



Barrington Stoke

CLASS ACTIVITY PACK



DANCE OF RESISTANCE

Catherine Johnson

- PART 1** Before You Start
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In collaboration with



DANCE OF RESISTANCE

The JOSEPHINE BAKER Story

by Catherine Johnson, illustrated by Katie Hickey

Barrington Stoke 978-0-00-872621-8

These notes have been written by the teachers at the [CLPE](#) to provide schools with ideas to develop comprehension and cross-curricular activities around this text. They build on our work supporting teachers to use quality texts throughout the reading curriculum. They encourage a deep reading of and reflection on the text, which may happen over a series of reading sessions, rather than in just one sitting. We hope you find them useful.

These teaching notes are particularly suitable when working with children in Years 5–7, depending on the age and maturity of the class.

Before You Start:

- This year (2025) marks half a century since the death of Josephine Baker in 1975. In her lifetime she was the subject of adoration and discrimination. When teaching children about her life, it is important to exercise both honesty and sensitivity, and — as Catherine Johnson does in this book — to focus on her resistance, resilience and strength in coping with and overcoming challenge. Subject organisations such as the [Historical Association](#) can offer valuable guidance on [diversity in primary history](#), in which texts like this can be a valuable resource, as well as an engaging and enjoyable reading experience, of course. They recommend that pupils do not engage in drama activities which may create scenarios in which the real experience of those who experience discrimination is belittled, instead engaging in plenty of debate and discussion in which to develop understanding and empathy.
- A wealth of additional resources — print, photography, audio-visual and still images — exists that are useful to support children's growing historical understanding and critical enquiry. As when sharing any resource teachers should reflect on how they might present (or potentially withhold) the racist language or imagery of the time, and historical footage in which Baker appears nude. These images reflect how she used her body and appearance as a powerful form of expression, reclaiming agency in a society that sought to objectify and stereotype her. A sophisticated reading of the book will enable children to reflect on how Catherine Johnson has chosen to tell Josephine Baker's story, what to foreground, what to background or what even to omit.

- As you read through the book, it would be helpful to use a group Reading Journal to organise and store discussions and responses to the text. The Reading Journal can be a place to capture reflections on events, personalities and themes, as well as how the writer uses language for effect. As you read, you may also want to encourage the group to pause to consider words and phrases that may or may not be familiar to them and to discuss and clarify their meanings. Barrington Stoke is a publisher that encourages its authors to write accessibly without compromising the impact of their writing by constraining their word choices. Terms of interest might include but will not be limited to vocabulary and phrases in the book such as *ratty*, *trash* (p.5), *satin* (p.10), *ragtime* (p.14), *chorus* (p.17), *riot* (p.18), *scavenge* (p.28), *troupe* (p.35), *boarding house*, *lodgings* (p.37), *revue* (p.38), *Broadway* (p.39), *shimmied* (p.45), *Charleston* (p.49), *mince* (p.51), *sashayed* (p.54), *segregated*, *landlady* (p.56), *Harlem* (p.57), *cobbled backstreets* (p.65). Such terms could be added to a glossary, following up on new and unfamiliar vocabulary by using photographs and multimedia sources (for *ragtime*, *Charleston...*) to bring these words to life and support the pupils in understanding them in the context of this book. It would also be useful to include a world map on which to track Josephine's travels and to help the children develop a strong sense of the narrative as it unfolds.

Reading the Book

- Begin by considering the book as an artefact, sharing the cover and blurb, and asking children to consider it carefully. Ask them what expectations they have of the book they are about to read — the genre, the potential subject matter, and whether they make any connections between this book and other books they already know. *What does the list of the four roles 'Singer, Dancer, Hero, Spy' make you think?* Ask the children to make predictions of what the book could be about and to justify their responses, drawing out any connections they may have made to other books. Record the children's initial responses and return to these as you read the book, comparing the children's first thoughts to how it actually turns out to be when they read it.
- Support the children to make connections between this text and others like it they might know, by encouraging them to scrutinise and reflect on the cover.
 - What do you think about the cover of the book? How does it make you feel? What features catch your eye? Who do you think this person might be, what clues do you get from her clothing, facial expression, body language, and her accessories (including a cheetah!)? What might be the significance of the distinctive architecture of the city skyline that extends on to the back cover, the aeroplanes caught in searchlights? What can you say about the layout and appearance of the cover, the typeface used for the main title and author? How do the colours chosen for the cover design make you feel? Why do you think these particular colours may have been chosen?*
 - What does the title 'Dance of Resistance' suggest to you? What might it mean, are these two nouns you typically associate with each other? What do you take from the subtitle, 'The Josephine Baker Story'? Is hers a name you know, and what associations does it have for you? What does this illustration make you*

think about or say to you? What do you think the book designer is trying to convey to us as readers? Does the cover make you want to read this book? Why? Why not?

- *Do you recognise the name of the author? Catherine Johnson has written many books for young readers (see further reading below): her novel *Sawbones* won the Young Quills Award for historical fiction, was nominated for the Carnegie Medal and followed by the sequel *Blade and Bone*. *The Curious Tale of the Lady Caraboo* was also nominated for the Carnegie Medal and the YA Book Prize. *Race to the Frozen North* tells the story of Matthew Henson, the first man to reach the North Pole, completely forgotten because of the colour of his skin. *Freedom* won the Little Rebels Award in 2019, and *Journey Back to Freedom* (CLPE Teaching Notes available [here](#)) tells the life of Olaudah Equiano and his part in the abolition of slavery. If they haven't heard of Catherine Johnson or know very little, take the time to watch some videos, read some online articles about her or [visit her website](#) now or after reading. Knowing more about the author, what does this make you think this book will be like? Why do you think she might have decided to write it?*
- Turn to the Contents page and consider the chapter titles and what they might suggest about Josephine's life; invite the children to look forensically at the titles and to speculate and predict what the chapters might be about. Why might 'Shuffle Along' be in italics? Why is her name spelled without an acute accent in Chapter 9 and with one in Chapter 12? Why might Chapter 8 'Paris!' be punctuated with an exclamation mark? What is an Epilogue: have you encountered this feature in other books you have read? How does it relate to the body of the narrative?

Now read aloud Chapter 1. East St Louis, USA. Give the children time and space to reflect on and discuss what they have heard and consider:

- *Can you summarise what is happening in this chapter? Who are the main personalities and what do you learn about them? How does it affect your experience as a reader to think of Josephine and her family as real people who lived and breathed rather than characters in a fictional narrative? What impression do you form of Josephine, her parents Carrie and (stepfather) Arthur and siblings Richard (Brothercat), Margaret and Willie Mae? Do they or this setting remind you of other characters and settings you have met in books or films, whether real life or fictional?*
- *What is the impact on you of the opening scenes of the story, Josephine's — or Tumpy's — family, growing up in poverty, the entertainment of going to see the boats and her preference for the theatre? What impression do you form of Josephine, from hearing about where and how she lives, her wider family and early experiences? How do you think her love of the theatre relates to the story that is unfolding, and how will Mama Carrie's revelation 'I've found you a job' affect things? What do you predict will happen next?*
- **Note on illustration:** Katie Hickey's delightful and atmospheric illustrations — three scenes are shown: a US

streetscape in Chapters 1 to 4; a theatre scene in Chapters 5 to 10; wartime Paris in Chapters 11 to 13 — fill the footer of each page. As you read on invite the children to consider what the illustrations add to their enjoyment of and engagement with the story, and why Barrington Stoke might have decided to add them to Catherine Johnson's text.

Read aloud all of **Chapter 2. The World of Work**. Again, allow time and space to reflect on and discuss what they have heard and consider:

- *Can you summarise what has happened in these pages? What do you find out about the divide between rich and poor from Josephine's time with the 'the Mistress'? How do we feel when Josephine is forced to slaughter Kitty, the hen she herself has reared and fattened? What does the episode tell you about the Mistress and how wealthy people often treated the poor? What does hearing the ragtime music on her way to market, and dancing in the street, tell you about the solace it gives her?*
- Support the children to discuss how Josephine's love of music and dance might help her to change her life chances, and encourage them also to consider what the opportunities might be for someone like her who didn't have this passion. *What do you predict will happen next?*
- As new characters continue to be introduced (her family, the Mistress, Cook, many more to come...) children could organise their thinking about the characters Josephine meets by adding a quick **Pen Portrait** of each to the Reading Journal. A pen portrait is an informal description of a person or a group of people, a character sketch in words. A pen portrait may discuss 'hard' facts, such as age or gender, but it should also focus on 'softer' aspects, such as attitudes and appearance. It might be interesting to let the children choose the characters they think are worth noting, but to include employers and colleagues, performers she meets. Information you could include in the pen portrait might be name, appearance, background, likes and dislikes, as well as any other ideas they have expressed and the writer's own inferences about them from what they have read.

Now read **Chapter 3. My First Chance to Shine**, where Josephine leaves the Mistress and meets Mama Dinks, then give time and space to reflect on and discuss what they have heard and consider:

- *How does it feel to hear how Josephine is dismissed and why? Children might comment on the Mistress's cruelty and miserliness.*
- *What is the impact on Josephine of visiting the Booker T. Washington theatre, being influenced by Mama Dinks, and the Jones Family Band moving in across the street? How does her life change as a result?*
- Support the children in understanding the concept of segregation and the impact it has on Josephine and her

new colleagues. Which words convey her visceral response? What expectations do you have for her new job as 'live-in servant for an old man', how might it compare to working for the Mistress?

Then read **Chapter 4. Married** where Josephine escapes from the predatory Mr Dad, runs away from home, meets Clara Smith and joins the Bob Russell Troupe. Again give time and space to reflect on and discuss what they have heard and consider:

- *Are you surprised that Mr Dad turns out to be grooming her, or is this what you feared?* You will need to be sensitive (Catherine Johnson skirts the issue with the phrase 'I don't want to say what he tried to do to me') in tackling what is at best an unpleasant experience and at worst an attempted sexual assault; and in addressing Mama Carrie's unsupportive reaction to her daughter's ordeal. Josephine's experience of becoming homeless, scavenging for food in the rubbish, being 'beaten black and blue' and then having to marry a stranger when she was only thirteen are features of a shocking adolescence sadly typical of the era.
- *How does the theatre, and the figure of Clara Smith and the Bob Russell Troupe give Josephine comfort and ultimately her way out of a terrible situation?* You could share a copy of the chapter and invite the children to text mark and annotate, identifying how Catherine Johnson has Josephine tell her story in a way that we hear her voice, her passion and her humour.
- Invite the children to reflect on the early passages in which Josephine describes her home and childhood; they could record this as a group in a visual organiser like a double bubble, reflecting on the differences between their own life and that of Josephine, and any similarities they share.
- Having discussed the cover and the first four chapters — what they tell us about Josephine and her early life until she goes on the road — ask the children to note their predictions for the rest of the story based on what they have read.
- Ask the children to discuss their responses to the text so far. The group can begin to explore their responses to it with the help of what the late Aidan Chambers called '**the four basic questions**' (*Tell Me: Children, Reading & Talk with The Reading Environment*, Thimble Press 2011). These questions give children accessible starting points for discussion:
 - *Tell me... was there anything you liked about this text?*
 - *Was there anything that you particularly disliked?*
 - *Was there anything that puzzled you?*
 - *Were there any patterns... any connections that you noticed...?*

- As you read on through the story, the children will benefit from regular opportunities to return to these questions and share their personal responses to the key events and character developments as they occur.
- Ask the children to compile a list of everyday things together that you or the children have engaged in since waking up that morning then revisit it, crossing out everything that Josephine would not have been able to do. Consider the aspects of life that she describes as having no agency over, having to leave school, scrub floors, work for the cruel Mistress and predatory Mr Dad, be homeless and starving and beaten by her mother, and having to marry a stranger.
- Consider Josephine's response to what happens to her and the resilience she demonstrates in the face of horrific challenges. *How does she manage to cope with cruelty, abuse and fear? What insights does this give us about her character?*
- Take the opportunity to start recording the geographical journey Josephine undertakes by identifying St Louis on the map in the Reading Journal, and mapping further points (New York, Paris...) as you read on.
- Reflect on the events of Josephine's life so far and her character. Ask the children to complete a **Role on the Wall** for her. To do this, have a prepared template of a girl onto which the children can record their ideas. Ask the children to write words or phrases sharing what they know about her outward appearance or other information about her from the story events on the outside of the outline. Then, use these to begin to infer and deduce her internal feelings and characteristics and note these on the inside of the outline.
- To promote a higher level of thinking, ask the children to consider what we know from what she says and what is said about her by other characters, and what we have to infer from body language, gestures and actions. Support the children in making explicit links between the external and internal. For example, what does something Josephine does — saving money to visit the theatre, or caring for Kitty — tell us about her personality? Or, how does Josephine's personality — her resilience and determination — make a specific action seem most likely? Encourage the children to continue to return to the **Role on the Wall** as you continue to read the story, using a different colour each time to highlight the knowledge they gain as they read on.

Go on to read **Chapter 5. Philadelphia to New York City** where we learn about life on the road, her love of being on stage and the contrast with the 'nasty lodgings' they stay in, her two auditions for *Shuffle Along* and falling in love with and marrying Billy Baker. Again give time and space to reflect on and discuss what they have heard and consider:

- *How does Catherine Johnson temper Josephine's joy at being on stage and part of the Troupe with the racism and poor living conditions she experiences? What does her desire to get to New York and to audition for *Shuffle Along* tell you about her ambition and personality?*

- Consider Josephine's second marriage to Billy Baker (whose name she takes), with whom she is in love (as opposed to her first marriage to Willie Wells). Be prepared to mediate discussion around her being married at 13 then running away to New Jersey to marry again at 15, and that she has been working since she was seven (p.40): *do you think she was right to feel 'as grown up as anyone'?*
- Reflect on what we learn about Josephine from her two auditions for *Shuffle Along*: first where she is in any case underage, second where without telling him she decides to abandon her new husband to take up the opportunity to join the East Coast touring production. *What do her reactions to the two auditions tell you about her personality?*

Read Chapters 6 and 7. *Shuffle Along and Harlem Nights* where she leaves Billy for the tour; becomes the star of the show by taking a risk and getting fired in the process; moves to New York and reunites with Mama Dinks; enjoys success and meets Caroline Reagan. After allowing time and space to reflect on and discuss what they have heard invite them to consider:

- *What more do we learn about Josephine as she starts to enjoy success, what she enjoys about being famous and earning money?*
- Discuss how Josephine is able to thrive in a segregated world; *what is her experience of performing in white clubs and for white audiences; how does she feel about this aspect of her life? Why do you think she continues to send money home to her family? What does her love of risk - improving in *Shuffle Along* and being fired, walking around the ledge outside the theatre dressing room - tell you about her personality? Why do you think she initially resists Caroline Reagan's offer then ultimately accepts it?*
- Reflect with the children on Josephine's emotional journey as well as her geographical one. On a double-page in the Reading Journal, map her emotional peaks and troughs as a line graph. Start with the challenges of her early childhood and adolescence (the Mistress for killing Kitty, predated by Mr Dad, marriage to Willie Wells...) and the peaks (the Booker T. Washington, the Jones Family Band, Mama Dinks, meeting Clara Smith, joining the Bob Russell Troupe...). Referring back to such a **Graph of Emotion** can be a helpful springboard for discussion around character.

Go on to read the opening to Chapter 8. *Paris!* up to 'meet Josephine Baker' (p.67) where Josephine crosses the Atlantic for what will be her future home.

- Deepen the children's response to the setting and unpick how the author has elicited the response by engaging in **visualisation**. Reread aloud parts of the chapter, such as the opening (p.65) **'the most modern city in the world...'** or her freedom to go anywhere (p.66), **'no restrictions, no signs saying "Whites only", no signs saying "Blacks not allowed"...**' Ask the children to visualise the scene in their mind's eye as you are reading

aloud, closing their eyes and picturing the scene unfolding as if it were a scene in a film. Read the sections aloud two or three times and then ask them to describe to a partner what they pictured. You could give the children simple art materials to depict their visualisation.

- Following this, ask the children to share what they imagined and to identify key vocabulary or phrases which support their understanding or interpretation. Ask the children why these words or phrases in particular stood out to them.
 - *What made them so vivid or memorable?*
 - *What impression is created by the author through the descriptions?*
 - *How do these descriptions make you feel?*
 - *What would you be thinking if you were an onlooker?*
- Now read the rest of the chapter, where Josephine enjoys life in Paris, meets Folies Bergère manager Paul Derval, performs in Brussels and Berlin, and fatefully meets Derval again. Consider:
 - *What impression does Europe make on you as you see it through Josephine's eyes? What is her experience of the different capitals — of France, Belgium and Germany — as they were between the two world Wars, when 'People were struggling in Europe, but they wanted to have fun.' (p.74)?*
 - *What do you think is the attraction of the Folies Bergère for Josephine? Why might she initially dismiss Paul Derval's proposal, then ultimately accept it? Do you think she is right to break her contract with Caroline Reagan, what might be the consequences?*
- Invite the children to make predictions: Josephine has signed a contract with Caroline Reagan to tour Europe, and with Paul Derval to star at the Folies Bergère, and she can't honour both! *What do you predict will happen next?* The children could write a brief **note of advice** to Josephine, caught in an apparently insoluble dilemma. This could include summarising what she has so far achieved, with the pros and cons of touring and staying in Paris, and what obligation she has and why you think she could still be successful.

Go on to read aloud Chapters 9. Josephine Superstar and 10. Back Home where she enjoys success, adulation and financial reward, but also returns to America to find nothing has changed as far as the racism she experiences is concerned. Allowing time and space to reflect on and discuss what they have heard before inviting them to consider:

- *How do you feel to see Josephine enjoy success with her show at the Folies Bergère? How might the influx of generous gifts and public adoration make her feel after years of hardship? Do you think that having a personal zoo, being incarnated as a doll, having a hairstyle named after you, being 'the most famous woman in Paris' (p.80), the 'highest-earning Black woman in the world' (p.88) compensate for the*

mistreatment of her early years?

- *How might the trappings of fame sit alongside the mockery for dancing ‘wearing a skirt made out of pretend bananas. Lots of folk think I was ridiculous for doing that dance, that it made me look silly.’ (pp.78–79), the fact that ‘folks back home in the USA [...] barred the door to Black people or [...] called me ugly.’ (p.80)?*
- Invite the children to identify, re-read aloud and examine some of the more exciting parts of her peak fame in Paris in Chapter 9; for example, the Folies Bergère (page 77); the description of the Easter egg show (page 78); the gifts and admirers (pages 79–81); life at Le Beau Chêne (page 82); walking Chiquita on a solid gold lead (page 83). The children could again use **text-marking** to identify the authorial choices and language that keep the reader fascinated and could re-read aloud to see how the features of the writing translate into oral performance.
- You could write another **Note of Advice** to Josephine as she travels back to Le Beau Chêne after finding that ‘America hadn’t changed one bit’ (p.90), ‘the reviews of the show were terrible’ (p.90), ‘[t]he money I had sent over had all just slipped through their [her family’s] fingers’ and her latest marriage [to Pepito] was on the rocks. *Why do you think she marries Jean Lion and takes up French citizenship?*

Go on to read Chapters 11. War and 12. Secret Agent Joséphine then discuss:

- *How does it make you feel to see Josephine successful and wealthy (‘probably the wealthiest Black woman in the whole of the world’, p.93) yet still unhappy in love (‘My husband Jean and I shouted at each other. He and I had many other boyfriends and girlfriends. We separated and I thought about divorcing him, but when the war began, he joined the army, and I became busier than ever.’ p.93)?*
- *What impression does the enigmatic Jacques Abtey — an excellent candidate for a further **pen portrait** — make on you? Why do you think Josephine is so keen to join ‘the network’? How does this fit with her touring to entertain the troops, and her sheltering of Belgian refugees?*
- *Why do you think Josephine makes such a great spy? What personal characteristics does she have that help her alongside the fact that, as Abtey says, “No one will believe the star Joséphine Baker could possibly be a spy!” (p.107)? Children might mention her confidence, her imagination, her determination and resilience.*
- *Consider what more we learn about Joséphine from her war experience, her encounter with Black GIs overseas, and her return after the war. How do her three medals — the Resistance Medal, the Croix de Guerre, and the Légion d’honneur — sit alongside other reasons for which she might be famous?*

After reading **Chapter 13. The Fight for America and the Epilogue**, allow the children time and space to summarise the final section and to reflect on what they have read, how the resolution of the story has affected them, and how they feel about the book as a whole.

- *How does the end of the “story” make you feel?* Clearly, Catherine Johnson is dealing with real events and the hard facts of Josephine’s life and death, but she has chosen to tell these in her own way, which is what the children are responding to here. *How does the author draw everything together in one place? Does it remind you of other stories you know in books or films, real life or fiction? Is this the kind of story ending you enjoy?*
- *Are you satisfied about the way Joséphine’s life ends, celebrated close to her last days and honoured after her death? How do you think Catherine Johnson wants us to feel about Joséphine? Are you tempted to read other biographical historical non-fiction she has written?* The back cover describes Catherine Johnson as ‘the master of historical fiction for children’: do you agree? Is this book fiction?
- Revisit Aidan Chambers’ basic questions, giving the children the opportunity to reflect.
 - *Did you enjoy this story?*
 - *What puzzles did it contain?*
 - *What links do you see to other stories you already know?*
- A review on the back cover promised this book is ‘astonishing’, a ‘captivating retelling’. *Do you think this promise has been kept here? Who do you think would enjoy this book? What would you say to them about it? How could you make an enticing recommendation without giving away too much of Joséphine’s life?*
- Add Joséphine’s final journey to the Panthéon to the map in the Reading Journal. You might like to provide the children with drawing pencils, so that they can create illustrations for this part of the book, her tomb in the Panthéon or her head on the 20 centime coin or for any other part of the story.
- Take this opportunity to recall her life story as a class, sharing memorable moments and noting the big shapes of her narrative. Children could continue to write and illustrate her story in [handmade books](#), making them accessible for others to read and learn from.
- *What is special about the **Epilogue**?* Consider what is different about the information we learn here. What do we learn about how Catherine Johnson has chosen to tell Joséphine’s story and the authorial decisions she has made throughout the book? Invite the children to compare this with other accounts of Joséphine’s life, for example in the books by Patricia Hruby Powell, Lauren Gamble or Maria Isabel Sanchez Vegara; *what is significant about what they chose to emphasise and felt crucial to include and what they compressed or even left out?*

After reading, you could also:

- Review the story in chronological order and consider the different emotions that Joséphine has felt throughout the story, the high and low points, using the **Role on the Wall** and **Graph of Emotion** to support discussion of her emotional journey. They could also revisit and refine their **Pen Portraits** to support their recall of the story.
- Through modelling, ask the children to describe their favourite part of the life story. Provide the children with an oral scaffold for example: *the most memorable part of the story was... because...; my top moment in the story was... because...* and in pairs ask them to identify their favourite part of the narrative. Encourage children to give reasons for their choices and invite some children to share these.
- Engage in writing and research around key events, places or historical figures featured in Joséphine Baker's lifetime to publish and inform others, such as segregation, the French Resistance, the Folies Bergère, Martin Luther King. Look for and share other examples of resilience and strength in African-Americans, such as running away or aiding escape in the way Harriet Tubman did; Rosa Parks' non-violent protest in Montgomery, Alabama; the life and death of Martin Luther King.
- Investigate and demonstrate the many examples of the contribution that Black people made to Britain throughout history; its infrastructure, economy, global position, culture, language and heritage.
- If possible, leave copies of the book in the book corner for the children to revisit and re-read in independent reading time, by themselves or socially in a group.
- Children could find out more about Catherine Johnson from her website www.catherinejohnson.co.uk and from interviews and videos — such as [this blog she wrote for CLPE when Journey Back to Freedom was published](#) — that can be easily found, where she talks about his writing and inspiration.

Suggestions for further reading

Further books by Catherine Johnson

- *Race to the Frozen North: The Matthew Henson Story*, Catherine Johnson, illustrated by Katie Hickey (Barrington Stoke)
- *Journey Back to Freedom: The Olaudah Equiano Story*, Catherine Johnson, illustrated by Katie Hickey (Barrington Stoke)
- *A Nest of Vipers*, Catherine Johnson (Puffin)
- *The Curious Tale of the Lady Caraboo*, Catherine Johnson (Corgi)
- *Queen of Freedom: Defending Jamaica*, Catherine Johnson (Pushkin Children's)
- *To Liberty! The Adventures of Thomas Alexander-Dumas*, Catherine Johnson, illustrated by Rachel Sanson (Bloomsbury)
- *Sawbones*, Catherine Johnson (Walker)
- *Blade and Bone*, Catherine Johnson (Walker)
- *Freedom*, Catherine Johnson (Scholastic)

Books about Josephine Baker

- *Josephine: The Dazzling Life of Josephine Baker*, Patricia Hruby Powell, illustrated by Christian Robinson (Chronicle Books)
- *It's Her Story: Josephine Baker, A Graphic Novel*, Lauren Gamble, illustrated by Markia Jenai (Sunbird Books)
- *Josephine Baker: Little People, Big Dreams*, Maria Isabel Sanchez Vegara, illustrated by Agathe Sorlet (Frances Lincoln Children's Books)
- *Young, Gifted and Black: Meet 52 Black Heroes from Past and Present*, Jamia Wilson, illustrated by Andrea Pippins (Wide Eyed Editions)
- *Queer Heroes: Meet 52 LGBTQ Heroes from Past and Present*, Arabelle Sicardi, illustrated by Sarah Tanat-Jones (Wide Eyed Editions)
- *Little Leaders: Bold Women in Black History*, Vashti Harrison (Puffin)

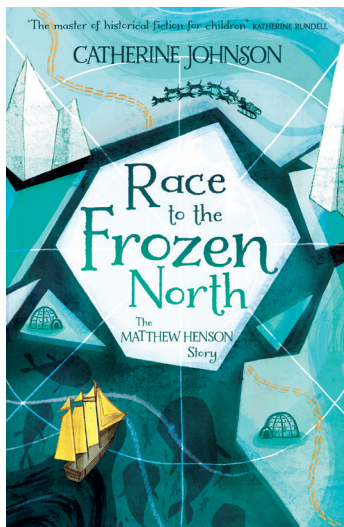
Books about themes in the book

- *Black and British: An Illustrated History*, David Olusoga illustrated by Jake Alexander and Mellany Taylor (Macmillan)
- *The Black History Book: Big Ideas Simply Explained*, David Olusoga (Dorling Kindersley)
- *Big Ideas For Young Thinkers: 20 Questions about Life and the Universe*, Jamia Wilson, illustrated by Andrea Pippins (Wide Eyed Editions)
- *What is Race? Who are Racists? Why Does Skin Colour Matter? And Other Big Questions*, Claire Heuchan and Nikesh Shukla (Wayland)
- *Silence is Not An Option: You Can Impact the World for Change*, Stuart Lawrence (Scholastic)

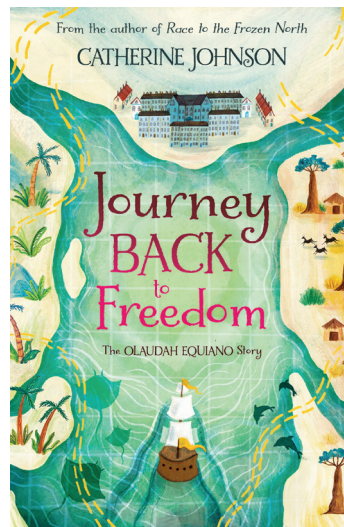
Further information

Contact Barrington Stoke to order Catherine Johnson bookmarks for your classroom (while stocks last).

Email: barringtonstoke@harcollins.co.uk | Tel: 0131 392 9400 | Visit: www.barringtonstoke.co.uk



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