

## Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2019

**Title:** Suffragette The Battle for Equality

**Author:** David Roberts

**Illustrator:** David Roberts

**Publisher:** Two Hoots (2018)

*These notes have been written by the teachers at CLPE to provide schools with sessions which focus on the importance of illustration in building a narrative and supporting children's response. They build on our work supporting teachers to use picture books to enhance critical thinking and develop creative approaches in art and writing. The teaching notes show how picture books can be used in schools to enhance children's reading comprehension and composition of their own information writing. We hope you find them useful*

### Before beginning this sequence:

This is a sequence of sessions aimed at Key Stage 2. In this 'labour of love' by David Roberts, the author and illustrator has created a carefully crafted study of one of the most significant periods in history in the UK in which the right for equal suffrage was long fought for and won. The exquisite illustrations work with the text to add meaning and draw the reader in through a timeline in which leading and less renowned characters from the past are brought to life to inspire and engage young readers today as they once did Roberts.

Collect together a range of art materials that will allow the children to engage in the activities exploring illustration, for example: cartridge paper, sketching pencils 2B-4B, water colour paints, ink, coloured pencils, chalk pastels, and a variety of brushes. You will also want to make accessible computer software, websites that will allow children to design using digital media and to communicate via a range of modern day platforms; giving them the advantage of a wider and more immediate audience than in the past.

### Suggested Activities:

#### Session 1: Exploring the book as an object – How a significant period of historical change is shown through illustration and book design

Prior to this session, display and make accessible a range of information texts, websites and historical sources and ensure that children have been given opportunity to read and share them.

Explore the front cover illustration of the book without revealing the title or author/illustrator. *What do the children notice about the way these people are portrayed? What is the illustrator trying to tell us about them?* They may be drawn to the energy of their movement toward the page turn or their gaze; particularly that of the Suffragette in centre foreground smiling and looking directly at us, the reader. *What does the illustrator want us to think about her? What might she say to us if she spoke? Do the children know who they are?* They may recognise the women as Suffragettes. Now read the title cover of the book and its title

'Suffragette The Battle for Equality'. What do the children know about the Suffragettes? *What do they already know about their 'Battle for Equality'? Return again to the driving movement of the illustration and the way it works with the text; as if pushing it along.* Note their ideas around a copy of the front cover on your working wall or in a shared journal. Open the book out so that the children can appreciate the illustration begins on the back cover and leads forward across the front and in to the book. *What does David Roberts want us to do?* Read the first paragraph of the blurb. *Is there anything in the illustration and the blurb that captures the children's interest?* Notice the man (Hugh Franklin) is the other person looking directly at the reader. Perhaps the children were not as aware that men fought alongside women in the fight for equality. They might also be reminded that 2018 marked the centenary for the first women in Britain winning the vote.

*What sort of book do they think this is?* Ask the children to predict what they might find inside the book. This might involve children's preconceived ideas of the features of information books, and history books in particular, as well as considering the people, events and artefacts associated with historical study. Take their ideas and encourage them to make connections with the history texts they have read. Consider the *people would they most like or expect to see? What would they see them doing? Look for clues in the illustration on the book cover for significant objects or artefacts that they might learn about.*

Open the book and explore the endpapers. Consider the directionality of the pattern and the colour and reflect on its connection with the illustration already explored. It is interesting to note that marbling was a common way to decorate endpapers and the industry reached its peak and then rapid decline at the turn of the twentieth century; when the battle for women's suffrage was close to success. Marbled endpapers, at this time, would have been only used for the finest of binding work by specialist hand bookbinders. What is David Roberts telling us about how he feels about the Suffragette movement? Consider the production value of the book as an object; paper quality, hardback and large size, demanding to be noticed. How do the publishers feel about the Suffragettes; and that its publication marks the centenary of the first votes for women in 1918. Read the remaining blurb which provides insights into the respect he holds and the value he wanted to place on his own book. You can gain further insights into his thoughts and motivations behind this 'labour of love' by visiting: <https://readingzone.com/suffragette/#SpecialFeature>

Continue to share each spread including the title page until you reach the Contents spread. Pause to allow the children's initial responses to the illustrations and the way they work with the text. Given the vivid purple of the marbled endpaper, the children may also begin to notice something about the colour palette David Roberts is using. Note down their ideas to explore in more depth later.

Investigate the contents page, reading some of the entries. *What do the children notice about them; about the way the book is organised?* Without reading the body of the text at this stage but noting some of the titles which correspond to the contents, show the children the way the book spreads are organised as part of a whole timeline. Continue browsing through the book until the end, giving the children opportunity to take a first look at the way the spreads are presented; how the illustrations are laid out in relation to the

text; the consistent colour palette; people's gaze and body position; the way directionality provides meaning and movement; and any other patterns emerging in the illustrations. Note down children's observations and compare the book with the children's predictions.

Compare the style of illustration with other non-fiction texts you have in the reading area or school library. *Is this like other information texts they have read before? Why or why not?* Read David Roberts' Introduction on pages 10-11 in which he shares the impact of first seeing an old photograph on the front cover of a 'faded old history book' *The Suffragettes* and how he describes the detail of the two suffragettes' prison uniform. *Why do the children think he has chosen not to use photographs in his own story about the suffragettes?* He talks about the 'great fun' he had illustrating the book, describing the historical sources made available through the internet as a 'treasure trove' and as well as interpreting some of these images to make his own he has also 'enjoyed visualising scenes from some of the stories read for which there were no photographs.' He goes on to cite some of these stories which you might go on to find and read in the book so that the children can experience how the words and illustration work together on the page.

Ask the children how they think these illustrations were produced and note down their ideas. *Have the children seen any other books in which his illustrations feature?* Look at a selection of books written and illustrated by David Roberts. *How would they describe his style? What is similar? What is different? Why do they think this is?* Children might begin to note highly patterned aspects of his work and his interest in the decorative aspects of fabric, furnishings and wall paper. The children could look for examples of this in this book. It is worth reflecting on the influence that a background in fashion plays in David Roberts' style of illustration. It is satisfying too that he could use this to highlight the way in which the traditional female role of learning skills in crafts like needlework was put to good use by women in their battle for equality; through creating banners, badges, uniforms and eye-catching costumes. You could spend time between sessions reading aloud and looking at the first few spreads which offer background information before being introduced to the Millicent Garrett Fawcett and Emmeline Pankhurst from page 20 in the next session.

Children could collect their own 'treasure trove' of historical sources to explore and interpret in their own way. *How are stories of the past told through images? Which images are particularly vivid or striking? Which evoke an emotional response? Why? What do we visualise when reading stories of key events? What moments are memorable or vivid to us? Which people stand out? Why?* Provide the children with drawing pencils or pens and watercolour to create their own drawings or paintings. They could create handmade books in which to publish their illustrations and learn simple marbling techniques in order to create a book jacket or endpapers to add value to their own book.

## Session 2: How illustration can portray different forms of protest and activism

Revisit the title page inside the book and compare it to the front cover, particularly the impact of the women's body position; the driving movement of the women driving the text forward, hair like banners; and the stillness of the lone woman holding the banner to the side of the text. Compare the gaze of this and the woman on the front looking at the reader. What is the same and what is different about their gaze; both determined and yet one taking a brief glance before continuing to run, the other steadfast and longer lasting? *Which intrigues you most? Why?* Turn over to the next spread in which we see another woman with a page all to herself (again still) and the quote by Millicent Garrett Fawcett 'Courage calls to courage everywhere and its voice cannot be denied.' *How does this relate to the woman on the opposite page? Would you call her courageous? Why? Why not? What about the other people we have seen?* This would be a good time to pause and reflect on other people in history who have fought for a cause peaceably or more actively and what this looks like. Turn to the Foreword on pages 8-9. *What strikes you about this illustration? How does it work with the text? What is it saying about the woman that she has intruded on the text and her stone has smashed into it?* Read Lauren Laverne's words and discuss what information we learn from the text and what the illustrations explored so far have told us about these women.

Explore the contrasting approaches of the Suffragists and Suffragettes by learning from their foundations. Turn to pages 20-21 in which we learn about Millicent Garrett Fawcett. Before reading aloud the text, give the children time to respond to the large illustration on the spread. Draw attention to the characters' smiling facial expressions and attentive gaze directed at Millicent, her body position as she delivers her speech. Look at the portraits on the wall. *Who are they? Why are they there?* Revisit the prior entries in the time line to remind the children of their influence on Millicent. Read the information text and elicit the children's responses. Compare the portrait of Mary Smith and that of Millicent on the other page. *What do they have in common? Why would the image of the beginnings of the acorns growing into an oak tree around Mary be repeated for Millicent? What is its symbolism that an acorn becomes a mighty oak? What does this have to do with the women's suffrage movement?* Consider the slow and steady way in which Millicent led her supporters – The National Union of Women's Suffrage Societies (NUWSS) – to campaign peacefully yet relentlessly, slowly growing support like an oak tree grows roots and branches until finally achieving equal voting rights. Read on to allow the children to appreciate the Suffragists' achievements. Turn the page to read the title '1903: The Time is Now.' Ask the children to consider what this might mean. Read on until 'Emmeline Pankhurst had had enough of talking, which she felt was achieving nothing.' Explore the illustration on the opposite page. What do the children notice about it? How does this add meaning or confirm what we have just read? Look at the way directionality away from the page turn indicating discord to the reader? *Who are these women; perhaps Emmeline and her daughters? Why are they looking back?* Consider what the significance of a sun rising on a new day might be. Provide opportunity to read about this then turn over to be introduced to Emmeline Pankhurst.

Elicit the children's initial responses to this spread. What are the illustrations telling us about Emmeline? Explore the full page illustration. What do you notice about these women? What are they doing? Who are



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they looking at? Which one is Emmeline? How do you know? You could provide background to the 'Match Girl Strikes' of 1888 (p.26) to appreciate the significance of Emmeline's involvement and support for working-class women. Compare this spread to Millicent's. Ask the children to compare their first impressions and to explore them in more depth, for instance when looking at body position, gaze and facial expression, we notice that none of the women are smiling on Emmeline's spread, they are stock still and their gaze is that of a hard stare. In contrast, we have already noted that Millicent and her supporters are animated and smiling, leaning in to and absorbed in listening to each other. Looking at Roberts' use of pattern and symbolism, compare the small portrait of each woman; the angular arrows pointing upwards on Emmeline's background wallpaper in contrast to the natural oak pattern behind Millicent. *Do the children know what the arrows signify? Have they seen them before?* You might show them a photograph of a Suffragette in prison uniform – akin to the one that first inspired Roberts. *What kinds of things do the children think or know that Emmeline and her supporters are prepared to do for their cause?* Return to the full page illustration of the striking women and focus on the women holding the lit matches. *Why are they shown doing this? What do they intend to do with the matches? Will they start a fire or are they just threatening to? Is it ever acceptable to threaten action to get what you want? Why? Why not?* Take the children's ideas. Draw attention to the woman holding the expired match in the top left corner. *Does this confirm what the children predicted?* Turn over to reveal the three women, daubing Emmeline's slogan 'DEEDS NOT WORDS' on to the white space. Are they allowed to do this? Why was this slogan so powerful? Again, explore the way the image works with the text. What would Millicent think of this slogan and the women's actions? What do you think? Who would you be more likely to support of the two leaders? Why? Read about Emmeline and her new suffrage group, Women's Social and Political Union (WSPU) from page 26-29 to help the children consider how both groups inspired a huge following. David Roberts achieves a balanced view in this book when telling of the approaches and the achievements of both groups; through both text and illustration. You might explore this further by looking at each group's posters on pages 40-41 and how they have used design to convey a message about themselves and evoke a response from their audience. If you couldn't read, what would each say to you? Which would you choose to follow if any? Read the pros and cons examined by Roberts to support the children's leanings, discussing the importance of maintaining a balanced view when presenting information. You might compare this in more depth by exploring the way he has portrayed two very different types of protest that occurred on the same day in 2013; capturing the monument (pages 94-95) and the pilgrimage (pages 96-97). Look at the illustrations and consider which had most impact on changing people's minds, as intended. *What do you think the illustrator feels about each group?* Read the text to see how text and image work together and to appreciate Roberts' impartiality. The children could look at a range of illustrations from the book and decide if he is depicting the Suffragettes or the Suffragists. *What do they notice about the colour palette he uses for each and how it mirrors their group's chosen colour scheme? How are the people shown through positioning on the page with the text, directionality, facial expression, body position and gaze? How does this reflect the first images seen of the peaceful Millicent and militant Emmeline?*

Children could look at a wider range of portraits and how the artists use symbolism and other techniques to tell the viewer something about the person for example, the objects and clothing chosen to be included in

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Tudor portraiture; the proud pose of Mary Seacole wearing her medals in the painting by Albert Charles Challen, 1869; or the body position of the sculpture of Nelson Mandela by Ian Homer Walters, 2008. You might visit a gallery or website, such as the National Portrait Gallery: <https://www.npg.org.uk/collections/> Provide children with a range of art materials so that they can create portraits of themselves or people they admire – perhaps those they feel have made a difference to society – using some of the techniques explored in Roberts' illustrations or in other artwork to convey characteristics and beliefs.

### Session 3: How the struggle is portrayed through illustration

Once the children are familiar with the difference between the forms of protest preferred by the Suffragettes and the Suffragists, begin to look at the struggle experienced in fighting for the right for equality. Revisit the first image in the book following the marbled endpapers of the Suffragette being arrested. Explore the use of scale in this illustration and how this demonstrates her struggle in this moment; the tiny Suffragette being pulled away by two comparatively large police officers, upright and steady in comparison to her unstable body position. Look at her facial expression in comparison to those we've already seen; closed eyes and shouting in protest. Look at how her white clothing blends into the white empty space Roberts has chosen, making the grey policemen stand out even more, and yet her sheer headscarf flies backwards over one of the uniforms bringing her to the foreground. If the children have not already found out what the colours green, white and purple signify: hope, purity and dignity, they might explore this now and in particular the way that the green glove (perhaps of hope) is leading the way, struggling to reach the page turn. Compare two of the most famous examples of the struggle by looking at the spreads which deal with the way in which Roberts shows Suffragettes coping with being on hunger strike in 1909 (pages 60-63) and their consequent treatment in prison and through the 'Cat and Mouse Act'; and the shocking events of Black Friday in 1910 (on pages 74-77).

Explore the illustration panels on pages 60-61. Read aloud the title '1909: Hunger Strike'. Establish with the children what this means and look at the additional information the illustrations provide about what it feels like to be on hunger strike as a means of protest. Why has Roberts shown the two panels in sequence? How much time do we think has passed between the first panel and the second? What has changed? What stays the same? Why has Roberts drawn the shadow of the prison bars over the loaf of bread? What is the Suffragette thinking? Look at where we are placed as viewers, as if looking through a narrow prison window; are we looking on or down? How does it make us feel to witness this? Children could role play and draw this scene from the prisoner's viewpoint, imagining her inner turmoil as her resolve grows or wanes by exploring how this corresponds to her outer appearance or behaviour. Read about this and how both men and women continued to defy the authorities and risk prison to raise the profile of the women's suffrage movement. Reading '1913: A Game of Cat and Mouse' will provide children with a sense of the brutality of the law when looking at the Cat (authorities) playing with a mouse (a Suffragette) by repeatedly letting it go and catching it until it hangs lifeless in its jaws. You might show the children the poster created at the time which had the shocking image of a lifeless woman in the jaws of a vicious looking cat. Explore

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how the series of illustrations works on the spread with the text and their prominence on the white space; how Roberts has captured the movement until the last still image in which the cold, cruelty of the cat is portrayed winning its prize, looking calmly at us. Consider how strongly the men and women must have felt when faced with such horrific treatment that sometimes led to their early death.

Compare this with the events of Black Friday in 1910. Look at the spread on pages 74-75 and ask the children to predict what they think happened on Black Friday and what they will see on the next spread. *Why are the hats on the floor? Who do they belong to? Why has the illustrator placed them in this corner of the spread? What does he want us to do?* Before reading any of the text, turn the page to reveal the illustration which fills the entire spread. Scribe the children's initial reactions around a copy of the illustration. *What is happening? How does it make us feel? Why? Does it remind us of anything we have already seen in the book?* Give the children time to explore the illustration in more depth now, discussing the way Roberts interprets the police brutality and evokes our emotional response to it through his use of scale, body position, facial expression, etc. If he were inspired by a newspaper report about this, what would it say? What would you say? Read to find out what the general public thought about this particularly brutal struggle and where their sympathies lay. At the time it was truly shocking that women would be treated with such force. The children could be shown the illustration on pages 106-107 in which the Battle of Glasgow is depicted. *How does this compare with the illustration we have just explored? What is the same? What is different about the Suffragettes in their body position and expression?* Children may be heartened to know when the Suffragettes used humour as well as learning the art of Jujitsu to defend themselves against further physical attack.

Children could look at the seemingly less dramatic battles fought by the Suffragists as they struggled to be taken seriously when delivering speeches, walking on marches or in parliament. Encourage children to find examples of how these men and women are shown by the illustrator to be coping with such derision and animosity. *How has the illustrator depicted these struggles in comparison to the physical battles of the Suffragettes?*

#### Session 4: How illustrations show determination to achieve in the face of adversity

Explore the illustration on page 43 without revealing the title or the text. Ask the children to think about what is happening and who it involves; looking at the type of protest and the palette of NUWSS colours red and white for clues. Read aloud the title '1907: Mud, Mud, Mud!' and the first paragraph. *How are the women feeling? What tells you this? How would you feel?* Read the slogans on the placards. *Do the children anticipate the protest march will be a success? What do the children think the women will do? How will carrying the placards affect their behaviour? What would onlookers think of them?*

Show the children the spread '1908: Prime Enemy' on pages 52-53. Explore the depiction of Asquith in his portrait as well as the illustration opposite. Children may feel he seems severe and unlikable by his facial expression but remind them this is similar to the Emmeline's expression when introduced to her so perhaps

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we need to find out more. What does the title confirm about his role in the movement for women's votes? Explore the larger illustration. *What does he think about the two Suffragettes disrupting his game of golf? What do the children anticipate will happen next? If he takes the shot, what does that say about him and the regard he pays to the women's cause?* In reading about the Prime Minister, he is described as 'stubborn' despite the personal attacks experienced and the 'war between [him] and the suffragettes raged on.' You might show other exploits by the suffragettes to gain publicity and support and thwart Parliament's security arrangements, such as the 'Trojan Horse Raid' of 1908 on the page turn in which the illustrations show the women racing from one side of the spread and out to the other, as if propelled. The audacity of this tactic to outwit the government was reported as far as New Zealand when the newspaper commented, 'Such determination and pluck must surely win in the end.' How does this quote resonate with the children and their views of the suffragettes? *What other examples of this can they find in the book?* Children may be intrigued by Sophia Duleep Singh or 'The Rebel Princess' (pages 56-57) who was Queen Victoria's god daughter and yet captivated the nation as she dedicated herself to fight for women's rights in defiance of the queen herself. Her prominence in this book is significant as she was a celebrity of her day and yet largely forgotten today. Turn to read about the ultimate victory in which voting rights for all was won in the UK in 1928. Consider the women in the illustration; their time in history, their heritage and their beliefs. That they are united in their fight and their right to vote is hugely significant; the way the illustration points to the woman in the green suffragette gloves posting her vote in what we might assume is 1928 and how the costumes suggest future generations are queuing behind. The balanced, V-shape of the illustration is suggestive of an award medal or may even symbolise V for victory. Children might pose questions about his illustrations and his intent to David Roberts. Who else could they include in this illustration? Who else still waits for equal right to vote around the world? Turn to pages 124 and learn more about the leading characters in the fight for suffrage across the world. Finally read some of the entries on the very last page in which Roberts has listed when suffrage was granted worldwide, particularly those of recent times. *Is this what the children expected? How does it make them feel? What is the significance of the cat; once more staring out to the reader, this time adorned with the slogan 'Votes for Women'?* Why has Roberts chosen to end with this page?

Children could research some of the key moments of success in being granted the vote in countries across the world. They could source photographs and other visual images linked to the achievement of full or partial suffrage and use them as inspiration to draw additional characters on to the V-shaped illustration on page 123. What colour palette will they choose? Why? Place a copy of the picture onto a larger white display board so that they can be placed appropriately according to the timeline. Who is not yet included in this queue to vote? Children could draw attention to these people by drawing them and placing them outside of the 'V'. *What impact does this have?*

### Session 5: How illustrations can speak to a reader and inspire action

Reflect back on the book as a whole and the children's responses to it. *How does it make them feel? Do they like it? Why? Why not? How does it inspire them? How has David Roberts conveyed his passion for the*

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*subject in the way he has written and illustrated the book? If they were to create a book about something of importance to them, what would it look like?* Children could be provided with bookmaking materials and encouraged to create such a book for themselves, thinking of ways in which to demonstrate how valuable it is to them.

Return to the list of suffrage granted around the world and look at this in relationship to the colour, flow and directionality of the endpaper out of the book. *To where is our eye drawn? Why has David Roberts designed the end of the book in this way?* He says of his book that he 'would love it if [the readers] went out and found out more stories about this movement.' *How are we inspired to do this from the stories he has told in the book and the way he has presented them to us?* Reflect on the way that many of the people throughout the book are portrayed as gazing directly out of the book; providing a connection between them and the reader, sometime perhaps in appeal, in determination or in defiance. What relationship do you feel you have with these men and women? Would you say you are a feminist? Why? Why not? Discuss children's ideas and gently challenge preconceptions and stereotyping, pointing out that a man has written this book and considers himself a feminist.

Reflect on the ways in which the suffrage movement communicated its messages in an effort to have its voice heard or to garner the support of the public. Return to the peaceful methods of Millicent Garrett Fawcett and the many speeches she gave, despite her dislike for them. Find examples in the book of speeches being made by people for or against women's votes and reflect on how much preparation they would need, especially if the orator was to be heckled. How else would people communicate? The images of the postboxes being firebombed on pages 82-83 are particularly striking in their bold red. *Why was the Royal Mail such a valuable target at this time in history? Would this have the same impact nowadays? Why? Why not?* Children could think about how they could support the movement for change and equality using digital platforms that enable immediate access to wider audiences than the suffragists could ever have imagined. *In what ways are people able to gain support for a cause or share information online? What do children need to be aware of when reading this kind of information?* This would be an opportune time to consider aspects of e-safety such as guidance around how to identify fake news and information, including the way images are presented and work with the text. You might introduce this topic through supportive organisations like BBC's Newsround: <https://www.bbc.co.uk/newsround/42185484>

Revisit the illustration when the Monument was captured in 1903 (page 95) and ask the children to imagine what the flyers would say which were released from the top. *How could the protesters ensure they grabbed people's attention in the streets below and were read and understood by them?* Reflect on the fact that most women were not given the opportunity for education and may not have been literate so most literature would need to account for this. There are examples in the illustrations as to how women drew on their skill in arts and crafts, previously offered to them instead of the school education boys enjoyed. Consider the impact of the colour schemes in the clothing that were adopted and the impact this had in creating a sense of solidarity. Explore other ways in which unity could be demonstrated, such as using agreed slogans, as seen in many of the illustrations, or singing a rousing song together, such as that

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composed by Ethel Smyth (pages 86-89). Which songs do the children know that are sung to demonstrate unity; perhaps in assembly, sporting anthems or protest songs heard on peaceful protest marches that involve children, such as school funding or saving the environment.

Explore the banners depicted in 'A Riot of Colour' on pages 70-71. *What is striking about this page compared with almost every other spread?* Roberts reminds us that we see photographs of the marches and protests and so we view these moments in black and white. *How does he feel about us seeing the suffragette's world in colour; in bringing it to life for us?* Explore the colours in the various colour schemes and encourage the children to make connections with the Roberts' colour choices made throughout the book. *Do the children know of any other meanings associated with colour?* They might enjoy exploring colour theory and how different colours, such as red or white, can hold different meanings for different people. Many women were too poor to wear special clothing to create a uniform but they still wanted to demonstrate their belonging or shared beliefs. Turn to pages 58-59. *Why were pins and badges so significant to these women? How does the illustrator feel about them?* Look at the care and detail Roberts has taken in depicting these badges. *Which is your favourite? Why? Which do you think most striking? Do they remind you of anything you have seen before? How?*

Return to the quote from Millicent Garrett Fawcett chosen by David Roberts at the start of the book. Reflect on what the children feel strongly enough about to fight for in their own lives. *How might they campaign for a fairer world in which everyone can be treated with equality and respect? What would they want today? What might their slogan be? Which slogan in the suffragette movement is most memorable to them? Why? What form of communication would they choose and on what platforms; posters, placards, speeches, web pages or blogs? How could they create a connection with their audience as David Roberts has in his book? What techniques has he used that they too could employ? How would they create a sense of solidarity through a chosen colour scheme, symbol, uniforms, banners and emblems? What design would they choose? Why?* Provide the children with art and design materials, access to digital media and plenty of time to formulate their designs and the messages they want to convey. Encourage the children to share ideas and comment on the impact they have on them as intended audience.

This sequence of activities was designed by CLPE for the Greenaway shortlist. To access more free resources from CLPE, visit: [www.clpe.org.uk/freeresources](http://www.clpe.org.uk/freeresources)

In depth teaching sequences for over 200 other high quality texts can be found at: [www.clpe.org.uk/powerofreading](http://www.clpe.org.uk/powerofreading)

Further resources to support children's understanding of picturebooks for all ages and research on the importance of using picturebooks across the primary years can be found at: <https://www.clpe.org.uk/powerofpictures>

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