, the everyday antics – funny and tragic – of ordinary folk, the lives of the rich and the powerful, and such perennial themes”,²³ for example, are taken into account in the treatment of the topics in these magazines, even if from a perspective of historical dissemination in which the fact is in the more distant past. The nuances of the editorial line of the companies responsible for each title must also be taken into account.

However, apart from distinctions between the projects, these magazines present themselves as hybrids of History and Journalism, connecting to a proposition that takes back to the 18th century, in

21 *Visão História*, Lisbon, no. 23, March, 2014. Five years later, it was republished with the same contents on the 45th anniversary of the overthrow of the regime.

22 Stuart Hall, Chas Critcher, Tony Jefferson, John Clarke, and Brian Roberts. *Policing the Crisis. Mugging, the State, and Law and Order* (London: Macmillan, 1978), 54. We recommend the chapter of this book: “The Social Production of News”. For further reading: Wilson Gomes, *Jornalismo, fatos e interesses: ensaios de teorias do jornalismo* (Florianópolis: Insular, 2009).

23 Gomes, *Jornalismo, fatos e interesses*, 53.

which the press is a privileged source of educating broad audiences.²⁴ If, on the one hand, they are inserted in the discussion between the production of scientific knowledge and its dissemination in the media, on the other hand, as a journalistic genre, they express the formulation “to inform, to educate, and to entertain”, highlighted by Hepp and Krotz like “a typical way of expressing the tasks and role of the media in society, used by most public service broadcasters (following the BBC)”.²⁵

From the same authors, we highlight two of the five main components in the range of ideas about media roles in society, and democratic politics in particular, two that relate more directly to the subject under discussion. They are 1) Provision of information about events and their context; 2) Provision of comments, including guidance and advice, in relation to events.²⁶ Nevertheless, with different objectives and distinct intensities, the operation of history journalism maintains a permanent dialog with historiographical academic production, either to seek its argument of authority or to refute its narratives, including when it ignores or denies them.²⁷ In one way or another, the magazines have the academic production more as a reference than as a method.

We also adopted the Perli’s distinctive categories about magazines sold to the general public: magazines that were supported by publishers and economic groups interested in commercial ventures (in which is the Brazilian magazine *Aventuras na História*); those that are in an intermediate position, as editorial projects of economic groups, but that emerged

24 The rise of this debate is seen in Andreas Hepp and Friedrich Krotz, eds., *Mediatized Worlds: Culture and Society in a Media Age* (New York: Palgrave MacMillan, 2014), 51-52.

25 Hepp and Krotz, *Mediatized Worlds*, 29.

26 The others are: “3) Provision of a forum for diverse views and for political advocacy; 4) Provision of a two-way channel between citizens and government; 5) Acting as critic or watchdog in order to hold the government to account”. Hepp and Krotz, *Mediatized Worlds*, 30.

27 Although the discussion isn’t the objective of this article, we consider it is a relevant topic. More about it, see: Patrícia Valim, Alexandre de Sá Avelar and Berber Bevernage, “Negacionismo: história, historiografia e perspectivas de pesquisa,” *Revista Brasileira de História* 41, no. 87 (2021), <https://doi.org/10.1590/1806-93472021v42n87-03>; Arthur Lima de Avila, “Qual passado escolher? Uma discussão sobre o negacionismo histórico e o pluralismo historiográfico,” *Revista Brasileira de História* 41, no. 87 (2021), <https://doi.org/10.1590/1806-93472021v42n87-09>; Caroline Silveira Bauer, “Qual o papel da História Pública frente ao revisionismo histórico?”, in *Que história pública queremos?*, ed. Ana Maria Mauad, Ricardo Santhiago and Viviane Trindade Borges (São Paulo: Letra e Voz, 2018).

with the commitment of disseminating academic research (in which is the Brazilian magazine *História Viva*); those that emerged from academic demands (in which is inserted the *Revista da Biblioteca Nacional*).²⁸

For the Portuguese case, using these categories, we consider that there is a predominance of titles in this first category, they were produced by journalist editors and non-historian collaborators, who “didn’t have editorial or scientific advice, published what has come to be called ‘history reports’ with illustrations and texts in shades of investigative journalism”,²⁹ in which we included *História National Geographic*, *Journal de Notícias História*, *Super Interessante História*. In the second group, in an intermediate or semi-academic condition, we have *Visão História* magazine. Although it belongs to Trust in news, the largest communication group in the publishing area in Portugal, the magazine highlights the consultancy of specialists and researchers in each issue, in an assumed editorial commitment to disseminating of academic research. Although it is no longer in circulation and is not the subject of this article analysis, it should be noted that the magazine *História* (1978-2007) falls into the third category, with the publishing of research by historians, and had strong links to the Portuguese academia, and also had historians and journalists as editors and directors.³⁰

Topics of history magazines

As we noted before, newsagents’ printed materials straddle the boundary between didactic purpose, commercial strategy, and public history. If, as Caimi³¹ concluded, the school is “the result of a complex network of interventions in which social actors, educational managers, the pub-

28 Fernando Perli, “Projetos editoriais e mediações do passado: a experiência brasileira em uma cartografia de revistas de divulgação histórica,” *Estudos Ibero-Americanos* 47, no. 2 (2021): 3-4, <https://doi.org/10.15448/1980-864X.2021.2.39017>.

29 Perli, “Projetos editoriais”, 3-4. Translated by authors the original: “Dispensaram conselhos editoriais ou científicos, publicaram o que se convencionou denominar ‘reportagens de história?’ com ilustrações e textos em tons de jornalismo investigativo.”

30 For example, Portuguese historians Fernando Rosas (1994-2007) and Luís Farinha (2002-2007), who were the director and deputy director of *História*.

31 Flávia Eloisa Caimi, “O que precisa saber um professor de História?”, *História & Ensino* 21, no. 2 (2015), <https://doi.org/10.5433/2238-3018.2015v21n2p105>.

lishing market, teachers, families, students, and others come into play”, magazines are also the product of some of these actors and factors that condition them in various ways, from the editorial programme to its marketing, from the agency of intellectuals and academics to the wider audience of non-specialist consumers.

If we look at the titles of the issues sold monthly in Brazil and Portugal, for example, you will notice the exponential number of curricular topics that we already know have commercial appeal because they reverberate with popular curiosity, such as wars, especially the Second World War (recurring themes in blockbuster films) and ancient history (especially Egypt).

Stimulating interest in the topics as a marketing strategy, too, does not mean having a direct relationship with historiographical production, with the devices used for producing journalistic news or academically regulated knowledge about the same subjects. As archaeologist Márcia Jamille Costa pointed out in her Egyptian Archaeology blog when examining what she considered to be numerous errors in the description of the images in one of the special issues on the subject of the Brazilian magazine *Desvendando a História*:

On page 45, there’s a table talking about the Curse of Tutankhamun, in which it says that on the wall of the tomb there’s an inscription cursing anyone who disturbs the place. In fact, there is no such inscription there. I have no idea whether this text was corrected by an archaeologist specialising in Egyptology or an Egyptologist (I don’t think so, since there’s no mention of it), but I have to say that unfortunately this article hasn’t become my favourite.³²

³² Márcia Jamille Costa, “Tutankhamon na leituras da história,” *Arqueologia Egípcia*, 15 May 2011, <http://arqueologiaegipcia.com.br/2011/05/15/tutankhamon-na-leituras-da-historia/>. Translated by the authors from the original: “Na página 45, tem um quadro falando sobre a Maldição de Tutankhamon, nele diz que na parede da tumba existe uma inscrição amaldiçoando quem perturbar o local. Na verdade, não existe nenhuma inscrição do gênero lá. Não faço a menor ideia se este texto recebeu a correção de um arqueólogo especializado em egiptologia ou um egiptólogo (creio que não, já que não há menção), mas devo falar que infelizmente esta matéria não se tornou lá a minha favorita”.

On the other hand, novelty based on scientific discoveries, historical events, recent research, the use of well-known names in the scientific field, are also sometimes used with the same purpose: to arouse curiosity, to mobilise through a sense of novelty or up-to-dateness, reaching the limits of a “reading protocol”, as can be seen in the advertisement below from the Portuguese magazine *Visão História*.

In this edition, you’ll follow the thread of events from the moment Otelo enters the Pontinha barracks and for the next 36 hours. Around 30 soldiers were interviewed by our journalists in an attempt to achieve a detailed reconstruction up to the storming of the PIDE/DGS headquarters in Rua António Maria Cardoso, Lisbon, at 9am on 26 April. This is the Revolution told, as much as possible, by its protagonists. From the seizure of the headquarters of the Lisbon Military Region, which Otelo had fixed as a key target, to the siege of the GNR barracks in Largo do Carmo, which led to Marcelo Caetano’s surrender, to what happened in Porto, the Algarve and the Centre Zone, *VISÃO História* tries to reconstruct, in direct speech, how the Revolution was achieved. Some reports are illustrated with little-known colour photographs. But this issue doesn’t stop there...³³

It is generally understood that textbooks are not intended to exhaust the possibilities and didactic strategies; rather, they expand

³³ “Operação fim de regime,” *Visão História*, 14 March, 2014, <https://visao.pt/visaohistoria/2014-03-14-operacao-fim-regimef773264/>. Translated by the authors from the original: “Nesta edição, seguirá o fio dos acontecimentos a partir do momento em que Otelo entra no quartel da Pontinha e nas 36 horas seguintes. Cerca de 30 militares foram entrevistados pelos nossos jornalistas, numa tentativa de reconstituir, com pormenor, até à tomada da sede da PIDE/DGS, na Rua António Maria Cardoso, em Lisboa, às 9 da manhã de 26 de abril. É a Revolução contada, tanto quanto possível, pelos seus protagonistas. Da tomada do Quartel-General da Região Militar de Lisboa, que Otelo havia definido como um alvo fundamental, até ao cerco do quartel da GNR no Largo do Carmo, que leva à rendição de Marcelo Caetano, passando pelo que aconteceu no Porto, no Algarve e na Zona Centro, a *VISÃO História* tenta reconstituir, em discurso direto, como foi feita a Revolução. Algumas reportagens são ilustradas com fotografias a cores pouco conhecidas. Mas esta edição não fica por aqui...”

the scope for adopting complementary materials, whether printed or digital. Thus, what are known as “paradidactic” books, works of literature, and other materials were included in the Brazilian Ministry of Education’s evaluation with the aim of providing other supports for work in the classroom. Some of the additional materials purchased by the PNBE [National School Library Programme] were periodicals for the dissemination of subjects, such as the *Revista de História da Biblioteca Nacional*³⁴ (2005/2017).³⁵ This was preceded by another periodical called *Nossa História* (2003/2005), which was run by the Sociedade de Amigos da Biblioteca Nacional [Society of Friends of the National Library]. The lack of financial resources after the end of the PNBE purchase was given as the reason for the publication’s closure.³⁶

In the case of the Portuguese magazines analysed, none take on the school dimension in their published editorial projects. For instance, the editorial of the first issue of the magazine *História National Geographic*,³⁷ which is justified by the interest that historical topics arouse and as an ally against the advance of “fake news”, as well as being part of the field of Public History. However, it does not mention any relationship with school culture.³⁸ This absence is seen in the magazines

34 About conceptions of the social function of history in science magazines, see: Oldimar Cardoso, “Concepções sobre função social da História em revistas de divulgação científica,” *Annals of XXV Simpósio Nacional de História – ANPUH* (2009), https://anpuh.org.br/uploads/anais-simposios/pdf/2019-01/1548772005_534bce9726641ddcfc9da50b47cc55d7.pdf, accessed 9 January 2024.

35 Another title bought was the children’s magazine *Ciência Hoje* [*Science Today*].

36 Maurício Meireles, “‘Revista de História da Biblioteca Nacional’ pode acabar até o fim do ano,” *Folha de S. Paulo*, 31 October 2015, <https://m.folha.uol.com.br/colunas/mauricio-meireles/2015/10/1700798-revista-de-historia-da-biblioteca-nacional-pode-acabar-ate-o-fim-do-ano.shtml>, accessed 9 January 2024.

37 Under the direction of Gonçalo Pereira Rosa and published bi-monthly, the magazine *História National Geographic* had a first phase with special History editions from 2015 (no. 1) to 2022 (no. 41), while the second phase runs from 2022 and continues in circulation in 2023. Published in Lisbon, under the ownership of RBA Revistas Portugal, since issue 34 (2021) it has been owned and published by RBA Revistas Lisbon. When it was founded, it was RBA Revistas Portugal.

38 Gonçalo Pereira Rosa, “Editorial,” *História National Geographic*, no. 1, October/November, 2021, 3.

Visão História,³⁹ the *Jornal de Notícias História* supplement,⁴⁰ and *Super Interessante História*.⁴¹

Although not all magazines have been created for the school environment, or are not committed to “intellectual mobilisation”,⁴² to the organisation of historical knowledge, to the formative dimension inherent to the subject of history, nor have they been designed to be part of the process of didactic mediation, the potential educational “connotation” of these printed materials is evident, as their commercial “appeal” has been constructed in the supposed collective interest and in a proposal for the agency of the past.

So, even though they are constructs stemming from commercial intentions, the magazines flirt with the pedagogical goals of history. It would be interesting to know if and how they are used in the school environment, and it would be equally convenient and significant to understand the set of elements guided by didactic mediation to make them effective as teaching resources in the classroom. What sections, themes, activities and media literacy principles guide this practice? How are these printed materials consumed in the school library? Are they displayed as educational material? What other educational attitudes do they provoke in schools or outside them? Although these are not the aims of this article, they are questions that deserve to be followed up.

Another aspect in the investigation of disciplinary editorial projects such as historical magazines concerns the identification of strate-

39 “Direct Line. A present past (editorial),” *Visão História*, no. 1, April 2008 – current. Initially published quarterly, there are special supplements, such as the 2nd edition of the supplement on Mário Soares and the 2nd edition on 25 April. Published by the *Visão* group, it belonged to the company Edimpresa and, since 2009, has been owned and edited by Medipress. [Não sei o percurso anterior, mas neste momento a *Visão* e as suas revistas pertencem à Trust in News.]

40 “Estatuto editorial,” *Jornal de Notícias História*, no. 1, November 2015, 1. Quarterly magazine. Porto: *Global Notícias*, 2015 - current. Directed by Afonso Camões. Company Global Política. [Deve ser engano, o grupo proprietário do JN e das suas publicações chama-se, actualmente, Global Media Group.]

41 *Super Interessante História*, no. 1, 2011/2012. The title and publication licence owned by Gruner+Jahr Ag&Co. España editores (Madrid). Since 2021, it has been owned by Zinet Media Global.

42 Bernard Charlot, “A pesquisa educacional entre conhecimentos, políticas e práticas: especificidades e desafios de uma área de saber,” *Revista Brasileira de Educação* 11, no. 31 (2006): 12, <https://www.scielo.br/j/rbedu/a/WM3zS7XkRpgwKWQpNZCZY8d/?format=pdf&lang=pt>, accessed 9 January 2024, quoted in Caimi, “O que precisa saber,” 118.

gies, or their absence, for methodological learning with a written source, above all, a kind of media literacy pertinent to the purpose of school history, the formation and consolidation of critical thinking based on the analysis of diverse sources (including the didactic resources themselves).⁴³

Commercial products of a certain “success”, history magazines are linked under cultural and also instructive dimensions. Their use is explicitly intended by their creators to provide “aids” or “complements” for learning history, supposedly in more entertaining, palatable and interesting ways. Based on the mobilisation of social memory and an uncompromising interest in theoretical and methodological discussions, without being constrained by the rigour of the school subject, they use themes and re-readings of popular topics to capture and attract the reader/consumer. While textbooks are obliged to include the connections of the historian’s method, these printed materials shy away from raising doubt, with nearly all offering articles that include conclusions and the most recent discoveries, a kind of updating typical of contemporary times.

Analysing the readership, the subjects, the layouts, the narratives, their editorial policies and histories shows the relationship between the teaching, the writing of history and the narratives explicitly aimed at social memory, within what has come to be known as “media culture”. For Márcia Elisa Teté Ramos, for example, they are “a kind of product of media culture”, understood as:

[...] a culture conceived, produced and disseminated through the corporate conglomerates of communication, information and entertainment, which, through technological sophistication, would produce new sites that generate and circulate meaning in the contemporary era. The cultural

⁴³ Descriptive questions and objectives such as these particularise the research into the use of magazines as teaching material, but they go beyond the limits and goals of this article, so they will be dealt with in another publication.

products of the media system have the capacity – but do not guarantee – to infuse worldviews, symbols and explanations on a large scale, by questioning people’s lives on a daily basis.⁴⁴

Magazines, as far-reaching cultural artefacts, can contribute to the dissemination of historical subjects and themes through organised systems with wide social penetration. It is plausible to assume, for example, that because they do not constitute and are not structured as formal material of the subject, they can be presented, even in the school environment, as material that is “easy to read and easy to acquire” because they have an aura of “revelation and authenticity” typical of journalistic language. Although they are similar to newspaper reports,⁴⁵ as Márcia Ramos⁴⁶ emphasised based on Kellner’s proposition, the media still lack an evaluation “as a pedagogical instrument”, as a “parallel school”.

Therefore, these magazines could still be considered as potential teaching materials, considering them not only as instruments for disseminating historical knowledge, but denaturalising their assumptions as a product for the commercialisation of memory. According to Caimi,

[...] the teaching of history should have the management of memories, accounts and transmissions of the past as one of its concerns, to help students develop thinking

44 Ramos, “O ensino de história,” 1-2. The excerpt written by author Márcia Ramos was inspired by: Alberto da Silva Moreira, “Cultura midiática e educação infantil,” *Educação e Sociedade* 24, no. 85 (2003). Translated by the authors from the original: “[...] uma cultura pensada, produzida e disseminada por intermédio dos conglomerados empresariais da comunicação, da informação e do entretenimento, que mediante sofisticação tecnológica produziria novos sítios geradores e difusores de sentido na era contemporânea. Os produtos culturais do sistema midiático têm a capacidade – mas não a garantia – de infundir em grande escala visões de mundo, símbolos e explicações, ao interpelar cotidianamente a vida das pessoas.”

45 Since this is characteristic of newspapers, we have also taken on the challenge of trying to outline the editorial aspects of these magazines, in the light of the history of French editions, based on the hypothesis that these magazines use elements to attract the reader, such as novelty, revealed truth, and updating as a principle of disseminating historical knowledge.

46 Ramos, “O ensino de história”.

skills and tools to avoid naturalising the past and merely receiving inherited traditions.⁴⁷

In a text entitled *O que precisa saber um professor de História?* [*What do history teachers need to know?*], Heloísa Caimi makes some considerations about teaching practice at school. Establishing aspects of “thinking historically”, she summarises relevant aspects of learning and the construction of historical knowledge, supported by other researchers: understanding historical concepts (conceptual and procedural); representation of historical time (conceptual mastery of the time category); solving historical problems; historical reasoning and drawing inferences, analysing images for historical research, constructing identities and using historical narratives at school.⁴⁸

Publishing history and history teaching in popular magazines

The variety of history magazine titles sold in newsagents emerged in the early 2000s⁴⁹ in Brazil, with similarities in proposals and subject areas. Oldimar Cardoso considered different subjects and stated that there was an exponential increase in the creation of titles in the same period: “150 launches in 2002, with an average circulation of 27,000 copies, and 360 launches in 2005, with an average circulation of 11,000 copies”.⁵⁰ Subsequently, the magazines were subdivided, even specialising publishing projects for history. As an example, the author cites

47 Caimi, “O que precisa saber,” 73. Translated by the authors from the original: “[...] o ensino de história deve ter como parte de suas preocupações a administração das recordações, relatos e transmissões do passado, auxiliando os alunos a desenvolverem habilidades de pensamento e instrumentos para evitar as naturalizações do passado e a mera recepção de tradições herdadas.”

48 Caimi, “O que precisa saber,” 118-120.

49 We are referring to those magazines that were different from the others with a “civic-military character” that were published in “instalments for later binding” in the 1960s-1970s. Fonseca, “Mídias,” 133.

50 For Cardoso, a number of factors are linked to the creation of science magazines in Brazil, including “the substantial expansion of secondary education”, “changes in Brazilian educational legislation”, “the growth of historical research”, “the growing segmentation of the Brazilian publishing market” and also a “move away from the dictatorship that ruled the country from 1964 to 1985”. Cardoso, “Concepções,” 3.

“The magazine *Aventuras na História*, from Editora Abril, derived from a subdivision of the popular science magazine *Superinteressante*. The magazine *Galileu História*, from Editora Globo, originated from a subdivision of the popular science magazine *Galileu*”. According to Perli, between 2003 and 2016, thousands of public educational institutions in Brazil received copies of the magazines *Aventuras na História* (2003), *História Viva* (2003), *Desvendando a História* (2004), and the *Revista de História da Biblioteca Nacional* (2005).⁵¹

In Brazil, few remained, regardless of them had achieved favourable conditions in the publishing market in previous years, with high sales and inclusion in schools (including large-scale purchases by the Ministry of Education). As mentioned above, this is the case of the *Revista de História da Biblioteca Nacional*, now discontinued, but which was distributed by the government to school libraries across the country.

The magazine’s first issue justified the publication based on a supposed distinction. This was the dynamisation of three factors that were supposedly compatible for the magazine’s success, these being an archive, renowned historians, and operational knowledge of national memory. Based on this supposed formula, they assumed that the equation would ensure a substantive novelty, material that was both new and well-founded by linking it to the parameters of consumption of a cultural product, far removed from history books:

If he walked through the streets of Brazil today, Herodotus might be amazed. More than that: he would be proud. History has taken over the pavements, happily displayed on the covers of magazines in newsagents all over the country. Readers can choose from a variety of approaches, subjects and languages. Given the number of publications of this kind, this craving for the past seems to be met, but not fully quenched. Popularising knowledge of history, especially that of Brazil, requires careful editorial work, so

51 Perli, “A divulgação histórica,” 73.

as not to slip into simplification, sensationalism, and vulgarisation. The National Library is taking on a new challenge by launching this first issue of its *Revista de História*. Readers couldn't be in better company here. It offers pages of an alchemy that is both original and well-established, a fabulous collection, the talented historians of its Research Council and centuries of experience with national memory. This is no small feat. All the more so because we don't want to disseminate academic, stale and rancid history, but simple, tasty and instructive articles that sow the seeds of knowledge and stimulate reflection. The magazine will, of course, reflect the diversity that marks the country's cultural wealth and multiply the readers that the National Library attracts and stimulates.⁵²

As we can see, the editorial strategy of the BN's magazine was based on social recognition, on the institutional status of the National Library (BN), whose wealth is directly related to its prestige.⁵³ In this respect, recognition of the quality of the texts and research was governed

52 Luciano Figueiredo, "Carta do Editor – n.º 1," *Revista de História da Biblioteca Nacional*, no. 1, 21 September 2007, <https://web.archive.org/web/20161220115111/http://rhbn.com.br/secao/carta-do-editor/carta-do-editor-n-1>, accessed 9 January 2024. Translated by the authors from the original: "Se andasse pelas ruas do Brasil de hoje, Heródoto talvez se espantasse. Mais que isto: teria orgulho. A História ocupou as calçadas, exposta alegremente nas capas de revistas, em bancas de jornal país afora. Leitores podem escolher diferentes abordagens, variedade de assuntos e de linguagens. Pela quantidade de publicações do gênero, esta avidez pelo passado parece até satisfeita, mas não saciada. A popularização do conhecimento da História, especialmente a do Brasil, exige trabalho editorial cuidadoso, para não se escorregar na simplificação, no sensacionalismo e na vulgarização. A Biblioteca Nacional se entrega a um novo desafio ao lançar este primeiro número da sua Revista de História. Os leitores não poderiam estar, aqui, em melhor companhia. Ele oferece páginas de uma alquimia ao mesmo tempo original e consagrada: um fabuloso acervo, os historiadores talentosos de seu Conselho de Pesquisa e a secular experiência com a memória nacional. Não é pouco. Ainda mais porque não é a História acadêmica, emparedada e rançosa que se quer divulgar, e sim matérias simples, saborosas e instrutivas, que semeiam o conhecimento e estimulam a reflexão. A revista, como não poderia deixar de ser, vai espelhar a diversidade que marca a riqueza cultural do país e multiplicar os leitores que a Biblioteca Nacional atrai e estimula."

53 The importance of the Brazilian National Library for the national political-cultural project and for the project of writing the History of Brazil in the 19th century can be seen in Ana Paula Sampaio Caldeira, *O bibliotecário perfeito: o historiador Ramiz Galvão na Biblioteca Nacional* (Rio de Janeiro: FBN, 2017).

by the participation of researchers with consolidated careers, academics whose research met scientific rigour. Above all, the institutional history was itself instrumentalised with the aim of particularising the editorial project, differentiating it as a project consolidated by its productive ballast, by its historical relations with national memory itself. According to the editorial, these elements would attest not only to the quality of the project but also to its necessity, in a mix of know-how with historiographical operations and a media history, built between scientific knowledge, popular taste and the grace of consumption. The proposed content of this magazine explicitly adopted its pedagogical interface by producing instructive inserts with activities for the classroom.⁵⁴

The magazines *Desvendando a História* and *Leituras da História* also appeared in Brazil in the 2000s and were organised and published by the same company: Editora Escala. The first, *Desvendando a História* (2004), is an Escala educational project, explicitly aimed at school audiences, available in a 20.5 x 27.5 cm. format, totalling around 68 pages and made up of 18 volumes published until 2009. The second, although not singling out the school community, is also aimed at the general public. It totalled 50 volumes until 2012, having been created in 2007 with the aim of replacing the magazine *Desvendando a História*. In a similar way to the *BN* magazine, in the file corresponding to issue 50 of this magazine, there is an advisory board represented by academics from various Brazilian state and federal universities, such as Mônica Grin, Valmir Francisco Muraro, Ivan Esperança Rocha, Maria Helena Capelato, Marco Antônio de Menezes, Marco Antonio Lopes, Julio Gralha, and Sidnei Munhoz. Its editor-in-chief, however, was journalist Valter Costa, and the director was Sandro Aloisio, with editorial production by Fernanda de Macedo Alves Guedes. From 2020 to the present day, the same publisher Escala has been publishing a new magazine, *Humanitas*. In its advertising description, it possibly justifies the discontinuation of the old project for History, guaranteeing the rationale of the magazine because it appeals to academic producers of content:

54 Perli, "A divulgação histórica," 76.

Humanitas magazine is a multidisciplinary meeting place that discusses major current issues, lessons from the past, and future prospects. Every month, experts in Psychology, History, Philosophy, Anthropology, Economics, Sociology, and related fields will bring you the best content and ideas to further enrich your culture.⁵⁵

The Brazilian magazines analysed, such as *Leituras da História* and *Revista de História da Biblioteca Nacional*, have projects aimed directly at teachers, such as the “For the classroom” sections in *Leituras da História*. There is evidence here of recommendations for reading and pedagogical practices (with instalments to be reassembled and collected, with series of topics and eras, etc.), conceptions about the validity/veracity of the topics and their associations with readers’ daily lives.

In this magazine there is a special supplement subtitled *História em Perspectiva* [*History in perspective*], in instalments to be separated and collected, with the following recommendation: “This booklet has been prepared so that educators can show students the dialogue between the past, the present and the future.” At the end there are two indicative boxes: “To learn +” and “For classroom discussion” (the latter with exercises). From a pedagogical perspective, there are also other sections that can be used in the classroom, such as “Illustration for History”. Pictures can be used here, implying the magazine’s ability to provide “truthful elements” considered to be of interest to the lay public, even more so as a supposedly innovative teaching resource. There is also a “dates” section, which lists events and relevant past events relating to the days of the month of the issue that could potentially become a reference for classroom work. In the section “Memories of Education” there is an item on recovering agents and institutions linked to

⁵⁵ *Humanitas*, Editora Escala, <https://www.escala.com.br/revistas/humanitas>, accessed 9 January 2024. Translated by the authors from the original: “A revista Humanitas é um ponto de encontro multidisciplinar que discute grandes questões da atualidade, lições do passado e perspectivas futuras. Todos os meses, especialistas em Psicologia, História, Filosofia, Antropologia, Economia, Sociologia, e áreas afins, levarão o melhor conteúdo e ideias para abrilhantar, ainda mais, a sua cultura.”

education in general. In the same vein, the “Historical Heritage” section identifies “archaeological treasures” that can be used to link the past and present in teaching.

In addition to these sections, we can point to the letters from readers where there are indications of the multiple possibilities for accessing and using the magazine in teaching, as expressed in the correspondence from a teacher in the city of Ilhéus, Bahia:

As an Afro-descendant and secondary school history teacher, I congratulate Petrônio Domingues on the excellent published article *Afro-Brazilian Diaspora*. Despite the compulsory teaching of Afro-Brazilian history, the sources of didactic research do not fulfil all the wishes of those interested in the subject. Hence the importance of articles like this one, which portray the actions of black people and their true reality throughout Brazilian history.⁵⁶

In Portugal, there are currently four specialised history magazines in circulation. These are the magazine *História National Geographic*, *História Super Interessante*, *Visão História*, and the magazine *Jornal de Notícias História*. All of them are published in journalistic language and are arranged as a kind of historical dossier.

According to Fonseca,⁵⁷ a specific characteristic of history magazines concerns their material dimension; because they are not considered “scientific journals, their graphic design is obviously different”. Although they are divided into sections, they are similar in the composition of thematic series, often as special issues. This approach is

⁵⁶ *Leituras da História*, 50, 2012, 64. Text sent by email. Translated by the authors from the original: “Como afrodescendente e professora secundarista de História, parablenizo Petrônio Domingues pela excelente matéria ‘Diáspora afro-brasileira’ impressa. Apesar da obrigatoriedade do ensino de História afro-brasileira, as fontes de pesquisas didáticas não atendem todos os anseios daqueles que se interessam pelo tema. Daí a importância de matérias como essa, que retratam a ação do negro e sua realidade verdadeira, ao longo da história do Brasil.”

⁵⁷ Fonseca, “Mídias”.

permeated by the commercial appeal of curiosity, the advertising of “new sources”, suggestively organised with attractive headlines that stimulate a supposed “new truth” about a theme, subject or fact. Above all, these projects have a content approach based on “recent and new” research, presumably shaping an update for the reader, as previously mentioned, promising them information that has never been uttered before, with flowing language, without theorising discussions, easy and practical. This is what the first issue of *JN's History* magazine indicates, for example:

The Portuguese are “hungry to live history”. “We are an ancient country that loves to look back at its roots.” And it was to satisfy this “hunger”, so Domingos de Andrade, deputy director of *Jornal de Notícias*, tells us, that a new quarterly magazine was born, *Jornal de Notícias História*, released on the newsstands on Friday 13 November. A magazine that is “very familiar, easy to read and with portraits of our history that help us reinterpret it”, he emphasises. It costs 3.50 euros and has “approximately one hundred pages”. The sections are many and varied. “We have in-depth reports, various headings, such as one that suggests historical walks to take at the weekend, we have a section we call Cooking with History, science articles and we always have a great interview [in this first edition it’s with historian José Pacheco Pereira]. Basically,” Domingos de Andrade recaps, “it’s a thoroughly comprehensive magazine, and that makes it absolutely unique in the market.” Afonso Camões, director of the same publication, emphasises that what sets *Jornal de Notícias História* apart from other similar magazines in our country is the fact that it is “more journalistic”. “Here, we do history journalism, meaning that we present a vision of history with our eyes always on the present. It’s a magazine that was born in the newsroom of a century-old newspaper [128 years old] and our aim is to widen

the angle, jog people's memories and take a more detached and critical view of the important signs of history." However, this "is not a magazine with cobwebs". "It's completely stripped down," explains the deputy director. Starting with its structure and design. "It's been designed so that the reader realises that it's a magazine with depth, but at the same time it's clearly marked by small graphic signs that locate us. We're talking about infographics, highlights that jump out in the middle of the text, among other things."⁵⁸

An analysis of the covers and headlines alone reveals the domain of the publishing world in which these magazines operate. With the definite intention of attracting readers to buy a commercial product, the topics, titles, headlines and graphics involve specific strategies for producing interest.

The titles of the magazines remind us of the meaning of novelty as they approach didactic objectives by alluding to adventure, playful dynamics, and novelty. So, while in Brazil some of these magazines used verbs such as "unveil", "adventure", in Portugal others use novelty or

58 Carolina Morais, "'JN História'. A nova revista para 'espevitatar a memória'," *História Jornal de Notícias*, 23 November 2015. Translated by the authors from the original: "Os portugueses têm 'fome de viver a história'. 'Somos um país ancestral, que gosta muito de olhar para as suas raízes.' E foi para saciar esta 'fome', conta-nos Domingos de Andrade, diretor adjunto do *Jornal de Notícias*, que nasceu uma nova revista trimestral, *Jornal Notícias História*, lançada em banca no dia 13 de novembro, sexta-feira. Uma revista 'muito familiar, de leitura pausada e com retratos da nossa história que nos ajudam a reinterpretá-la', frisa o responsável. Custa 3,50 euros e tem 'aproximadamente cem páginas'. As secções são muitas e variadas. 'Temos reportagens profundas, várias rubricas, como uma que sugere passeios históricos para se fazer no fim de semana, temos uma secção a que chamamos Culinária com História, artigos de ciência e temos sempre uma grande entrevista [nesta primeira edição é a do historiador José Pacheco Pereira]. No fundo', resume Domingos de Andrade, 'é uma revista profundamente abrangente, e isso torna-a absolutamente única no mercado'. Afonso Camões, diretor da mesma publicação, reforça que o que diferencia a *Jornal Notícias História* de outras revistas semelhantes no nosso país é o facto de ser 'mais jornalística'. 'Aqui, fazemos jornalismo de história, no sentido em que apresentamos uma visão da história com os olhos sempre postos na atualidade. É uma revista que nasce na redação de um jornal centenário [128 anos] e o nosso objetivo é abrir a angular, espevitatar a memória das pessoas e ver de forma mais distanciada e crítica os importantes sinais da história.' No entanto, esta 'não é uma revista com teias de aranha'. 'É completamente desempoeirada', explica-nos o diretor adjunto. A começar pela sua estrutura e design. 'Foi desenhada para o leitor perceber que é uma revista com profundidade, mas, simultaneamente, é muito marcada por pequenos sinais gráficos que nos vão situando. Estamos a falar de infografias, de destaques que saltam no meio do texto, entre outras coisas.'"

current affairs as their watchword, using terms or expressions such as “Super Interessante – super interesting”, “Jornal de Notícias – renowned newspaper”, “História Visão – popular magazine Vision”.

According to Manoel Salgado,⁵⁹ one of the propositions of mass-circulation history is precisely the simplicity of the presentation of narratives, the explanation that does not lead to further questioning, the summarising of issues and the proposition of answers. On the contrary, it would be teaching and academic history that is fed back by questioning, by the hypotheses raised, by its interface of continuity imposed by social experience itself. In the case of these magazines, there are explanations without complications, without proposals for hypotheses, for the construction of historical knowledge as a dialogue with the sources, often reducing the texts to “content-based” simplifications. In this case, a prudent option would be to take the official curricula as a parameter to demonstrate the viability of this access and use as a counterpart to the need for quick accessibility and easy digestion by students and teachers. It would be a matter of trying to understand whether the topics can therefore be associated with the official demands on schools and not just with the tastes of a public specialised or interested in historical knowledge and the devices used to facilitate its absorption, and whether this absorption is passive or not.

Other aspects should be considered from the same perspective, such as which theoretical-methodological assumptions guided and still guide the choice of subjects and their suitability for the editorial project in question. The language, the way sources are presented, the appropriate (most accessible) bibliography. In this respect, it is necessary to look for the presence and meanings of concepts dear to the school discipline, such as: subjects, time, sources, History, among others.

Taking magazines in the sense of a collection proposed by Isabele Olivero,⁶⁰ we agree that, in an analysis like this, the entire editorial policy project needs to be analysed, from the market conditions, the target

59 Manoel Luiz Salgado Guimarães, “Escrita da história e ensino da história: tensões e paradoxos,” in *A escrita da história escolar: memória e historiografia*, eds. Helenice Rocha, Marcelo Magalhães and Rebeca Gontijo (Rio de Janeiro: FGV Editora, 2009).

60 Isabelle Olivero, *L’invention de la collection* (Paris: IMEC: Maison des sciences de l’Homme, 1999).

audience, its constitutive material brands, its language.

The magazines link the categories distinguished by Tomé Saliba:⁶¹ a history of mass circulation, an academic history and a history with a pedagogical purpose which, it seems to us, are all latent and in dialogue with each other in the proposed content of these printed materials. One of the elements that demonstrates this interaction is the language of the texts. And therefore, their content must also be put into perspective.

The appropriateness of a narrative language, from the standpoint of formatting a “public history”, takes on different perspectives when analysing the various magazine projects. One of the characteristics, for example, refers to the use of journalistic language, considered to be widely understood, with a greater capillarity to the general public.

The main point is to consider that, in the historical dissemination projects in question, there was a threefold adaptation: a narrative based on a production recognised by academia (recent research, renowned researchers, and relevant themes), a journalistic language (visual appeal, easy terms, fluid text) and also a language that is undoubtedly compatible with learning.

It is also important to note in this respect that studies on languages in textbooks generally consider language to be a key element.

Knowledge is constructed through the use of language, and this knowledge is potentialised at school, which places the history textbook in a position to promote the acquisition of knowledge and the instrumentality of language and its contexts.

In order to think about the language of magazines and understand to what extent they adapt their language to the guiding principles that govern the writing of textbooks, we highlight an interesting analysis carried out by Raquel Venera using Eni Orlandi’s discursive typologies for textbooks. This work considered three types of discourse: historical, pedagogical, and imagery.

61 Elias Tomé Saliba, “Na guinada subjetiva a memória tem futuro?”, in *A escrita da história escolar: memória e historiografia*, eds. Helenice Rocha, Marcelo Magalhães and Rebeca Gontijo (Rio de Janeiro: FGV Editora, 2009), 52.

They are types of discourse that reveal the intentions of speech and the way in which this discourse is organised to fulfil its intentions. In the case of history textbooks, the use of typologies is a kind of “hybrid dance”, because in addition to the place of the science of reference History, the book also needs to operate a pedagogical logic, and to be seductive for teenage readers. The language game needs to respect certain rules that lie in the pedagogical typology, in the prescriptions and in the responsibility for teaching History and, at the same time, in the polysemy and provisionality guided by the discourse of History, without losing the seduction guided by the publishing industry, after all, the book also needs to function as an object of desire for consumption.⁶²

Both textbooks and magazines that disseminate historical knowledge have in common the use of discourses to communicate with their readers. In this case, by reviewing the typologies associated with history textbooks, we can infer some similarities in the way discourses are presented.

In the magazine texts, the historical narrative is condensed into dossiers with informative texts that sometimes make the narrator’s voice prevail, translating the historical narratives into finished versions. This type of discourse is often chosen to attract the reading public.

In this regard, these magazines, printed materials marketed to a specialised, scholarly audience, or to a non-specialised audience, are

62 Raquel Alvarenga Sena Venera, “O funcionamento de tipologias discursivas em livros didáticos de história,” *Educação em Revista*, 29, no. 1 (2013): 126, <https://doi.org/10.1590/S0102-46982013000100007>, translated by the authors from the original: “São tipos de discursos que revelam as intenções da fala e a forma como esse discurso se organiza para cumprir suas intenções. No caso dos livros didáticos de História, o uso de tipologias é uma espécie de ‘dança híbrida’, porque além do local da ciência de referências História, o livro precisa fazer funcionar, também, uma lógica pedagógica, além de tornar-se sedutor para o público de leitores adolescentes. O jogo da linguagem precisa respeitar algumas regras que estão na tipologia pedagógica, nas precisões e na responsabilidade com o ensino da História e, ao mesmo tempo, na polissemia e provisoriedade orientadas pelo discurso da História, sem deixar perder-se a sedução orientada pela indústria editorial, afinal, o livro precisa funcionar, também, como objeto de desejo para um consumo.”

materials that link dimensions of the “social and cultural uses of history”.⁶³ They are instruments for the propagation, dissemination, and mediatisation of the past which, as Saliba pointed out, inflate memory, with significant implications for the social relationship with memory.

Final considerations

Materials such as magazines that disseminate historical knowledge aim to contribute to historical interest and information. However, when they take on the role of dictating as an absolute truth, they undermine the provocative function of teaching. This provides exercises in understanding the dynamics of the making of history, which seeks to include students as historical subjects and as part of the dimension of the construction of knowledge of History and, above all, to provide them with the foundations for their own historiographical operation. They thus become active agents with critical thinking and the capacity to question and transform reality, dealing with different sources of information. One of the premises of textbooks is to provide didactic elements, not just content. It is therefore essential that teaching resources, such as textbooks, provide content, select topics, and furthermore make their approach more dynamic by offering students notions of behaviour towards the proposed content and tools for intervention. These dimensions are diminished in the presentation of journalistic dossiers based on the dynamics of curiosity. The content is presented as finished, as a product to be consumed and absorbed, without strategies for reflection. As in the approach of textbooks and other pedagogical resources, students are called upon to manage knowledge, dialogue with sources, create doubts, come up with new hypotheses, broaden their references of meaning, expand their own capacity to produce knowledge, favour the questioning of realities and even of the content itself. Textbooks should therefore be able to increase the ability to produce and organise historical information, unveil roadmaps, put conclusions into perspec-

⁶³ Henri Moniot, “Didática da história,” in *Dicionário das ciências históricas*, ed. André Burguière (Rio de Janeiro: Imago, 1993).

tive, show how, at the very least, it was possible to arrive at knowledge of the subject using which bases and sources. It should also provide a visualisation of the dialogues between historians, relativising and demarcating the importance of debates and theoretical references for the production of narratives. A textbook should be a material that drives, not one that delivers completed content. Magazines can and should be taken as a teaching resource, but as a source of knowledge, they should also be questioned.

However, while we must recognise the limits and uses of the criticisms levelled at textbooks, we must remember that they are still “a printed, structured working tool intended for students, which aims to contribute to developing skills, changing attitudes and acquiring the knowledge proposed in the programmes in force. A textbook presents the basic information corresponding to the programme headings and may also contain elements for developing application activities and assessing the learning achieved”.⁶⁴

It should be noted that in 2023, the government of the State of São Paulo (Brazil) arbitrarily decided not to adopt textbooks printed and provided free of charge by the Brazilian federal government. Textbooks are part of the National Book and Teaching Material Programme (PNLD) governed by Decree No. 9.099 of 18 July 2017, which includes the purchase, evaluation and delivery of teaching materials and literature. According to the decree,

Art. 1, § 1 The PNLD covers the evaluation and availability of didactic and literary works, for individual or collective use, library collections, pedagogical works, educational software and games, reinforcement and flow correction materials, training materials and materials for

⁶⁴ Decreto-Lei no. 369/90, Artigo 1.º, alínea 3, quoted in Bruno Miguel Sequeira de Abreu Félix Vaz, “A importância do manual escolar para o professor e alunos de Geografia e de História no 3.º ciclo” (PhD diss., Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa, Lisboa, 2014), 6, <https://run.unl.pt/bitstream/10362/14911/1/Relat%c3%b3rio%20-%20Bruno%20Vaz.pdf>, accessed 9 January 2024.

school management, among other materials to support educational practice, including actions to qualify materials for decentralised acquisition by federal entities.⁶⁵

Through this programme, children studying in public schools in every state in the country receive the textbooks free of charge every year. The choice of books is part of a public notice that for decades has evaluated and determined the standards, formats and contents (currently referenced in the National Common Curriculum Base and other decrees that manage the official curricula).

The São Paulo government's decision sparked a major public debate, praising the results of academic research into the place, role and importance of textbooks (printed on paper) as a teaching resource. Under pressure from public opinion and summoned to provide clarification to the Brazilian justice system, the São Paulo government was forced to back down on its decision. The tone of the debate helps to point out significant aspects about the indisputable relevance of these materials today and the political manipulations surrounding them. Without neglecting to critically examine them, it seems there is a consensus that free printed textbooks are a valuable pedagogical resource in the Brazilian context. The discussion and dissemination of research on textbooks confirms a place of dispute and social projection for textbooks and other teaching materials in education.

Recent research in various countries seems to echo the importance of using printed textbooks as an educational tool, to the detriment of replacing them with digital resources, for example. Their importance for cognitive development and the acquisition of various skills, such as lan-

65 "PNLD," Portal do Ministério da Educação, <http://portal.mec.gov.br/busca-geral/318-programas-e-aco-es-1921564125/pnld-439702797/12391-pnld>, accessed 3 January 2024. Translated by the authors from the original: "Art. 1.º, § 1.º - O PNLD abrange a avaliação e a disponibilização de obras didáticas e literárias, de uso individual ou coletivo, acervos para bibliotecas, obras pedagógicas, softwares e jogos educacionais, materiais de reforço e correção de fluxo, materiais de formação e materiais destinados à gestão escolar, entre outros materiais de apoio à prática educativa, incluídas ações de qualificação de materiais para a aquisição descentralizada pelos entes federativos."

guage, is irrefutable. In the acquisition, construction and consolidation of historical knowledge, textbooks, even in the face of pertinent reservations, have not lost their social place in learning. In our opinion, because they are tools consolidated in educational history, part of their statutes have been incorporated, appropriated and referenced in the composition of other potentially educational resources, such as magazines.

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