1918 - 2018 CELEBRATING Votes for Women

Historical Association
The voice for history

Enquiry 1: Teachers' notes

What's the story of the women's suffrage campaign?

Enquiry overview

About the lessons

This series of lessons has been designed to help you mark the one hundredth anniversary of women's suffrage. It explores the history of the suffrage movement from the mid-nineteenth century onwards and focuses particularly on the narratives that have been constructed about the history of the campaign.

Key learning points

- An overview of the women's suffrage campaigns, including the early suffrage campaigns, the campaigns of suffragists and suffragettes, and the activities of working-class suffragists.
- Early narratives of the suffragist campaign.
- How early historians of the women's suffrage campaign constructed a narrative.
- How later historians of the women's suffrage campaign challenged elements of the orthodox narrative.

Outline

The enquiry question seeks to introduce students to a more complicated narrative of the women's suffrage campaign than they might typically encounter in the history classroom or in popular representations. The enquiry explores how different narratives of the women's suffrage campaign emerged and how these have evolved in light of new sources of evidence and historians' concerns.

Key areas of focus are:

- Different interpretations of the women's suffrage campaign, in the form of competing narratives in both academic and popular history.
- How scholarly and popular narratives of the women's suffrage campaign have evolved over time.
- The relationship between the extant source record and the evolution of academic interpretations.
- How access to new sources of evidence (e.g. census data, local histories, oral histories) and new methodologies (e.g. mapping, big data) have opened up opportunities to ask new questions of suffrage history and changed historians' narratives of the suffrage campaigns.

Lessons

The content is appropriate for addressing the relevant requirements of the National Curriculum for teaching about suffrage in history.

The lessons are designed for use with Key Stage 3 students and may be adapted for use with Key Stage 4. At the start of each lesson there is a recap to help teachers check that students have grasped the knowledge from previous sections.

Rationale for the enquiry:

i) Scholarly rationale

Recent years have seen a renewed interest in the women's suffrage campaign among historians. One notable trend within this has been to trace the history of 'suffrage history' (Purvis, 2010). Historians have sought to show how the 'traditional' narrative of the campaign was established and came to dominate both popular and scholarly interpretations of suffrage history, and how this narrative has been challenged and complicated by more recent research.

The traditional narrative of the suffrage campaign (which dominated popular and scholarly interpretations until the 1970s) includes four central claims:

- The suffrage campaign was largely moribund before the creation of the WSPU in 1903.
- The suffrage campaign was predominantly a middle-class concern.
- The charismatic Pankhursts ran the campaign as virtual dictators.
- The suffragettes' behaviour was irrational and extreme and held up for ridicule.

This narrative, elements of which were popularised by suffrage campaigners themselves, was first fully realised by George Dangerfield. A journalist by trade, Dangerfield sought to account for the crisis in liberalism in his well-known book

What's the story of the women's suffrage campaign?

The Strange Death of Liberal England. His concern with the suffragette movement thus lay in its role in contributing to the downfall of the Liberal Party. As the first male historian to offer a serious account of the campaign, his interpretation came to dominate both academic and popular consciousness. Dangerfield's account of the suffrage campaign was itself drawn to a significant extent from the autobiographical accounts of suffrage campaigners, in particular Ray Strachey's 1928 book *The Cause* and Sylvia Pankhurst's book *The Suffragette Movement,* published in 1931. Strachey, a member of the NUWSS and devotee of Millicent Fawcett, strongly disapproved of the WSPU's tactics and so sought to place them in binary opposition to those of the constitutional suffrage campaigners. By the time that Pankhurst wrote her account, she had become deeply disillusioned with the WSPU and the leadership of her sister, Christabel, and mother, Emmeline. Writing from a socialist-feminist perspective, Sylvia Pankhurst was particularly critical of what she perceived as the WSPU's middle-class elitism and her charismatic sister's sway over their mother.

The dominance of the traditional narrative was first challenged in a systematic way by the work of second-wave feminists researching and writing in the 1970s. Historians such as Jill Liddington and Jill Norris undermined the traditional narrative in two ways: first by challenging elements of the narrative (particularly the negative portrayal of the suffragettes and leadership of Christabel and Emmeline Pankhurst), and second by complicating it by seeking to uncover 'hidden histories', especially the contributions of working-class women. More recently, the development of technology has opened up new avenues of exploration, such as 'big data' statistical analysis and data mapping. For instance, one current research project by historians Tara Morton and Sarah Richardson at the University of Warwick uses 1911 census data to map suffrage activity across the UK. This research has uncovered the contributions of ordinary campaigners, including those who were involved in the suffragist campaigns.

ii) Curricular rationale

This enquiry explores the relationship between popular and academic historical interpretations and the extant source record. Study of 'interpretations of history' (where an interpretation is defined as a 'real' subsequent account about a past that is gone) has been enshrined in the National Curriculum since its creation in 1991. Work with sources, first popularised by the Schools History Project (SHP), is now accepted as fundamental to teaching the discipline, both at Key Stage 3 and beyond. In choosing to integrate work with sources and interpretations of history, this enquiry has been influenced by the work of those who have argued the importance of making the relationship between them explicit. For example, Husbands, writing in 1996, critiqued the assumption made by history teachers that 'source work' entails students working with primary sources rather than studying the ways in which others have made use of them. Ashby, writing in 2004, developed this critique by arguing that more questions should 'address the purpose of "source-work" in schools, and its relationship to historical claims or interpretations' (p. 53).
In this enquiry, the interrelationship of the source record and subsequent historical interpretations is made the focus of students' study. Rather than ask students to use the sources to construct their own interpretation, students are asked instead to explain both how others' accounts have been shaped by the extant source record, and how these individuals' interests and concerns have shaped their treatment of those sources.

What's the story of the women's suffrage campaign?

Breakdown of the scheme of work

The enquiry comprises six lessons. It is envisioned that it would be taught in Year 9, building on earlier work that students may have done with sources and historical interpretations. At the start of the enquiry, students establish an overview of the suffrage campaign, from the start of formal campaigning in the 1860s to the establishment of equal suffrage in 1928. In Lesson 2, they then identify how the suffragettes themselves sought to shape the narrative of the campaign that was developing, even as it was unfolding, before exploring how Sylvia Pankhurst's account came to dominate both popular and scholarly interpretations up to the 1970s. In Lessons 4 and 5, students explore how historians working since the 1970s have sought to challenge and/or complicate the traditional narrative by seeking new source material, asking different questions of it and using different methodologies to approach its interpretation. As part of this, in Lesson 5, students use a database of suffrage campaigners to test and revise some of the central claims made in the traditional narrative. In Lesson 6, students use the knowledge they have acquired in the previous lessons to challenge a popular narrative of the suffrage campaign. An overview of the enquiry is shown below:

Lesson	Key content
L1: How did women win the vote?	Students use a timeline of events from 1860 onwards to develop an outline narrative of the suffrage campaign.
L2: How did the suffragettes make *themselves* the story?	Students explore the efforts of the suffragettes to create and cultivate a favourable narrative.
L3: What story of the women's suffrage campaign did George Dangerfield tell?	Students explore the way in which George Dangerfield, writing in the 1930s, presented the women's suffrage campaign and compare this to the narrative created by the suffragettes. Students trace the influence of Sylvia Pankhurst's account on George Dangerfield's interpretation of the suffrage campaign.
L4: How have historians tried to tell different stories of who won the vote for women?	Using a 'hidden history' (the story of working-class suffrage campaigner Selina Cooper), students explore how second-wave feminist historians Jill Norris and Jill Liddington sought out overlooked sources to complicate and challenge the traditional narrative.
L5: How do different sources complicate the story of how women won the vote?	In this lesson students explore how and why interpretations differ. They will be introduced to new projects, including the suffrage database, which aim to enable students to tell a more complicated story of the suffrage campaign.
L6: What's the story of the women's suffrage campaign?	Students challenge and/or complicate a popular interpretation of the suffrage campaign (a BBC cartoon), explaining why the interpretation presented is too simple.

References

- Ashby, R (2004) 'Developing a concept of historical evidence: students' ideas about testing singular factual claims', *International Journal of Historical Learning, Teaching and Research*, 4.2
- Atkinson, D. (2010) *The Suffragettes in Pictures* (second edition), The History Press
- Crawford, E. (2000) *The Women's Suffrage Movement: a reference guide 1866–1928*, Routledge
- Dangerfield, G. (1935) *The Strange Death of Liberal England 1910–1914*, reissued 1961 by Tarcherperigree
- Husbands, C. (1996) *What is history teaching?*, Buckingham: Open University Press
- Liddington, J. and Norris, J. (2000) *One Hand Tied Behind Us: the rise of the women's suffrage movement* (second edition), Rivers Oram Press
- Pankhurst, S. (1931) *The Suffragette Movement: an intimate account of persons and ideals*, resissued 1984 by Chatto & Windus
- Purvis, J. and Holton, S. (eds.) (2000) *Votes for Women*, Routledge
- Strachey, R. (1928) *The Cause: a short history of the women's movement in Great Britain*, reissued 1979 by Virago

Lesson 1:

How did women win the vote?

Starter: (Slides 5–7)

Display the image of the Representation of the People Act commemorative coin using the PowerPoint. Ask students to describe what they can see and, on the basis of this, to speculate about what might have happened in 1918. Reveal that the object is a commemorative coin marking the Act, and that the Act gave many more people, particularly some women, the right to vote for the first time.

Use Slide 6 to ask students to speculate about why some events in history are commemorated (elicit ideas about events seen as important, relevant, memorable). Then ask students to use what they can see to speculate about what the artist's view of the Act is. You might wish to draw students to the pose of the woman on the left-hand side (connotes a sense of victory, triumph).

Use Slide 7 to reveal the information given about the coin on the Royal Mint's website. Ask students to compare their speculative answers to the reasons given by the Royal Mint about why the Act deserves to be remembered.

Activity 1: (Slides 8–9)

Explain the centenary celebrations of the Representation of the People Act. The key point to emphasise is that this indicates that the story of women's suffrage is still being told and retold, and therefore seems to matter. Introduce the enquiry question: 'What's the story of the women's suffrage campaign?'

Use Slide 9 to introduce students to the beginnings of the campaign. Use whole-class questioning to elicit key principles about how political change is affected – i.e. that laws can only be changed through Parliament, and that campaigns for political change therefore seek to pressurise/persuade Members of Parliament to pass or amend laws. Raise the rhetorical question: How might women go about trying to persuade male MPs to change the law to allow them to vote?

Activity 2: (Slide 10, Resources pp. 1–3)

Activity: Students attempt to tell the story of how women won the vote, based on the Timeline **resource sheet.** Students first complete three activities using the timeline to draw out changes in the government's response to the campaign and changes in the campaigners' tactics and to differentiate between the activities of the suffragists (NUWSS) and the suffragettes (WSPU).

Plenary: (Slide 11)

Students share their findings from the timeline activities. The basic contours of the story could then be constructed individually or as a whole-class writing activity. Use the scaffold resource on Page 4 if needed.

Resources needed:

- Enquiry 1 PowerPoint Lesson 1
- Enquiry 1 Lesson 1 Resource Sheets pp.1–4

Lesson 2:

How did the suffragettes make *themselves* the story?

Recap and answers: (Slide 5) Students play the 'If this is the answer, what is the question?' game. This could be done individually as a written assessment, or it could be played in pairs/teams. The challenge is to come up with a question that could be answered by each of the 12 statements on the board.

Starter: (Slide 6)

Tell students that, as part of their programming for the centenary of the Representation of the People Act, the BBC made a short cartoon telling the story of how women won the vote. Watch the cartoon on the PowerPoint once without interruption. Then watch it again, this time thinking about what is surprising about the story being told. Students may be given hints: e.g. who is missing, who gets all the credit?

Whole-class discussion: Draw out the key points – that the cartoon overlooks earlier suffrage campaigns (pre-1903) and emphasises the role played by the suffragettes at the expense of the suffragists.

Activity 1: (Slides 6-7)

Set up the puzzle: Given what we found out last lesson about the campaign, how can this be the story that has been told?

Show students the image of Stanley Baldwin attending the unveiling of Emmeline Pankhurst's statue in 1930 on Slide 7.

> Following Pankhurst's death in 1928, a memorial fund was established by fellow suffragettes, including her bodyguard Kitty Marshall. After failing to secure permission to erect the statue in Westminster, a special parliamentary bill was passed giving permission for it to be situated in Victoria Tower Gardens, near Westminster.

Ask students to use their knowledge of the government's response to the suffragette campaign to explain why it might be surprising to see a prime minister honouring the suffragette leader.

Set up the puzzle: How did Emmeline Pankhurst come to be remembered as the leader of the suffrage campaign?

Activity 2: (Slide 8)

Reveal that the suffragettes sought to place themselves at the centre of the story of the suffrage campaign. One way they did this was by writing their own stories of the campaign. The students are going to look at a very short extract from one of these accounts, Sylvia Pankhurst's, to work out what kind of story she was trying to tell. (N.B. Sylvia Pankhurst wrote two accounts of the campaign – one in 1911, when she was still on good terms with her mother and sister, and one in 1931, when she was estranged from them and was highly critical of their tactics and goals.) Students use the extract to make inferences about the NUWSS (cautious, unadventurous, conventional) and the WSPU (brave, dynamic, ambitious).

Lesson 2:

How did the suffragettes make *themselves* the story?

Activity 3: (Slide 9,**Resources P.5)**

Rhetorical question: How did such a suffragette-centric story take hold so quickly? Give students an overview of how the suffragettes used branding to make themselves recognisable and therefore known.

Activity: Students should then look at the arguments collected on the card sort resource sheet and arrange them in a table of arguments for campaigning for women's suffrage now or waiting to campaign for adult suffrage.

Whole-class discussion: What is the point of branding and how might it explain why the suffragettes became better known than the suffragists?

Rhetorical question: Was it just branding that explains how the suffragettes made themselves the story?

Extension task:

Ask students to sort their cards into a line, ranking the cards from the most to the least important factor in explaining why the suffragettes' story became the story of the campaign. Students should then draw lines between the cards to show causal connections between them.

Resources needed:

- Enquiry 2 PowerPoint Lesson 2
- Enquiry 2 Lesson 2 Resource Sheets pp. 4–6

Activity 4: (Slide 10, Resources p.5)

Students do a card-sorting activity to categorise components of the suffragettes' campaign. Students then label their categories to create headings. Alternatively, students could be given categories (publicity, propaganda, leadership, protest tactics, press) and classify the cards under each heading. Students should be encouraged to consider which cards fit within more than one category.

Plenary: (Slide 11, Resources p.6)

Explain to students that, at the end of the enquiry, they will decide what the story of the women's suffrage campaign should be. Introduce the Versions of the story summary **resource sheet** to record details of the different stories that have been told about the campaign. Students could be asked to complete the table as a plenary or homework task. Students could be asked to complete the table for the suffragettes as a plenary or homework task.

Lesson 3:

What story of the women's suffrage campaign did George Dangerfield tell?

Recap and answers: (Slide 5)

Based upon their learning from last lesson, students should work in pairs to create their top three reasons why the suffragette story became the story of the women's suffrage campaign. They should compare notes with another pair.

A quick class discussion can then highlight what the majority feel are the most important reasons why the suffragette narrative came to dominate.

Starter (Slides 6–7)

Watch the trailer for the film *Suffragette*. You may wish to ask students to watch it through once before introducing the task: to summarise the story of the campaign conveyed. Ask students to compare this narrative to the suffragette narrative they were introduced to in Lesson 2 – what are the points of similarity and difference? Use a rhetorical question: Why did the suffragette-centric story become the story that was told, and how did that story persist for so long?

Ask students to speculate about whom we might expect to challenge the suffragettes' version of the story. Elicit 'historians'. Explain to students that a historian, George Dangerfield, did take an early interest in the history of the women's suffrage campaign. Give students a brief overview of Dangerfield and his book, *The Strange Death of Liberal England*, using the PowerPoint.

Background on Dangerfield

A journalist by trade, Dangerfield sought to account for the crisis in liberalism in his well-known book *The Strange Death of Liberal England*. His concern with the suffragette movement thus lay in its role in contributing to the downfall of the Liberal Party. As the first male historian to offer a serious account of the campaign, his interpretation came to dominate both academic and popular consciousness. Dangerfield's account of the suffrage campaign was itself drawn to a significant extent from the autobiographical accounts of suffrage campaigners, in particular Ray Strachey's 1928 book *The Cause*, and Sylvia Pankhurst's book *The Suffragette Movement*, published in 1931. Strachey, a member of the NUWSS and devotee of Millicent Fawcett, strongly disapproved of the WSPU's tactics and so sought to place them in binary opposition to those of the constitutional suffrage campaigners. By the time Pankhurst wrote her account, she had become deeply disillusioned with the WSPU and the leadership of her sister, Christabel, and mother, Emmeline. Writing from a socialist-feminist perspective, Sylvia was particularly critical of what she perceived as the WSPU's middle-class elitism and her charismatic sister's sway over their mother.

Use a rhetorical question to set up a puzzle: What story did Dangerfield tell about the suffragettes in particular?

Lesson 3:

What story of the women's suffrage campaign did George Dangerfield tell?

Activity 1: (Slides 8–9, Resources p. 7)

Give students a copy of the Dangerfield extract on Resource Sheet p. 7 (also shown on Slide 8). Ask students to underline any adjectives that Dangerfield uses to describe the suffragettes and any verbs or nouns that describe either the actions of the suffragettes or responses to them (e.g. 'detested'). Students then place Dangerfield's view of the suffragettes on a continuum to show whether his view of them was broadly positive or negative.

Activity 2: (Slides 9-11, Resources pp. 7–9)

Summarise the main features of Dangerfield's story using the PowerPoint. Set up the puzzle: How did Dangerfield end up with such a negative view of the campaign and of the suffragettes?

Outline to students Sylvia Pankhurst's background and the influence of her 1931 autobiography as a source for Dangerfield's narrative, using Slide 11.

Activity: Students read extracts from Pankhurst's autobiography using the **Dangerfield's claims** resource sheet and identify where it could provide evidence for each of Dangerfield's four main claims.

Plenary: (Slide 12-14)

Recap the two stories of the suffrage campaign that students have encountered: the suffragettes' story and Dangerfield's story.

Whole-class discussion: Identify the gaps and distortions in each story (students may need to refer back to the timeline activity they did in Lesson 1 to remind themselves of the main features of the campaign). Which story do they find most convincing?

Homework task:

Students complete the next row (Dangerfield's story) in their **Versions of the story** summary resource sheet from Lesson 2.

Resources needed:

- Enquiry 2 PowerPoint Lesson 3
- Enquiry 2 Lesson 3 Resource Sheets pp. 7-9
- Enquiry 2 Lesson 2 Plenary Sheet (Resource Sheet p. 6)
- Enquiry 2 Lesson 1 Timeline (Resource Sheets pp. 1–2)

Lesson 4:

How have historians tried to tell different stories of who won the vote for women?

Recap and answers: (Slide 5)

Students verbally retell Dangerfield's story of the suffrage campaign. They then recap the areas of agreement and disagreement between Dangerfield and the suffragettes' account.

Starter: (Slide 6)

Set up the puzzle: As early as the 1930s, the 'story' of the suffrage campaign seemed settled. So how can such stories change?

Introduce students to the work of second-wave feminist historians, beginning in the late 1960s and 1970s, and how they were influenced by contemporary political concerns. Ask students to speculate about why feminists interested in women's rights might be interested in the story of the women's suffrage campaign. Elicit ideas such as looking to the campaign as a model/source of inspiration, wanting to write the story of women's history.

Introduce students to the work of two historians: Jill Liddington and Jill Norris. (N.B. note to teachers: *Jill Liddington's website, www.jliddington.org.uk, has useful background information on her work and case studies.*)

Activity 1: (Slides 7–9, Resources p. 10)

Explain that Liddington and Norris identified a further three features of the traditional story of the campaign. Give students a copy of the extract from Liddington and Norris's book on Resource Sheet p. 10 (also shown on Slide 8). Ask students to colour-code the text to show where they can see each claim being made. Once they have done this, students should identify what Liddington and Norris's critique of the story is (wrong, too simple or incomplete).

Explain that Liddington and Norris believed that the full story of the suffrage campaign had not been told, so they began to research the story of working-class campaigners based in the north-west of England. Ask students to speculate about why it might be harder for historians to find out about the stories of working-class campaigners than middle-class campaigners. Elicit ideas such as working-class women's stories are not captured, either because they were less well-known and so were not reported on at the time, or because they did not write about their experiences.

Rhetorical question: Having set up the puzzle (that it is difficult to uncover the stories of working-class women), how did Liddington and Norris find out their stories?

Activity 2: (Slides 10–12, Resources pp. 11–12)

Explain that one way in which Liddington and Norris found out about the stories of working-class women was by talking to the friends and relatives of campaigners. Introduce the **Case Study** resource sheet that students will be exploring: the story of Selina Cooper, as revealed by her daughter, Mary.

(NB: *further details of Selina Cooper's story can be found on Liddington's website*.)

Activity: Students use the resource sheet to identify where they can see evidence supporting Liddington and Norris's claims about working-class campaigners.

Lesson 4:

What story of the women's suffrage campaign did George Dangerfield tell?

Activity 3 (Slide 12-13)

Explain to students that the work of historians like Liddington and Norris has challenged and complicated the traditional story of the suffrage campaign. Students connect their claims to features of the traditional story to show how this is the case. They then complete a further row in their **Versions of the story** summary resource sheet from Lesson 2.

Plenary: (Slide 14)

Students answer the questions either orally or in writing:

Which story did you find most convincing last lesson?

Does this new story change your opinion at all?

Why do you think there are three different accounts of the same campaign?

Resources needed:

- Enquiry 2 PowerPoint Lesson 4
- Enquiry 2 Lesson 4 Resource Sheets pp. 10–12
- Enquiry 2 Lesson 2 Plenary Sheet (Resource Sheet p. 6)

Lesson 5:

How do different stories complicate the story of how women won the vote?

Recap and answers: (Slide 5)

Students recap how the suffragists and suffragettes were portrayed in the traditional story of the campaign (i.e. suffragists portrayed as conventional, cautious and insignificant; suffragettes portrayed as either courageous, ambitious and important, or as hysterical and irrational). Then ask students to recall how the story of working-class suffragist campaigns complicates the traditional story (indicates the vibrancy of earlier campaigns, challenges the idea that the campaigns were entirely middle class in nature).

Starter: (Slide 6, Resources pp. 13–22)

Give pairs of students a copy of one of the Sources from the resource sheet. Ask students to look closely at the source and, first using details of the source and their contextual knowledge, work out what the source depicts.

They should then discuss whether the source challenges the traditional story (i.e. indicates that it is inaccurate) or complicates the traditional story (i.e. suggests that it is partial or incomplete).

Activity 1: (Slide 7)

Explain that one reason why different stories have been told about the campaign is that historians have based their accounts on different sources. Ask students to recap which sources each of the three stories they have so far studied depended on (suffragettes: personal accounts, propaganda; Dangerfield: Sylvia Pankhurst's autobiography; Liddington and Norris: oral histories and local history or family archives).

Explain that, today, historians are still uncovering new sources about the suffrage campaign and this is changing the stories they tell about it. Introduce students to the project led by Sarah Richardson and Tara Morton at the University of Warwick to map the activity of local suffrage campaigners. The website is set to launch at the end of 2018.

(N.B. *The project makes use of data provided by the 1911 census, when a number of suffrage campaigners either sought to evade the census or defaced their forms.*)

It provides a snapshot of suffrage activity at a single point in time. The intention of the project is to use crowd-sourcing to further populate the map. Local history societies and schools are being encouraged to research the history of individuals in their locality and use the information uncovered to make additions to the map or to add information on individuals. The map will be searchable by suffrage group. Further information on the project can be found at: https://media.nationalarchives.gov.uk/index.php/mapping-womens-suffrage/.

Explain to students that they will now have a chance to add to the new stories that are being told.

Activity 2: (Slides 8–9, Resources p. 23)

Explain that, in 2018, a group of teachers worked with Dr Tara Morton to create a database of suffrage campaigners. This offers a new source of information about the campaigners and the campaigns they were involved in.

Students use the database to challenge claims made in the traditional narrative and to refine the claims. Students record their findings in the table on the Claim and evidence table resource sheet.

As an extension task, students could be asked to think of two questions they could use the database to answer.

Plenary: (Slide 9-10)

Students discuss their findings. They then add a new row to their Versions of the story summary resource sheet from Lesson 2 to record the story that can be told using the database. Hold a class discussion about what story the database can tell.

Resources needed:

- Enquiry 2 PowerPoint Lesson 5
- Enquiry 2 Lesson 5 Resource Sheet pp. 13–23
- Suffrage Database www.suffrageresources.org.uk
- Enquiry 2 Lesson 2 Plenary Sheet (Resource Sheet p. 6)

Lesson 6:

Enquiry 1: Teachers' notes

What's the story of the women's suffrage campaign?

Recap: (Slide 5)

Carry out a quick vote task with students. They should use the interpretations they have encountered to decide whether they agree or disagree with the statements on the slide.

Starter: (Slides 6–7, Resources p. 24)

Re-watch the BBC cartoon from the PowerPoint. Ask students to position the story told in the cartoon on the narrative timeline at the bottom of the slide to show which of the stories they have studied it is most similar to. (Students are likely to choose the suffragettes' story.)

Point out that it is interesting that, 100 years later, the story that still seems to be told is the story that the suffragettes wanted told. Ask students whether they are happy that this has become the story of the campaign – elicit simply that the story is inaccurate or too simple.

Tell students that they are going to remind themselves of what is wrong with the story. Re-watch the cartoon. This time ask students to put their hands up whenever they see something in the story that is too simple. As prompts, students could be asked to consider who is being left out, which of the suffragettes' tactics are emphasised and which ignored, which parts of the story get the most attention, and which parts of the story are ignored. Give students copies of the **Script** resource sheet. Each time a challenge is made, if the class agrees with the challenge, they should annotate the script to explain why it is too simple. (As an extension, students could be asked to spot the massive mistake: the start date of the First World War.)

Activity 1: (Slide 8)

A letter to the BBC: Students should write a letter to the BBC explaining why the suffrage cartoon is too simplistic.

Activity 2: (Slide 9)

Enquiry conclusion: A choice of two activities has been given. You may wish to use one of the activities, or to give students a choice of which activity to complete. In each of the tasks, students will have to identify distortions of emphasis, omissions or simplifications in the story and make suggestions about changes to provide a more accurate and complete narrative. You may choose to encourage students to identify which features of the traditional narrative the cartoon shares, and to explain which alternative narratives they are drawing on to challenge it.

Plenary: (Slide 10)

Students discuss their findings and add a final line to their lesson 2 resource tables to tell their own story of suffrage.

Resources needed:

- Enquiry 2 PowerPoint Lesson 6
- Enquiry 2 Lesson 6 Resource Sheet p. 24
- Enquiry 2 Lesson 2 Plenary Sheet (Resource Sheet p. 6)