"OUTSTANDING... ONE OF THE BEST FILMS OF THE YEAR"

"THRILLING, ESSENTIAL VIEWING"

"STUNNING, INSPIRING & INTENSELY MOVING"

"POWERFUL, RELEVANT, BRILLIANT"

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A STUDY GUIDE BY KATY MARRINER



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» SUFFRAGETTE

Suffragette (2015) is a feature film directed by Sarah Gavron. The film provides a fictional account of a group of East London women who realised that polite, law-abiding protests were not going to get them very far in the battle for voting rights in early 20th century Britain.

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» CURRICULUM LINKS

Suffragette is suitable viewing for students in Years 9 – 12. The film can be used as a resource in English, Civics and Citizenship, History, Media, Politics and Sociology. Links can also be made to the Australian Curriculum general capabilities: Literacy, Critical and Creative Thinking, Personal and Social Capability and Ethical Understanding. Teachers should consult the Australian Curriculum online at http://www.australiancurriculum.edu.au/ and curriculum outlines relevant to these studies in their state or territory.

Activities in this study guide provide opportunities for students to make a close reading of *Suffragette* from a film as text perspective. In doing so, students will:

- describe the structure, content and aesthetic qualities of *Suffragette*;
- engage in detailed analysis of Suffragette;
- analyse the representation of ideas and attitudes in Suffragette to consider how the text represents the world and human experience;
- develop and justify their own interpretations of Suffragette;
- create a wide range of texts, make presentations and contribute actively to class and group discussions.

Activities in this study guide provide opportunities for students to make a close reading of *Suffragette* from an historical and a sociological perspective. In doing so, students will:

- develop a knowledge and understanding of the Suffragette movement in both Britain and Australia;
- describe the factors contributing to major change in the past and assess the impact on people's lives;
- discuss the ongoing relevance of the ideas and issues explored in the film. These ideas and issues include: gender equality, democracy, human rights, active citizenship and social change;
- learn about individuals and collectives who fought for or continue to fight for social change;
- consider current inequalities and explain what social change they would like to see made in the future;
- use research skills and a range of primary and secondary sources to investigate a particular development of the modern era;
- explore different interpretations and representations; and use a range of evidence to support and communicate arguments.

Teachers should preview *Suffragette* prior to using the film as a curriculum resource. The trailer can be watched online at https://www.youtube.com/watch?v=uA6npEXvTss.



» STORY

London, 1912 - 1913.

Twenty-four-year-old Maud Watts (Carey Mulligan) is a laundry worker at the Glasshouse Laundry in Bethnal Green. Her husband, Sonny (Ben Whishaw) also works at the laundry. Maud has worked there since she was seven. Laundry work is not only laborious but the workplace is dangerous. Maud's burden has been made all the more difficult because of the sexual advances of her employer Mr Taylor (Geoff Bell).

When Taylor sends Maud to the West End to deliver a package of laundered clothing, she finds herself caught up in the militancy of the suffragette movement. A small band of women disturb the peace when they throw rocks at store windows and shout 'votes for women'. One of the women is Violet Miller (Anne-Marie Duff), who also works at the Glasshouse Laundry.

The well-behaved Maud is initially reluctant to associate with Violet who encourages Maud to attend a meeting of the East London Branch of the Women's Social and Political Union at Ellyn & Son's Pharmacy. Curiosity gets the better of Maud when she requires the pharmacist Mrs Edith Ellyn (Helena Bonham Carter) to assess her son's health. While Edith examines George, Maud notes the framed portrait of Mrs Pankhurst and the suffragette medal that is pinned to the lapel of Edith's jacket.

When Taylor turns his attention to Violet's twelveyear-old daughter Maggie, Maud is shocked. There





is little that Maud can do to challenge Taylor's victimisation, so she boldly decides to accompany Violet to Parliament where working women have been given the opportunity to testify about their conditions of employment. When Violet is unable to speak, Maud is called to testify before the Chancellor of the Exchequer, David Lloyd George (Adrian Schiller).

Parliament is considering a voting rights bill amendment that would favour the suffragettes' cause. A crowd of women gather outside the House of Commons to learn the result of the debate. Maud is one of them. Her words impressed Lloyd George and she, like so many of the other women, is anticipating a victory. When Lloyd George announces that after lengthy debate the amendment was rejected, the women protest. The situation turns violent when the police intervene. Maud, along with the other East London suffragettes, is arrested.

Sonny is initially worried by Maud's association with the suffragettes but as she becomes more involved in their cause and questions why her life cannot be other than what it is, Sonny becomes confused and angry. When Maud is brought home by the police after attending a suffragette rally to hear Mrs Emmeline Pankhurst (Meryl Streep) speak, Sonny is ashamed of his wife. He refuses to let her inside her own home and will not allow her to see George. Unable to cope as a single parent, a devastated and overwhelmed Sonny gives his son up for adoption. Maud is distressed but powerless to challenge her husband's decision. The law says that George belongs to Sonny.



Inspector Arthur Steed (Brendan Gleeson) is convinced that he can change Maud's mind about joining the militant ranks of the suffragettes. He believes that middle class women

like Edith Ellyn use vulnerable working class women like Maud to further their own cause. Maud disagrees. Having nothing left to lose, she refuses to cooperate with Steed and instead joins the other East London suffragettes bombing pillar boxes and cutting telegraph wires to disrupt the Central London communication network. The bombing of Lloyd George's house leads to several arrests. Maud finds herself in Holloway Women's Prison where she is force fed by authorities when she refuses to eat.









She retreats to Saint Bart's Church, her temporary lodging and reads from *Dreams*, a book once owned by Emmeline Pankhurst that has been passed from suffragette to suffragette. Inspired by its message, she pushes on. *Suffragette* ends with Emily's funeral. Maud joins the thousands of suffragettes who processed through the streets of London to honour Emily's sacrifice.

KEY ACTIVITIES

- After the screening of Suffragette spend time as a class, discussing the students' interest in the film and provide students with the opportunity to ask questions about the film.
- Working as a class, make a list of the film's key scenes.
 Working in a small group, make a detailed analysis of one of the film's key scenes.
 Use the following questions to make notes
 - about the scene that you have selected.
 What is the scene about?
 Why is the scene significant?
 How does the filmmaker use production ele-

ments to convey meaning?

 Working as a class, identify the scenes from Suffragette that have historical foundation. Choose one of the scenes from the list. Research the event that is the subject of the scene. Make a detailed comparison that establishes fact from fiction.

'What I love about the film, and what is most important about the film, is that it is not a story about the Pankhursts, it is not a story about the leadership or about schisms in the leadership. It is about one woman's experiences, what she feels and what happens to her. The best thing is that it gets away from a particular historical story and explains why women got involved in the movement.'

DR HELEN PANKHURST, GREAT-GRANDDAUGHTER OF EMMELINE PANKHURST

The fight for the vote drags on. The suffragettes' health deteriorates and the authorities are worried that a death in custody will convince the press and the public that the government should yield to the WSPU's demands. The decision is made to disrupt the Epsom Derby. As the King's horse races to the finish line, Emily Wilding Davison (Natalie Press) runs onto the track intent on unfurling a WSPU tricolour 'Votes for Women' sash and capturing the attention of the newsreel cameras. The horse knocks her to the ground and the jockey is jolted from the saddle. Emily's injuries prove fatal.

An upset Maud returns to Bethnal Green alone.







» THE SUFFRAGETTE MOVEMENT

The fight for the right to vote and stand in elections was a long and militant battle in the United Kingdom.

The campaign commenced in 1897 when Millicent Fawcett founded the National Union of Women's Suffrage. Fawcett believed in peaceful protest in order to persuade men that women could be trusted with the right to vote. Progress was slow. In 1903 the Women's Social and Political Union (WSPU) was founded by Emmeline Pankhurst and her daughters Christabel and Sylvia to energise the fight. The WSPU led the votes for women campaign and they were not prepared to patiently wait for change.

The WSPU established 90 branches throughout the UK. Branch members held regular meetings, organised fund raising events and supported the work of the national headquarters by participating in demonstrations and processions. Suffragettes identifiable by their purple, white and green WSPU badges became a familiar sight. The WSPU also took the campaign for women's rights to the streets staging spectacular demonstrations. Women's Sunday on June 1908 was the first 'monster meeting' to be held by the WSPU. The demonstration brought suffragettes from all over the United Kingdom to march in seven different processions through Central London to Hyde Park.

Window smashing became a tactic of the WSPU beginning on June 30, 1908 when suffragettes broke windows at 10 Downing Street, the official residence of the British Prime Minister. Further militancy followed. From 1912 the WSPU shifted the focus of their campaign to attacks on property and

'We are here, not because we are law-breakers; we are here in our efforts to become law-makers.'

EMMELINE PANKHURST



the disruption of London's public life. Padlocking themselves to the railings of government buildings gave suffragettes the opportunity to make lengthy political speeches. The women had as long as it took the police to cut them out of their padlocks and chains before being arrested.

As the campaign became increasingly militant, over a thousand suffragettes, including Emmeline Pankhurst and her daughters Christabel, Sylvia and Adela, received prison sentences. Many suffragettes went on self-enforced hunger strikes to protest against prison conditions. The government concerned that a suffragette might die in custody, ordered the women to be force fed. The movement found its martyr in Emily Wilding Davison. She died after she ran in front of King George V's horse at the 1913 Epsom Derby in a bid to draw attention to the votes for women campaign.

Despite the militancy of the campaign, it was not





until 1928 that women's voting rights were made equal to men's. The outbreak of war in August 1914 had interrupted the suffragettes' campaign but at the same time had given women an opportunity to undertake occupations that were usually only open to men. In 1916, David Lloyd George, who supported women's suffrage, replaced Herbert Henry Asquith as prime minister. In 1918 the parliamentary vote was given to propertied women over the age of 30.

KEY TERMS

Suffrage is the right to vote.

Suffragette was a term used around the world to describe a woman who campaigned for the right to vote in elections. Suffragettes campaigned for women's rights to vote in elections around the world between the 1880s and 1920s. They were successful in advancing women's right to participate in democracy.

KEY ACTIVITIES

Who, What, When, Where, Why and How? task
 Write a summary of the British Suffragette

Movement. Use the questions: Who? What? When? Where? Why? and How? to organise your summary.

• How were women who fought for their right to vote represented?

Teachers should use Google Images to locate a selection of pro-suffragette and anti-suffragette propaganda.

Provide each student with an example of prosuffragette and anti-suffragette propaganda. Ask students to complete the comparison chart. *Jump to Appendix 1*

- Working with a partner, make a list of reasons for and against giving British women the vote.

 Partner 1: Choose a side. Adopt a persona. Write a speech supporting woman's suffrage.

 Partner 2: Choose a side. Adopt a persona. Write a speech opposing woman's suffrage.
- Why make a film about the actions of the suffragettes?

USEFUL LINKS

BBC Archive

http://www.bbc.co.uk/archive/suffragettes/index.shtml

BBC Higher Bitesize History

http://www.bbc.co.uk/bitesize/higher/history/britsuff/suffrage/revision/1/

British Library

http://www.bl.uk/learning/histcitizen/21cc/struggle/suffrage/suffrageintro.html

The National Archives

http://www.nationalarchives.gov.uk/education/politics/q9/

http://www.nationalarchives.gov.uk/education/britain1906to1918/g3/gallery3.htm http://www.nationalarchives.gov.uk/education/britain1906to1918/g4/gallery4.htm

Exploring 20th Century London

http://www.20thcenturylondon.org.uk/womens-social-and-political-union-w-s-p-u

How the vote was won

http://www.thesuffragettes.org/

Museum of London

http://collections.museumoflondon.org.uk/ Online/group.aspx?g=group-18146 http://www.museumoflondon.org.uk/exploreonline/pocket-histories/suffragette-city-howdid-votes-women-campaign-affect-london-19061914/

Parliament UK

http://www.parliament.uk/about/living-heritage/transformingsociety/electionsvoting/ womenvote/overview/startsuffragette-/ http://www.parliament.uk/documents/education/docs/suffragettes/suffragettes-timeline.pdf



» CHARACTERS

MAUD WATTS (CAREY MULLIGAN)

Maud Watts is the protagonist of Suffragette. A laundry worker since the age of seven at the Glasshouse Laundry in Bethnal Green, Maud is representative of the many working women who joined the suffragette movement. Maud is married to Sonny and they have a young son George. Initially a reluctant convert to the cause, Maud's decision to fight injustice comes with a terrible personal price.

SONNY WATTS (BEN WHISHAW)

Sonny Watts is a loving husband to Maud and father to George. He is protective of Maud, particularly at the laundry given that he is not ignorant to her victimisation by Mr Taylor. Sonny does not understand why men and women should be treated equally and he is at first fearful and then ashamed of Maud's interest in improving her lot in life.

GEORGE WATTS (ADAM MICHAEL DODD)

George Watts is Maud and Sonny's young son. When Sonny finds being both a father and a mother to George overwhelming, he decides to give his son up for adoption.

VIOLET MILLER (ANNE-MARIE DUFF)

Violet Miller is one of Maud's co-workers at the Glasshouse Laundry until Mr Taylor dismisses her. Fiery and rebellious, Violet encourages Maud to become involved in the suffragette movement. When Violet becomes pregnant yet again, she decides to put her family first.

MAGGIE MILLER (GRACE STOTTOR)

Maggie Miller is Violet's daughter. She works alongside her mother at the Glasshouse Laundry. Maud is subject to the sexual abuse of her employer Mr Taylor. Maud rescues Maggie from the same victimisation that she experienced, when she asks Mrs Haughton to employ her as a maid.

Cast in order of appearance

Violet Miller ANNE-MARIE DUFF Maggie Miller GRACE STOTTOR Norman Taylor **GEOFF BELL** Miss Withers

AMANDA LAWRENCE

George Watts

Sonny Watts BEN WHISHAW

Mrs Garston SARAH FINIGAN

Male Laundry Worker DREW EDWARDS

LORRAINE STANLEY

Alice Haughton ROMOLA GARAI

Mrs Coleman

Mr Cummins ADAM NAGAITIS

Edith Ellyn HELENA BONHAM

CARTER

Hugh Ellyn FINBAR LYNCH

Benedict Haughton SAMUEL WEST

Government Minister NICK HENDRIX

Superintendent James Burrill DANIEL TATARSKY

CLIVE WOOD

Inspector Arthur Steed BRENDAN GLEESON

Detective Malcolm Walsop MORGAN WATKINS

House of Commons Clerk

ROSS GREEN

David Lloyd George ADRIAN SCHILLER

Committee Member COL NEEDHAM

Journalist JAMIE BALLARD

Female Prison Guard JOYCE HENDERSON

RAEWYN LIPPERT

Emily Wilding Davison ADAM MICHAEL DODD NATALIE PRESS

> Woman Prisoner IOANNA NEARY

Elegant Suffragette ANNABELLE DOWLER

Emmeline Pankhurst MERYL STREEP

Elegant Woman

CATHERINE TOMELTY

Landlady SUSIE BAXTER

Mrs Drayton LISA DILLON

Mr Drayton MATT BLAIR

Prison Officer JACOB KRICHEFSKI

Prison Doctor

JONATHAN CULLEN

Epsom Groundsman JOHN CUMMINS

Racecourse Attendant

Racegoer 1 JAMES WARD

Racegoer 2 ADAM HARLEY

SIMON GIFFORD

EDITH ELLYN (HELENA BONHAM CARTER)

Edith Ellyn is a pharmacist. The world Edith lives in means that Hugh, her much-loved but less qualified husband, must front their business. The East London Branch of the WSPU meet in a room behind the pharmacy. Educated, middle class and militant, Edith is representative of many of the women who became suffragettes.

HUGH ELLYN (FINBAR LYNCH)

Hugh Ellyn is Edith's devoted husband. A member of the Men's League, Hugh is supportive of the suffragette movement but is nevertheless concerned about the toll that it is exacting on his wife's health.

INSPECTOR ARTHUR STEED (BRENDAN GLEESON)

Inspector Arthur Steed is an Irish policeman drafted to London to deploy the same ruthless counterterrorism tactics against the suffragette movement as he had employed against the Fenians. Steed is a decent man. He believes the law represents order and that if a law is broken, then the person responsible must be punished. Through his surveillance of the suffragettes, he does arrive at an understanding of what they are fighting for.

MR TAYLOR (GEOFF BELL)

Owner of the Glasshouse Laundry in Bethnal Green, Norman Taylor is an exploitative employer. He preys on Maggie, using her to satisfy his sexual urges, as he did with Maud. Maud exacts revenge when she burns Taylor's hand with a hot flat iron.

MRS PANKHURST (MERYL STREEP)

Emmeline Pankhurst, the leader of the suffragette movement makes a rare and risky public appearance to encourage the women who are committed to the cause not to lose faith.

EMILY WILDING DAVISON (NATALIE PRESS)

Emily Wilding Davison is one of the suffragettes who campaigns alongside Edith, Violet and Maud. An historical figure, Emily famously stepped in front of King George V's horse at the Epsom Derby in 1913. Her fatal act of self-sacrifice made headlines around the world.

ALICE AND BENEDICT HAUGHTON (ROMOLA GARAI, SAMUEL WEST)

While the wealthy and upper class Alice Haughton vocally campaigns for women's rights, her husband and parliamentarian Benedict Haughton does all he can to silence the suffragettes and obstruct the vote for women.

DAVID LLOYD GEORGE (ADRIAN SCHILLER)

Parliamentarian David Lloyd George listens sympathetically to the testimonies of working women but seems powerless to change the status quo regarding women's rights and suffrage.

KEY ACTIVITIES

 Use the character chart to make notes about the main characters. Jump to Appendix 2 In the column labelled 'Character' write the character's name.
 In the column labelled 'Appearance' describe

the character's physical appearance.

In the column labelled 'Motivation' explain what motivates the character's actions.

In the column labelled 'Views' identify views held by the character.

In the column labelled 'Values' identify the



'The suffragettes epitomise the struggle for equality of half the human race, manifested in different forms and in various ways throughout the world... a struggle that is still going on today. In the sometimes colourless and drab roll call of history, the suffragette movement stands out as exceptional: politics with a different voice, in a wider sphere, with colour and controversy.

DR HELEN PANKHURST, GREAT-GRANDDAUGHTER OF EMMELINE PANKHURST

- values endorsed and/or challenged by the character.
- The filmmakers were interested in telling the story of an ordinary working woman in 1912.
 After extensive research the character of Maud Watts was created.
 - Imagine if Maud Watts was a historical rather than a fictional figure. Drawing on *Suffragette*, write Maud Watts' biography. The biography should include an image of Maud Watts; a life summary; a quotation; and a detailed account of her life. You will need to invent some of the facts of Maud's life to make the biography complete.
- Compile an analysis of the following relationships:

 Maud Watts and Sonny Watts

 Maud Watts and George Watts

 Maud Watts and Mr Taylor

 Maud Watts and Inspector Arthur Steed

 Edith Ellyn and Hugh Ellyn

 The East London suffragettes

 Draw on evidence from Suffragette to support your analysis.
- In what ways do the characters change?
 Who or what causes characters to change?
 Make timelines that show the development of the following characters:
 - o Maud Watts
 - o Sonny Watts
 - o Inspector Arthur Steed

Your timelines should describe, explain and prove the changes evident in these characters.

 Maud participates in real events. Her path crosses with key historic characters such as Emmeline Pankhurst, Emily Wilding Davison and David Lloyd George.
 Use the Internet to research Emmeline

Use the Internet to research Emmeline Pankhurst, Emily Wilding Davison and David Lloyd George. Drawing on your research, describe Gavron's use of story and production elements to portray each of these historic characters.



» ANALYSING KEY **SEQUENCES**

1. Votes for women

Suffragette begins in the Glasshouse Laundry, Bethnal Green, East London. It is 1912. As the women go about their work, silently and with their backs to camera, Gavron relies on voiceover to establish the prevailing political view of women's franchisement:

Politician 1: Women do not have the calmness of temperament or the balance of mind to exercise judgement in political affairs.

Politician 2: If we allow women to vote it will be the loss of social structure. Women are well represented by their fathers, brothers, and husbands.

Politician 3: Once the vote was given it will be impossible to stop at this. Women would then demand the right to becoming MPs cabinet ministers, judges.

Text is used to establish the context of the story told by Suffragette:

'For decades women had peacefully campaigned for equality and the right to vote. Their arguments were ignored. In response, Emmeline Pankhurst, leader of the suffragette movement called for a national campaign of civil disobedience. This is the story of one group of working women who joined the fight.'

At the end of the working day, Maud Watts, the protagonist of Suffragette, is expected to deliver a parcel of clean laundry to the West End by six o'clock.

How is Maud introduced to the audience?



What does the audience learn about her attitude to her work and her status at the Glasshouse Laundry in the opening scene? What does the exchange between Maud and her employer Mr Taylor suggest about Mr Taylor and about his attitude to Maud?

The Glasshouse Laundry is a key setting of the film. As you watch Suffragette make notes about the laundry. Use these notes to write an analysis of the significance of this setting.

Despite her objection that 'delivery should have picked it up', Maud obeys, making her way to the West End as hastily as she can.

Why does Maud linger when she reaches the department store window?

Maud's window shopping is interrupted by a small group of suffragettes who throw rocks at the department store's window whilst shouting 'votes for women', 'victory will be ours' and 'deeds not words'.

Explain Gavron's decision to introduce the votes for women movement by focusing on the militancy of the suffragettes' campaign.

Maud is surprised by the women's protest. As a scuffle breaks out, she flees the scene and makes her way home. At home, Maud tells her husband Sonny about the incident.





The Watts family home is a key setting of the film.
 As you watch Suffragette make notes about the Watts family home. Use these notes to write an analysis of the significance of this setting.

This scene and the scene that follows provide an insight into Maud's marriage and her roles as wife and mother. Sonny is sitting at the kitchen table waiting for Maud to arrive home. His actions reveal genuine concern for his wife, as he tends to her grazed hands and offers to deliver the package in the morning. Her absence has meant that George has only had some bread and jam for dinner, provided not by Sonny but by a neighbor Mrs Garston. Now that Maud is safely home, he goes to bed, leaving Maud to tend to the household laundry. The following morning, Maud dresses her son George and then takes him to Mrs Garston's home where he will spend the day. Gavron uses this scene to establish the close and loving bond between mother and child.

At the Glasshouse Laundry, Mr Taylor berates Mrs Miller for being late, threatening her with dismissal, Maud intervenes. She tells Taylor that one of the machine's belts is loose. Violet is grateful for Maud's support.

 Mrs Violet Miller was introduced in the rock throwing scene. How does her behaviour in this scene set in the laundry compare with her behaviour on the West London Street the previous evening?

Mrs Alice Haughton, wife of the local Member of Parliament, campaigns outside the Glasshouse Laundry. Well dressed and well spoken, Mrs Haughton stands on her soapbox campaigning for women rights,

'It is men who have all legal rights over our children. It is men who control our economic existence. It is men who hold the deeds to our property. In the New Year the government will review the Manhood Suffrage bill.'

Mrs Haughton's words reveal that the suffragette's campaign was about more than the vote.

The Prime Minister, Mr Asquith, has agreed to a hearing of testimonies of working women. Mrs Haughton is jeered by some of the Glasshouse Laundry employees as she makes her appeal,

'We have an opportunity to demonstrate that as women are equal to men in their labours so they should be equal to men in their right to vote.'

 Mrs Haughton: This is your moment to come forward and speak up and I will choose one person from this laundry to deliver their testimony at the House of Commons. These will be heard by the Chancellor of the Exchequer Mr Lloyd George.'

Mrs Coleman: No one cares love. **Mrs Miller:** Some of us do Mrs Coleman so shut your bleeding cakehole.

What does this scene outside the laundry, the exchange that follows in which Violet suggests that Maud should give her testimony, and Maud's attempt to discuss the rights of working women with Sonny reveal about the way the suffragette movement was regarded?

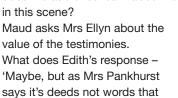
2. Under surveillance

Maud becomes an innocent victim of police surveillance when she takes George to Ellyn & Son's Pharmacy to have his chest checked. Violet has told Maud that meetings of a group of East London suffragettes are held at the pharmacy on Mondays and Thursdays. As Mrs Ellyn examines George, Maud observes her surroundings. A portrait of Mrs Emmeline Pankhurst hangs on the wall of the office, as do certificates providing evidence of Mrs Ellyn's education and qualifications. A tricolour medal of the WSPU is pinned to Mrs Ellyn's jacket.

Maud: You a suffragette Mrs Ellyn?
 Edith: Yes, but I consider myself more of a soldier, Mrs Watts.
 How is Edith introduced to the audience? What







does the audience learn about her

will get us the vote' – reveal about Edith's view of the fight for

enfranchisement?

 Ellyn & Son's Pharmacy is a key setting of the film. As you watch Suffragette make notes about the pharmacy. Use these notes to write an analysis of the significance of this setting.

Outside the pharmacy, Maud pauses to button George's jacket. As she tends to her son, suffragettes make their way inside.

 How does Gavron use production elements to convey that the women are being watched?

The scene set in the Bethnal Green police station allows Gavron to portray the anti-suffragette stance of the government and the police. Mr Benedict Haughton from the Home Office meets with Superintendent Burrill and Inspector Steed to discuss the suffragette problem. Steed is gathering intelligence on the women and their supporters.

 Inspector Steed: Right, let's start with Mrs Edith Ellyn. Chief commandant. She's clever. Been arrested nine times, incarcerated four. She's educated without scruples. Makes her particularly dangerous.

Inspector Steed: This is an old hand, Mrs Violet Miller. She moves around a lot. Been arrested a number of times, incarcerated twice. Spits out children. Husband's a violent drunk. She agitates, gets her hands dirty. They'll be using her zeal to recruit, to justify the unjustifiable.

Drawing on this exchange, describe and explain Inspector Steed's view of the suffragettes.



 Edith's husband, Hugh Ellyn is referred to as a 'fully paid-up member of the Men's League.
 What was the Men's League? How do the men featured in this scene view Hugh Ellyn?

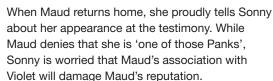
3. Giving testimony

Maud is shocked to discover that Taylor is taking advantage of Maggie's innocence and abusing her in much the same way that he has abused her. Taylor is displeased to be discovered in the act of molesting Maggie. He is manipulative and menacing when he takes an opportunity to whisper to Maud, 'She reminds me of you at that age'. While Maud's testimony will establish the hardships of laundry work, Gavron uses Taylor's sexual victimisation of Maggie and also the domestic abuse that is perpetrated by Violet's husband against his wife to reinforce the inferior and vulnerable status of girls and women in this society.

- Of what significance is it that Maud and the other employees of Glasshouse Laundry refer to Mr Taylor as Taylor when they are not speaking to him but about him?
- Maud: Violet, I'll come with you tomorrow, hear you speak.
 - What factors play a part in Maud's decision to listen to Violet give her testimony? How does Sonny react to Maud's decision?

When a beaten and bruised Violet arrives at the Houses of Parliament insisting that she is still able to give her testimony, Mrs Haughton refuses to let her speak knowing that Lloyd George will dismiss her and the plight of the women laundry workers will not be heard. Despite her hesitancy, Maud finds herself in front of Lloyd George about to read Violet's testimony until she is encouraged to tell her own story.





 Lloyd George: You work at the Glasshouse Laundry in Bethnal Green, too?

Maud: I was born there.

Lloyd George: Then I should like to hear your

testimony.

What does Maud's testimony reveal about her status as a laundry worker? How has it shaped her life?

What does Maud's testimony reveal about the status of working class women in Britain in the late 19th and early 20th centuries?

When Lloyd George asks Maud what the vote would mean to her, she replies,

'I never thought we'd get the vote, so I've never thought about what it would mean.'

Her honesty provokes laughter amongst the assembled parliamentarians but Lloyd George is impressed by her eloquence. He pushes Maud to explain her presence at the testimony.

How does Maud respond?
 Is Lloyd George satisfied by Maud's response?
 How does she respond when Sonny questions why she wants the right to vote?

• Lloyd George: Thank you, Mrs Watts. I believe we have all that down. We shall have a response for you very soon. An amendment to the bill might just force the change towards the vote. In a subsequent scene, Lloyd George is left with the daunting task of announcing that there will be no amendment to the bill.

Was Lloyd George in favour of women being given the vote? Use online resources to research his stance on women's suffrage. Sonny: I'm only looking out for you, Maud. Maud: I know.

Sonny: It's all I've ever done.

Drawing on this and other scenes, describe and explain Sonny's understanding of his roles and responsibilities.

Maud is invited to tea by Mrs Ellyn to celebrate her achievement at the hearing. This scene provides Gavron with an opportunity to discuss the education of girls and the professions deemed inappropriate for women. Edith Ellyn is representative of the middle class women of the time. Edith may have a more privileged existence than the likes of Maud and Violet, but she still yearns for change and a better quality of life.

• **Edith**: I had hoped that one day it might have read Ellyn & Daughters.

What does the conversation between Edith and Maud reveal about Edith's life and the compromises that she has had to learn to live with?







4. They lied to us

It is 1913. A large crowd of suffragettes wait outside the House of Commons. Maud, Violet, Edith and Alice are amongst the other women. Police flank the crowd.

The women with banners held aloft sing as they wait,

'Shout, shout, up with your song
Cry with the wind for the dawn is breaking
March, march, swing you along
Wide blows our banner and hope is waking
Song with its story, dreams with their glory
Lo! They call and glad is their... word
Loud and louder it swells
Thunder and freedom, the voice...'

The doors open. David Lloyd George appears. Benedict Haughton stands behind him. The suffragettes press closer to the barriers to hear the announcement.

- Learn more about the songs of the suffragettes online at: http://www.thesuffragettes.org/ resources/anthems/.
- Lloyd George: The Prime Minister duly reviewed all the women's testimonies. After careful debate, with a number of MPs very

sympathetic to the women's cause it was carried that there was not the evidence to support any change to the Suffrage Bill.

Write a detailed analysis of this sequence of the film. Your analysis should consider:

- The portrayal of Lloyd George as he reads the decision of the Parliament
- o The reactions of the women
- o The police brutality
- o Inspector Steed as witness to the violence

Your analysis should refer to how the following production elements are used in this sequence:

- o Camera techniques
- o Acting
- o Mise en scene
- o Editing
- o Lighting
- o Sound

The 'East London ladies' are arrested. Bail is two pounds. Embarrassed and annoyed by his wife's involvement, Mr Haughton pays for Alice to be released. He refuses to sign for the other women despite his wife's request.

Alice: Twelve pounds to release all the women. Please sign it. It's my money. It's my money.
 Benedict: But you're my wife and you'll act like a wife. I have humoured you, Alice, thus far, but this is an outrage.

Explain the significance of the conversation between Alice and Benedict Haughton.

Inspector Steed interviews Maud. She tells him that she needs to be released so that she can collect her son. Maud denies that she is a suffragette. Steed is without sympathy,



'You know, they say the way certain types of women have been acting these past few months gives a good deal of colour to the argument that the mental equilibrium of the female sex is less than that of the male's, but I don't agree. There's no madness in it. They know exactly what they're doing. But my opinion doesn't matter.'

His job is to enforce the law. He advises her to serve her time, at worse a week and then go home to her husband.

Maud: They lied to us. Inspector Steed: They didn't lie. They promised nothing, they gave nothing. Explain the significance of the interview. Is Steed right to challenge Maud's claim?

Maud, Violet and Edith are sent to Holloway Women's Prison. Violet and Edith have been arrested and sentenced before. They are accustomed to the harsh and brutal conditions. For Maud her time in prison is a frightening and upsetting experience.

- How does Gavron use production elements to portray the suffragettes' experience of prison? Your answer should refer to
 - o Camera techniques
 - o Actina
 - o Mise en scene
 - Editing
 - 0 Lighting
 - Sound

When Maud arrives home, after serving her week long sentence, she finds that she is locked out of her own house.





'We are here to claim our rights as women, not only to be free, but to fight for freedom.

CHRISTABEL PANKHURST



- Why does Maud remove her medal from her jacket lapel as she nears home?
- Sonny: I waited and waited for you until it was almost dawn. I was praying for you to come

Maud: I'm back now.

Sonny: You won't ever shame me like that

Compare Sonny's attitude to Maud's involvement in the suffragette campaign upon her return with his attitude when she was setting out to hear the decision announced. Is Sonny's anger understandable?

What does Gavron reveal about the status of a woman in marriage through her portrayal of the marriages of Maud and Sonny Watts, Edith and Hugh Ellyn, and Alice and Benedict Haughton?

5. Mrs Pankhurst

Maud returns to work at the laundry. Sonny has covered for her. When Violet arrives late for work yet again, Taylor dismisses her,

'Go on, on your way. I've had enough of you. You've been nothing but trouble since you got here.'

Violet leaves but not before she defiantly calls out 'votes for women'. Maggie will continue on at the laundry, earning a meagre wage to contribute to the family's income.

When Violet next sees Maud she informs her that Mrs Pankhurst will be making a rare public appearance.

Why is Maud hesitant to attend? Why does she decide to go after all?

Gavron takes the audience to Camden Square, London in 1913. Mrs Pankhurst emerges from hiding. There is a risk that she may be arrested. She

speaks to the women suffragettes from the balcony window of a grand home.

Mrs Pankhurst: My friends, in spite of His Majesty's government, I am here tonight. Yes. I know the sacrifice you have made to be here. Many of you, I know, are estranged from the lives you once had, yet I feel your spirit tonight. For fifty years we have laboured peacefully to secure the vote for women. We have been ridiculed, battered and ignored. Now we have realised that deeds and sacrifice must be the order of the day. We are fighting for a time in which every little girl born into the world will have an equal chance with her brothers. Never underestimate the power we women have to define our own destinies. We do not want to be law breakers. We want to be law makers. Be militant, each of you in your own way. Those of you who can break windows, break them. Those of you who can further attack the sacred idol of property, do so. We have been left with no alternative but to defy this government. If we must go to prison to obtain the vote, let it be the windows of government, not the bodies of women, which shall be broken. I incite this meeting and all the women in Britain to rebellion. I would rather be a rebel than a slave.

What does Mrs Pankhurst's speech reveal about her commitment and the commitment she expects of her fellow suffragettes?

- Mrs Pankhurst: Never surrender. Never give up the fight.
 - Of what significance is Maud's meeting with Mrs Pankhurst?
- Inspector Steed: Don't bother arresting them.
 Let their husbands deal with them. Drop them at their front doors.
 - Why does Inspector Steed decide to send the women home to their husbands rather than arrest them?

Maud has lied to Sonny about attending the gathering of suffragettes. When she arrives home, he will not let her inside.

Maud: Sonny, I'm sorry.

Sonny: I took you on, Maud. I thought I could

straighten you out. Get out!

Sonny refuses to let her see George. Gavron portrays Maud's distress as she bangs on the door of her own home.

Sonny: You're a mother, Maud. You're a wife.
 My wife. That's what you're meant to be.
 Maud: I'm not just that any more.
 Use Maud's response as the starting point of an extended piece of dialogue in which she explains her changed sense of self.



- Violet: I'll get you some blankets and clothes from the WSPU jumble. They collect stuff for women who... I'm sorry.
 Maud finds temporary accommodation in a boarding house in Bethnal Green.
 Why does Violet apologise?
 - Use online resources to research the support that the WSPU provided to its members. Share your findings with the class.
- Benedict Haughton: Gentlemen, this is a deliberate escalation which the government cannot accept. Who knows what they will do next?

Inspector Steed: They've been given orders to be ready. The East London branch in particular is to mobilise.

Government Minister: Should we even be taking these threats seriously?

Benedict Haughton: I would not underestimate the threat. Neither would the prime minister.

Inspector Steed: If it's to be tackled, we need to get closer in. I hope to track down those still open to persuasion and have them infiltrate inform on the others. We've identified







weaknesses in their ranks. We're hoping one of them will break. So, I'm going to release these to the press.

Why does Inspector Steed release the photographs of the East London suffragettes – 'Mrs Pankhurst's undesirables' – including Maud to the newspaper? What are the consequences of his action for Maud?

6. 'I am a suffragette after all.'

Edith calls the women of the East London Branch of the WSPU to commit to militancy,

'I recognise the militant path may not be for all of you, but well, all I ask is for you to make your decision now. Anyone who doesn't want to stay may leave. I need only those who can give their full commitment. There will be no judgement.'

The plan is to disturb Central London's communication network by firebombing the pillar boxes and cutting the telegraph wires. Aware of the dangers that they are taking, the women learn self-defence.

Inspector Steed: And do you think anyone listens to a girl like you? That anyone cares? They don't. You're nothing in the world. I grew up with girls like you, Maud. People who sacrifice life for revenge and a cause. I know you. And so do they. They know how to draw on girls like you, girls without money, no prospects, who want things to be better. They primp and they preen and they fluff you and they tell you you're the foot soldiers of the cause. But you're only fodder. For a battle none of you can win. I'm offering you a lifeline. Take it. Before it's too late. Drawing on Steed's dialogue here and in previous scenes, explain his opposition to the suffragettes.

Did you think, even for a moment, that Maud would accept Steed's 'lifeline'?

was coined as a term of derision by the British press for activists in the movement for women's suffrage. The term was then appropriated by the movement itself. The suffragettes disrupted communications by cutting telegraph wires, blowing up post boxes and otherwise attacked property, they went to prison and on hunger strike to draw attention to their fight for equality against an increasingly brutal state. I was amazed that this extraordinary and powerful story had never been told. We were a team of women filmmakers and were immediately drawn to the material.'

'The term 'suffragette'

SARAH GAVRON

 Write a detailed analysis of Gavron's portrayal of the women's militant acts.

Your analysis should refer to how the following production elements are used in this sequence:

- o Camera techniques
- o Acting
- o Mise en scene
- o Editing
- o Lighting
- o Sound
- Read Maud's letter to Inspector Steed:

Dear Mr Steed,

I've thought about your offer and have to say no. You see, I am a suffragette after all. You told me no one listens to girls like me. Well, I can't have that any more. All my life I've been respectful, done what men told me. I know better now. I'm worth no more, no less than you. Mrs Pankhurst said, if it's right for men to fight for their freedom, then it's right for women to fight for theirs. If the law says I can't see my son, I will fight to change that law. We're both foot soldiers in our own way. We're both fighting for our cause. I won't betray mine. Would you betray yours? If you thought I would, you were wrong about me.

Yours sincerely, Maud Watts.

Explain the significance of the content of Maud's letter.

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How does Gavron use production elements to highlight Maud's words are endorsed by deeds?

Gavron contrasts Maud's commitment to the cause with her now compromised relationship with Sonny and George.

 Maud: George belongs with me.
 Sonny: The law says he's mine, Maud. Where he belongs is up to me.

Write an analysis of the following scenes:

- o Maud's stolen moments with George
- Maud's vigil outside the window of her home
- o Maud's decision to take off her wedding ring

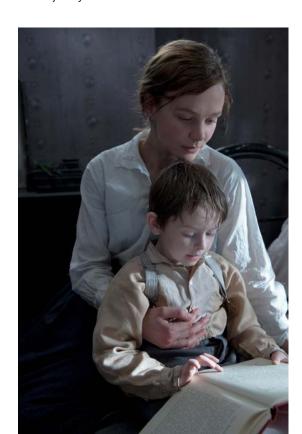
7. Nothing left to lose

Maud's birthday surprise for George is a tiny toy elephant. She bravely knocks on the door of her home. Sonny, dressed in his Sunday best, is surprised to see his wife. When Sonny refuses Maud's request to see George and wish him happy birthday, she forces her way inside. Maud learns that Sonny's visitors, Mr and Mrs Drayton, are adopting George.

 Mrs Drayton: We have a very nice home. With a garden and all that he'll need.

Sonny: I can't be a mother to him, Maud. **Maud:** Your mother's name is Maud Watts. Don't forget that name. 'Cause I'll be waiting for you to find me. Will you find me, George? Don't forget it.

Discuss Sonny's decision to give his son up for adoption. Is he as upset as Maud? How does he justify his decision to his wife? In what sense







is this moment a turning point for Maud?

 Edith: What are you saying? This isn't a time to stand down. No, we push on, capitalise on press interest.

Violet: The press do nothing but scorn and mock us.

Edith: They scorn and mock us because they feel our threat.

Benedict Haughton: When women attack the home of, of a government minister, we have reached a state of anarchy we can no longer ignore. This has to stop. The press can only be tamed so long. They've grown more and more interested in these damned women while we in government must try to quash every new story. Use online resources to investigate the media's portrayal of the suffragette movement. Make a detailed analysis of one of the newspaper reports that was published about the militancy of the WSPU.

Useful link: http://www.bl.uk/learning/citizenship/campaign/myh/newspapers/gallery1/suffragettenewspapers.html

The decision to bomb Lloyd George's summer house divides the East London suffragettes. Alice Haughton provides the women with the information that they need,



'Lloyd George's summer house is not yet completed. He was complaining about it at dinner just the other night. It's being built next to the golf course at Walton-on-the-Hill, paid for by the owner of the *News of the World.*'

Hugh is worried about Edith's involvement fearing the impact that her campaigning for suffrage is having on her health. Violet also questions the plan,

'You're putting lives at stake. This ain't Oxford Street. Please just listen to me, Edith. A minister's home? That's going too far.'

 Why is Lloyd George's house targeted by the WSPU?
 Do the East London suffragettes go too far?

While Inspector Steed cannot find any evidence to prove the East London Branch of the WSPU were responsible for the destruction of a parliamentarian's property, another reason is found to arrest Edith and Maud.

• Inspector Steed: I uphold the law.

Maud: The law means nothing to me. I've had no say in making the law.

Inspector Steed: That's an excuse. It's all we have.

Maud: We break windows, we burn things 'cause war's the only language men listen to. 'Cause you've beaten us and betrayed us and there's nothing else left. We will win.

Why isn't Maud intimidated by Steed? Is Maud's justification of militancy convincing? Is Steed a hypocrite?

 Inspector Steed: The treatment of them grows increasingly barbaric, sir.

Benedict Haughton: What is the alternative? They will not hold us to ransom with their threats

Steed: The fear is they won't break, sir. If one of them dies, we'll have blood on our hands and they'll have their martyr.

Benedict: That must not happen, or Mrs Pankhurst will have won.



Compare Maud's time in prison with her first. How has she changed?

How does Gavron use production elements to establish the conditions that the suffragettes experienced in prison?

Use online resources to research the 1913 Cat and Mouse Act. Drawing on your research, explain the significance of the women's arrest, imprisonment and release.

8. Never surrender

There is talk of a vigil for Mrs Pankhurst. The objective is for King George V to pardon her. The WSPU office is raided by the police. Arrests are made. The government has silenced the press. To retaliate and to further their cause, the East London suffragettes decide to attend the Epsom Derby. The King will be there to watch his horse Anmer race. Newsreel cameras will record the newsworthy occasion.

Emily: If it is the world's attention that we must capture...

Maud: We take it straight to the King. Do something he can't ignore.

Edith: We raise our flag in front of the world's cameras

Why do the women decide to disrupt the Epsom Derby?







Emily: I want you to have this.
 Edith gave it to me. It has been an inspiration to a great many of us.
 Why does Emily give Maud her copy of *Dreams*? Explain the symbolism of the book.

Maud makes her way to the Derby alone. Edith is not at the station because Hugh, fearing for his wife's health, locks her in the medicine store cupboard.

• Is Hugh's intervention understandable?

When Steed visits Saint Bart's Church in search of Maud, he stumbles upon a newspaper that reveals the suffragettes' intention. Steed quickly makes his way to the racecourse by car.

 Write a detailed analysis of the Epsom Derby sequence.

Your analysis should consider:

- o The depiction of race day
- Maud and Emily's attempt to enter the saddling paddock
- Emily and Maud's passage through the crowd to the rail
- o Emily's act of rebellion
- o The aftermath of the accident

Your analysis should refer to how the following production elements are used in this sequence:

- o Camera techniques
- o Acting
- o Mise en scene
- o Editing
- o Lighting
- o Sound
- Emily: Never surrender. Never give up the fight.
 Having missed their opportunity to disrupt proceedings in the mounting yard, Emily decides to disrupt the race itself.
 Is Emily's sacrifice in vain?



How does Maud attempt to make sense of Emily's sacrifice?

 Learn more about Emily Wilding Davison by watching the following video clips.
 Film of Emily Davison being knocked down by the King's Horse from Pathé www.youtube. com/watch?v=kVPTXmesMpo2
 Clare Balding's investigation into the incident for Channel 4 Racing www.youtube.com/watch?v=-W_URTWjgR03

9. Dreams

Maud returns to Saint Bart's. She picks up *Dreams*, the book given to her by Emily. She acknowledges the names of the other women that have owned the book and then begins to read. As the audience listens to Maud read, Gavron shows her walking the streets of Bethnal Green, alone but independent. Maud's commitment to social change has come at a cost.

• Maud (voiceover): The woman wanderer goes forth to seek the land of freedom. Down the banks of labour. Through the waters of suffering. There is no other. The woman, having discarded all to which she had formerly clung, cries out: 'For what do I go to this far land which no one has ever reached? I am alone. I am utterly alone.' And reason said to her: 'Silence. What do you hear?' And she said: 'I hear the sound of feet.' 'A thousand times, ten thousands and thousands of thousands, and they beat this way.' They are the feet of those that shall follow you. Lead on. Explain the significance of the text that Maud

reads from *Dreams*.





In contrast, the final scenes of *Suffragette* portray Maud's sense of purpose and her solidarity with others, as she makes the final arrangements for Emily's funeral and then joins the procession of suffragettes.

 Newspaper headline: FUNERAL FOR MISS DAVISON THOUSANDS EXPECTED.
 Write a detailed analysis of the funeral sequence.

Your analysis should refer to how the following production elements are used in this sequence:

- o Camera techniques
- o Acting
- o Mise en scene
- o Editing
- o Lighting
- o Sound

Make sure that your analysis explains the use of both dramatised and archival footage.

 'EMILY WILDING DAVISON'S DEATH WAS REPORTED ACROSS THE WORLD.
 IT DREW GLOBAL ATTENTION TO THE FIGHT FOR WOMEN'S RIGHTS.
 IT WAS A FIGHT THAT LED TO THE IMPRISONMENT OF MORE THAN A THOUSAND BRITISH WOMEN.
 IN 1918 THE VOTE WAS GIVEN TO CERTAIN WOMEN AGED OVER 30.
 IN 1925 THE LAW RECOGNISED A MOTHER'S RIGHTS OVER HER CHILDREN. IN 1928 WOMEN ACHIEVED THE SAME VOTING RIGHTS AS MEN.'

Explain Gavron's decision to conclude Suffragette with the information about woman's suffrage in Britain and around the world.

» EXTENDED RESPONSE TOPICS

- 'Suffragette is a story of sacrifice.' Do you agree?
- 'We go on Edith. You taught me that.'
 The women's commitment to the cause is admirable. Discuss.
- Does Sarah Gavron, the director of *Suffragette* want the audience to choose a side?

The Australian Suffragette Movement

From the 1880s each Australian colony had at least one suffragette society. These societies published leaflets; organised debates, public meetings and letter-writing campaigns; and arranged deputations to members of their colonial parliaments.

The Australian suffragettes argued that women should be able to vote and stand for election because the wishes of women should be reflected in parliament. They argued that a government by the people should include government by women, because laws affect women as much as they do men.

Women in Victoria were given the right to vote in 1863 when the *Electoral Act 1863* (Vic) was passed. This was not a victory for the suffragettes but rather an error as the phrase 'all persons' was used to refer to people on the municipal voting rolls which were based on property ownership. At the time, many women did own property and were therefore entitled to vote in local elections and state elections as well. Some women exercised their right to vote





in the 1864 state elections under the new act. The Electoral Act was amended in 1865 on the grounds that it was not the original intention of the act that women should obtain the vote.

Australian women used peaceful and legal means to make their case for political enfranchisement. In 1891, suffragettes gathered almost 30,000 signatures and presented them as a petition to the Victorian Parliament. The Monster Petition (as it is now known) proposed that 'women should vote on equal terms with men'. The petition did not have an immediate effect on the voting rights of women but it was an important achievement in the suffrage campaign. In 1894, suffragettes presented a petition in the South Australian Parliament containing 11,600 signatures collected during their campaigning in South Australia and the Northern Territory. This petition was successful, and on December 18, 1894 South Australian legislation granted women the right to vote and stand for Parliament. This legislation also included Aboriginal women.

The Constitution of the new Commonwealth of Australia 1901 included a clause that stated electors in a state were also automatically electors in federal elections. This allowed the women of South Australia and Western Australia to vote in the first federal election in 1902. The Commonwealth Franchise Act 1902 gave Australian women both the right to vote in federal elections and the right to be elected to federal parliament. The Act specifically excluded aboriginal women (and men), who would have to wait until 1962 until they were formally given the right to vote. Electoral laws varied from state to state despite the decision of the South Australian parliament. Western Australia granted women's suffrage in 1899, followed by NSW in 1902. Tasmania and Queensland followed in 1903 and 1905 respectively, and then in 1908, Victoria finally granted women the right to vote.

'It was a war that was fought on our behalf and we reap its rewards today but so few know about it.'

CAREY MULLIGAN

KEY ACTIVITIES

- Who, What, When, Where, Why and How? task
 Write a summary of the Australian suffragette
 movement. Use the questions: Who? What?
 When? Where? Why? and How? to organise
 your summary.
- Working as a class make an honour board of the Australian women who campaigned for enfranchisement for women. For each of the suffragettes that you choose to honour, include an image, important life facts and a description of their contribution to the suffrage campaign in Australia (and if relevant in the United Kingdom).

The following list provides a starting point for your research:

Annette Serena Lake Bear-Crawford Mary Lee Edith Cowan Muriel Matters Henrietta Dugdale Dora Meeson Stella Miles Franklin Emma Miller Vida Goldstein Dora Montefiore Helen Hart Marion Phillips Alice Henry Jessie Rooke Rose Scott Maria Kirk Louisa Lawson Catherine Helen Bessie Harrison Lee Spence

 Write an opinion piece that provides a statement about the legacy of the Australian suffragette movement.

Select a specific focus for your opinion piece. Research your chosen focus. Plan your opinion. Your opinion will need a main contention, supporting arguments and evidence. You will need to use language to persuade. Aim to write approximately 750 words.

Your opinion could explore the issue of equal representation in Australian society and/or equal representation in state and federal parliaments. You could provide your opinion of one of the issues affecting Australian women's lives and/or how the issue is regarded by Australian governments.

USEFUL LINKS

Australian Dictionary of Biography

http://adb.anu.edu.au/

Australian Electoral Commission

http://www.aec.gov.au/Elections/Australian_ Electoral_History/milestone.htm http://www.aec.gov.au/Elections/Australian_ Electoral_History/woediv.htm http://www.aec.gov.au/Elections/Australian_

Electoral_History/wopa.htm

http://www.aec.gov.au/Elections/Australian_ Electoral_History/wright.htm

Australian Government

http://www.australia.gov.au/about-australia/australian-story/austn-suffragettes

Australian Women's History Forum

http://womenshistory.net.au/tag/suffragist/ National Museum Australia

http://www.nma.gov.au/online_features/defining_moments/featured/womens_suffrage

Parliament of Australia

http://www.aph.gov.au/About_Parliament/ Parliamentary_Departments/Parliamentary_ Library/Publications_Archive/archive/ women

The Australian Women's Register http://www.womenaustralia.info/

Gender justice

Throughout the history of the world, women have been denied the same rights and responsibilities as men. Gender equality is the view that men and women should receive equal treatment, and should not be discriminated against based on gender.

- Do you think women have equal rights to men?
- What does gender equality mean to you?
- Australia was the second country in the world to give women the vote.
 - Make a list of Australia's landmark moments regarding gender equality.
 - Where does contemporary Australia stand when it comes gender justice?
 - What are the gender issues that still need to be addressed?
 - Begin your research online at the Australian Human Rights Commission https://www.humanrights.gov.au/face-facts-gender-equality. Hold a class forum to provide an opportunity for all students to express their opinion of gender justice in Australian society.
- Working as a class, prepare a global gender justice report.
 - As an individual, choose a country. Research the status of men and women in the country that you have selected. Create an infographic to summarise your findings.

Inspiring women

The suffragettes were extraordinary women because they stood up for what they believed in.

Who are the women that inspire you?
 Working as a class, create a mural that celebrates inspiring women. Your mural should use words and images to tell your audience – the school community – about these inspiring women.

Social change

Suffragette is an important story about social movement and social change.

 Social movement: a collective organisation of people with a shared interest in deliberately

- encouraging or discouraging some kind of social change.
- Social change: inducing a difference to the condition of social organisation or structure.

Social movements can influence social change in parts of the population or an entire society. Sociologists have identified that a social movement has four key stages:

- 1. Emergence the social movement is created.
- 2. Coalescence the social movement grows.
- 3. Bureaucratisation the social movement experiences success and/or failures.
- Decline the social movement declines and ceases to exist.
- The suffragettes' campaign for women's right to vote met with significant opposition but led to one of the most important social changes of the 20th century. Describe the British suffragette movement using the four stages of social movements.
- Choose a person from history who has been responsible for social change.
 Write a letter to this historical social changer that describes the consequences of his or her campaigns.
- Who are the people who are leading the fight for contemporary social change?
 Working as a class, make a list of the individuals and collectives who are campaigning for social change. Choose a name from the list as the focus for an individual investigation. Try to choose an individual or a collective that is campaigning for a social change that you feel passionate about. Using PowerPoint or Google Slides make a one minute presentation to share with the school community. Your presentation should:
 - o introduce the individual or collective;
 - identify what the individual or collective is trying to change;
 - o explain why this social change matters.

Your presentation should use text, images and sound to engage your audience.

Suffragette online

Official website

https://www.suffragettemovie.com/

Facebook

https://www.facebook.com/suffragettefilm Twitter

https://twitter.com/suffragettefilm Internet Movie Database *Suffragette* page http://www.imdb.com/title/tt3077214/

Wikipedia Suffragette page

https://en.wikipedia.org/wiki/Suffragette_(film)



» ABOUT THE FILMMAKERS

SARAH GAVRON I DIRECTOR

Sarah Gavron's feature debut *Brick Lane*, earned her a BAFTA nomination and BIFA nomination and The Alfred Dunhill Talent Award at the BFI London Film Festival. Prior to this Gavron's first full-length drama, the Dennis Potter Award winning *This Little Life* for BBC, won her the TV BAFTA for Best New Director and both the Royal Television Society and Women in Film and TV Award for Best Newcomer. Gavron's feature documentary *The Village at the End of the World* was nominated for The Grierson Award and won the prestigious Margaret Mead Award. Gavron is currently developing the *Unlikely Pilgrimage of Harold Fry* with Film4.

ABI MORGAN I WRITER

Abi Morgan's television work includes Gavin Millar's My Fragile Heart, Beeban Kidron's Murder, Life Isn't All Ha Ha Hee Hee for BBC, David Yates' multi award-winning drama for Channel 4, Sex Traffic, Tsunami - The Aftermath directed by Bharat Nalluri, Hettie Macdonald's White Girl, James Griffiths' Royal Wedding, BBC's Birdsong and BBC's The Hour for which she won an Emmy. Her film writing credits for BBC and Film4 include Brick Lane, an adaptation of Monica Ali's bestseller also directed by Sarah Gavron, Phyllida Lloyd's The Iron Lady, Steve McQueen's Shame and Ralph Fiennes' The Invisible Woman. Morgan is currently working on the development of Little House on the Prairie for Sony Films, The Taming of the Shrew for Working Title Films and Monumental Pictures and The Rules of Inheritance for Bruce Cohen and Film Nation.

FAYE WARD I PRODUCER

Faye Ward is one of the UK's most prominent young producers. In 2013 Ward produced *Dancing on the Edge* for the BBC, written and directed by Stephen Poliakoff. In 2012 she co-produced *Jane Eyre* for Focus Features, directed by Cary Fukunaga and adapted by Moira Buffini. For the BBC she produced *Toast*, adapted by Lee Hall from Nigel Slater's memoir and directed by S.J. Clarkson and for Channel

Credits

Directed by Sarah Gavron Written by Abi Morgan Produced by Faye Ward and Alison Owen

Executive Producers: Cameron McCracken, Tessa Ross, Rose Garnett, Nik Bower,

James Schamus, Teresa Moneo

Co-Producers: Andy Stebbing, Hannah Farrell Director of Photography:

Edu Grau

Editor: Barney Pilling

Music by Alexandre Desplat

Casting by Fiona Weir

Production Designer: Alice Normington

Costume Designer: Jane Petrie

Hair & Makeup Designer: Sian Grigg

Pathé, Film4 and BFI present in association with Ingenious Media a Ruby Films production with the participation of Canal+ and Ciné+

4 Double Lesson, written and directed by George Kay. Other credits include: Associate Producer on Stephen Frears' Tamara Drewe, Chatroom for director Hideo Nakata, The Other Boleyn Girl directed by Justin Chadwick and written by Peter Morgan, Five Minutes of Heaven by Oliver Hirschbiegel and the television mini-series Small Island for the BBC, directed by John Alexander. Ward is currently producing the feature film Stan and Ollie. Suffragette sees Ward collaborate with Sarah Gavron again after acting as Associate Producer on Gavron's debut feature Brick Lane.

ALISON OWEN I PRODUCER

Alison Owen is one of the UK's leading film and television producers, having earned an Academy Award® nomination and a BAFTA Award for Best Film in 1998 for Shekhar Kapur's historical drama, Elizabeth. Current projects include Deborah Moggach's Tulip Fever, adapted by Tom Stoppard and directed by Justin Chadwick. Me Before You, directed by Thea Sharrock, for MGM and New Line and a modern adaptation of Little Women for ABC Signature. Owen recently produced Disney's Saving Mr. Banks and recently executive produced The Giver, Dancing on the Edge and the first series of the detective show Case Histories for the BBC and Masterpiece. Owen also executive produced Temple Grandin, Toast and Small Island. Previous credits as a producer include Jane Eyre, directed by Cary Fukunaga, Stephen Frears' Tamara Drewe, Sylvia, directed by Christine Jeffs, Proof, directed by John Madden, The Other Boleyn Girl, directed by Justin Chadwick and Brick Lane, with Sarah Gavron. She also executive produced Edgar Wright's Shaun of the Dead, Grant Heslov's The Men Who Stare at Goats, Steve Barron's Rat, Menhaj Huda's Is Harry on the Boat? and Philippa Collie-Cousins' Happy Now?. Earlier producer credits include Roseanna's Grave, The Young Americans, Moonlight and Valentino and Hear My Song.

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» APPENDIX 1

COMPARING PRIMARY SOURCES	Source 1	Source 2
FRIMANT SOUNCES	Title:	Title:
	Creator:	Creator:
	Type of source:	Type of source:
What do you see?		
Does the source contain any words? What do these words refer to?		
How are women represented in this source?		
How are men represented in this source?		
What do you think is the purpose of the source?		
Who is the audience of the source?		
Additional information		

» APPENDIX 2

CHARACTER	APPEARANCE	MOTIVATION	VIEWS	VALUES





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