Shine Brighter Terminale

ShortFile 14 Mind the book?

Extrait p.126 – Article de *telegraph.co.uk*

The evolution of *Peter and Jane*

Ladybird books updated: Spot the difference in these Peter and Jane illustrations. Printed in 1964, then updated in the 70s and 80s to reflect Britain's changing society. See what you can learn about the UK's social history from these updated Peter and Jane illustrations.

telegraph.co.uk, 2015

Extrait p.127 – Article de Charlotte Carus, *lovereading4kids.co.uk*

Representation in children's books

Our earliest perceptions of the world and its cultures are shaped by the books we read and it is essential that children see a true reflection of our society in the literature recommended and available to them. An absence of an inclusive range of role models or characters in our books risks deterring[1] children from minority backgrounds from the joy and enrichment that a love of reading can bring.

It is the first year that the [CLPE] survey has shown an annual decrease [...]. This decrease is also echoed in the percentage of racially minoritised main characters, down 7 percentage points from 14% in 2022 to 7% in 2023.

Charlotte Carus, *lovereading4kids.co.uk*, 2025

[1] holding back

Extrait p.128 – Article de Kelly Burke, *theguardian.com*

Jamie Oliver pulls children's book from shelves after criticism for 'stereotyping' Indigenous Australians

Jamie Oliver has pulled his children's book [*Billy And The Epic Escape*] from sale after condemnation from First Nations communities that the fantasy novel is offensive and harmful. […]

The National Aboriginal and Torres Strait Islander Education Commission (Natsiec) led the call to withdraw the book. Support came from prominent Indigenous literary figures, including the Wiradjuri author and publisher Dr Anita Heiss, and the Kooma and Nguri children's book author Cheryl Leavy.

Natsiec condemned the UK-published book as "damaging" and "disrespectful" and accused Oliver of contributing to the "erasure, trivialisation[1], and stereotyping of First Nations peoples and experiences". […]

The Natsiec chief executive, Sharon Davis, criticised implications in a chapter titled "To Steal a Child" that First Nations families "are easily swayed[2] by money and neglect the safety of their children".

"[It] perpetuates a racist stereotype that has been used to justify child removals for over a century," Davis said.

"This portrayal is not only offensive but also reinforces damaging biases."

The book also contained errors in Oliver's attempt to use Indigenous words drawn from the Arrernte language of Alice Springs and the Gamilaraay people of NSW and Queensland.

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[1] *banalisation*

[2] impressed, influenced

Oliver and his publisher told Guardian Australia that no consultation with any Indigenous organisation, community or individual took place before the book was published. Leavy, whose first children's book, Yanga Mother, confronts the history of the stolen generations, said the decision to pull the book was the right one.

"It makes it possible for Penguin Random House to build relationships with First Nations communities and tell better stories," she said.

"It's time now for Penguin Random House to work with First Nations advisers to put structural measures in place that prevent this from ever happening again."

Kelly Burke, *theguardian.com*, 2024

Extrait p.129 – Article de Daniel Sanderson, *telegraph.co.uk*

‘Sexist’ Tiger Who Came to Tea causes rape and harassment, say activists

Zero Tolerance, an influential Scottish campaign group largely funded by taxpayers, highlighted Judith Kerr’s much-loved 1968 classic as an example of a “problematic” text due to its “old fashioned” portrayal of women and family dynamics.

The group’s co-director claimed on Monday that removing some books which feature gender stereotypes, such as housewives, female nurses or secretaries, from nurseries would be “a small price to pay for the lives of women”.

The Tiger Who Came to Tea, seen as Britain’s best-loved picture book, tells the story of a talking tiger who arrives unannounced at a home and consumes all of the food and drink inside.

Rachel Adamson, co-director of Zero Tolerance, questioned why the tiger was male rather than female or gender-neutral, and highlighted the “old fashioned, stereotypical” ending in which the father comes home from work and “saves the day” by taking his family to a cafe.

She said the book could be used to “raise a conversation” in nurseries and did not necessarily need to be banned.

The Tiger Who Came to Tea, Judith Kerr’s first book, remains popular more than 50 years since she first published it. [...]

She denied that she was pursuing a “great burning of books agenda”, but urged parents and nurseries to “look closely at their bookshelves”.

“We need to recognise these aren’t just stories,” she said. “We know that gender stereotypes are harmful and they reinforce gender inequality, and that gender

inequality is the cause of violence against women and girls, such as domestic abuse, rape and sexual harassment."

Daniel Sanderson, *telegraph.co.uk*, 2021

Extrait p.131 – Roman, *Charlie and the Chocolate Factory*

Augustus Gloop…

"Augustus Gloop! Augustus Gloop!
The great big greedy nincompoop![1]
How long could we allow this beast
To gorge and guzzle[2], feed and feast
On everything he wanted to?
Great Scott[3]! It simply wouldn't do!
However long this pig might live,
We're positive he'd never give
Even the smallest bit of fun
Or happiness to anyone.
So what we do in cases such
As this, we use the gentle touch,
And carefully we take the brat
And turn him into something that
Will give great pleasure to us all–
A doll, for instance, or a ball,
Or marbles or a rocking horse".

Roald Dahl, *Charlie and the Chocolate Factory*, 1964

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[1] fool, imbecile

[2] eat voraciously

[3] shock

Extrait p. 135 – Citation de Roald DAHL.

"I have a passion for teaching kids to become readers, to become comfortable with a book, not daunted. Books shouldn't be daunting, they should be funny, exciting and wonderful”.

Roald DAHL.

Évaluation de la compréhension de l'écrit – Guide pédagogique

Extrait – Article de *The Guardian*

Jacqueline Wilson says rewriting children's books can be justified

Jacqueline Wilson has said editing children's books to remove inappropriate and dated language is sometimes justified because young people do not have "a sense of history".

However, the bestselling children's author told ITV's Good Morning Britain that she was opposed to "meddling[1] with adult classics". Children's books by authors such as Enid Blyton and Roald Dahl have been rewritten by publishers to take out words and references that are deemed inappropriate or offensive today. [...]

She added: "There are some things I think that would make us a bit worried if we returned to our old children's favourites and read them with fresh eyes. We might be a little surprised.

"I think with children, they often absorb texts. They still haven't got the power to sort things out and have a sense of history."

Wilson has been involved in updating earlier works. Last year, she wrote The Magic Faraway Tree: A New Adventure, a reimagining of a Blyton novel.

Her version is without Blyton's sexist stereotypes and "unfortunate references that were very ordinary in their times but nowadays don't fit with the way we think", she told the Irish News last year. [...]

But she told Good Morning Britain on Monday: "I'm very against meddling with adult classics.

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[1] interfering

I was just thinking about Jane Eyre the other day. I mean, with the mad woman in the attic and the way she's depicted, you'd never find that sort of treatment of people with serious mental health problems.

"And yet, I would be absolutely at the forefront[2] of people saying: 'No, leave it alone. It's my favourite book.'"

Wilson also criticised so-called cancel culture, saying that she felt conversations to solve differences would be more constructive. [...]

Wilson, a former children's laureate, has written more than 100 books, which have sold about 40m copies in the UK and been translated into 34 languages.

Harriet Sherwood, *The Guardian*, 2023

[2] *en première ligne*