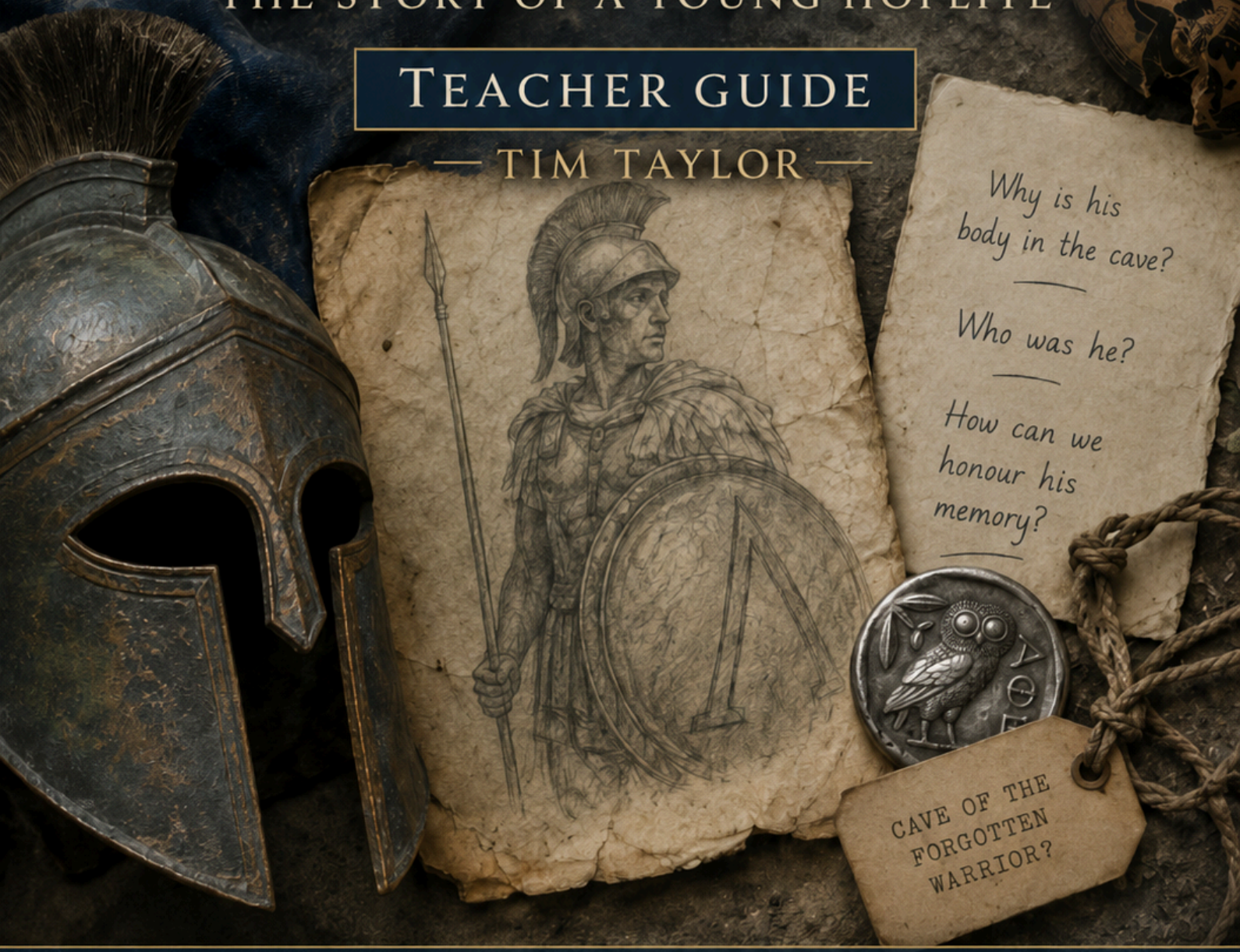
TEACHING AS STORY-MAKING

ANCIENT GREECE

THE STORY OF A YOUNG HOPLITE

TEACHER GUIDE

TIM TAYLOR



A COMPLETE GUIDE FOR TEACHERS

EPISODE OVERVIEWS • TEACHING NOTES • RESOURCES
APPENDICES • ARTIFACTS • PLANNING SUPPORT

History • English • Art & Design • DT • RE / Philosophy and Ethics • Oracy

HOW TO USE THIS GUIDE

The Voice System

This context uses four distinct teacher registers. Each is formatted differently throughout the guide so you can find your place at a glance.

NARRATOR VOICE	The teacher as storyteller — building the world, advancing the narrative. Slightly slower, more deliberate. Not performance, but presence.
TWILIGHT VOICE	The teacher as a colleague alongside the team — inside the fiction but not in character. The most frequent register: thinking aloud, circulating, prompting.
FACILITATOR VOICE	The teacher stepping briefly outside the fiction to give a practical instruction ("Stand and find your space"). Clear, direct, low key.
TIR / IN ROLE	Teacher in role as a character (Dr Voss, Ephialtes, Dr Papadimitriou). Enter without announcement. Exit cleanly — sit back with students.

How the Guide is Structured

Each episode has two pages: an Episode Opener (quick reference for preparation and delivery) followed by the full episode sequence. Teacher Notes appear at the end of each episode sequence, clearly separated from the live teaching flow. Appendices follow Episode 9 and are cross-referenced from the opener pages.

A Note on Timing

Before beginning the context, read through the full sequence of episodes and consider how the work will fit the needs of your class and timetable.

The episodes are not intended to prescribe a fixed number of lessons. Some may be completed within one session, while others contain enough discussion, practical work, reading, research or writing to be taught over two or more sessions. In several places, allowing more time will strengthen the inquiry rather than slow it down.

Decide in advance where natural stopping points might come, which activities may need extending and what preparation will be required between sessions. It may also be useful to identify parts that can be shortened, revisited later or developed through other areas of the curriculum.

Teachers may also wish to add supplementary lessons around the main episode sequence. These could deepen the historical content, provide more time for reading and writing, or widen the context into areas such as geography, art, design, religious education, maths, or science. The TSM AI Planning Tool can be used to help generate and refine these additional lessons while keeping them connected to the wider story and enquiry.

Treat the planning as a guide to the learning journey, not as a script that must be completed at a particular pace. The important thing is to protect the quality of the students' thinking, talk and work, rather than trying to finish an episode within a single lesson.

How the Episodes Are Structured as Lessons

Each episode combines **narrative events** with a sequence of purposeful learning activities.

The narrative gives students a reason to act. A new message may arrive, evidence may be uncovered, a problem may emerge or the Team may be asked to make a decision. These developments move the story forward and create the context for the learning that follows.

Within each episode, students may be asked to talk through ideas and interpretations, examine images, objects, maps or documents, draw, make or reconstruct aspects of the fictional world, enact moments or viewpoints, read for information, carry out research and write for a specific purpose and audience.

These activities are not separate from the story. They are the means by which the Team investigates the situation, develops its understanding and responds to the commission.

Some episodes also **bridge into the past**. The class may move from the present-day work of the Museum Team into an imagined historical moment in order to explore events, experiences or viewpoints from within. These moments are carefully framed and should be understood as historical inquiry rather than as a claim that the past can be recreated exactly.

An episode may therefore move between present-day team activity, historical inquiry, whole-class discussion, practical work, small-group investigation, enactment, independent

thinking and writing. Teachers should feel free to adjust the balance, pace and grouping to suit their students, while keeping the narrative purpose of the episode clear.

The Use of Historical Research and Historical Imagination

This context brings together **historical research** and **historical imagination**.

Historical research provides the evidence. Students work with objects, images, maps, written accounts and archaeological interpretations to establish what is known about the young soldier, the cave and the wider world of ancient Greece. They are encouraged to ask where information comes from, how reliable it is and what conclusions the evidence can reasonably support.

Historical imagination allows students to explore the human possibilities within that evidence. Through discussion, drawing, writing and enactment, they may consider what people might have thought, felt, noticed or decided. This is not the same as inventing freely. Imaginative work should remain grounded in what is historically plausible and should not contradict the available evidence.

Throughout the context, teachers should help students distinguish between:

what we know from evidence; what we can reasonably infer; and what remains a possible story.

This distinction is especially important when the episodes bridge into the past. The aim is not to claim that the class has reconstructed exactly what happened, but to use carefully informed imagination to investigate historical experience, motives and uncertainty.

These approaches also create further opportunities for curriculum development. Students might write an archaeological report, an object label for the exhibition, a first-person account grounded in evidence, a letter from the Museum Director, a debate speech, a newspaper report, a diary entry or a carefully qualified possible version of the young soldier's story. They might also create maps, annotated drawings, timelines, dramatic scenes, philosophical discussions or comparative studies of Athens and Sparta.

Used together, historical research and historical imagination help students move beyond collecting facts. They begin to understand how accounts of the past are constructed, why interpretations differ and where the limits of our knowledge remain.

The Inquiry Book

Each student maintains a cumulative inquiry book from Episode 1. It is a working document, not a neat exercise book. Drawings, annotations, questions, maps, notes, first drafts — all of it belongs there. The inquiry book and the team evidence file are the two record structures that run through the full arc.

CONTEXT MAP — NINE EPISODES AT A GLANCE

Ep.	Title	Narrative Function	Key Resources	Student Outcome
1	The Meeting	Establishes the commission; students receive the cave inventory	Commission letter (B1), Cave inventory (B6), Slides 2–9	Meeting record, cave map, annotated inventory in inquiry book
2	Inside the Cave	Floor reconstruction; students encounter the person behind the evidence	Inventory (Ep.1), Artefact reference images (F2), String	Cave reconstruction photographs; artefact drawings
3	The Pass	Thermopylae and the battle; students inhabit the phalanx	Poem (C1), Slides 14–19	First-person battle account (continues Ep.4)
4	Betrayal	Betrayal; the night before the last stand; memorial and inscription	Slides 19–26, Objects from home (Slide 23)	Personal-object sketch; first-person account; memorial + inscription
5	Stories the Objects Carry	Object dossiers: evidential account + possible personal story	Research cards (D1–D9), Reference images (F2), Slides 27–36	Two-part object dossier per student; short film clips enacted
6	The Spartan	Discovery of Spartan shield; Sparta museum text; first-person rewrite	Emails (B2, B3), Sparta text (C2), Slides 38–46	Annotated museum text; drawn moment; first-person rewrite
7	Two Cities	Athens compared with Sparta; TIR archaeologist; possible stories	Athens text (C3), Slides 48–55	Comparison notes; film-clip descriptions; possible-story exhibition texts
8	What This World Gave Us	Greek legacy briefings; return to cave objects; myths and panels	Dr Voss message (B5), Briefings (E1–E6), Slides 57–66	Briefing notes; cave-object connections; myth panel + image
9	The Exhibition	Building, designing and opening the exhibition for a real audience	Four draft texts (G1), Slides 68–71; all accumulated artefacts	Finalised exhibition texts, design, installation and opening event

The Arc in Brief

Episodes 1 and 2 establish the commission and bring the cave to life. Episodes 3 and 4 put students inside the battle and the night that follows — building the experiential knowledge the exhibition will need. Episodes 5, 6 and 7 return to the team frame: students examine the objects, discover the soldier may be Spartan, and begin constructing exhibition texts. Episode 8 opens outward into the legacy of ancient Greece, anchored always in the specific objects in the cave. Episode 9 is not a lesson plan: it is a series of cross-curricular activities where the teacher makes decisions about how the exhibition is presented.

CONTEXT OVERVIEW

Story Plan: The Young Soldier

Year Group and Age

Years 5 and 6 — ages 9–11

Theme

What the past leaves behind, and what it asks us to do

Overview

Students develop knowledge of ancient Greek life, achievements, and their influence on the western world — exploring family, worship, warfare, citizenship, identity, and the structures that shaped everyday existence, alongside the ideas, art forms, and institutions that ancient Greece produced and that continue to shape the world we inhabit. Working as a trusted team of museum exhibition designers, they interpret physical evidence, historical sources, and conflicting accounts to build a coherent picture of a world 2,500 years distant. The context creates sustained opportunities to develop historical enquiry, source analysis, interpretive writing, reasoned discussion, and the design thinking required to make meaning visible for a public audience — including the question of why ancient Greece still matters.

Inquiry Questions

What can the remains and objects found in the cave tell us about the young soldier's life, beliefs and relationships — and what must remain uncertain?

How does the position, condition and combination of the evidence affect the interpretations we make?

What did it mean to be a hoplite, and what can the role of the citizen-soldier reveal about ideas of courage, duty, loyalty and sacrifice?

How did life, education, citizenship and warfare differ between Athens and Sparta?

Why has the Battle of Thermopylae been remembered, and how have later accounts shaped the way its soldiers are understood?

When historical evidence is incomplete, ambiguous or contradictory, how do we decide which interpretations are best supported?

How can we distinguish between what the evidence shows, what we can reasonably infer and what we imagine as a possible story?

Whose lives and viewpoints are preserved in the surviving evidence from ancient Greece — and whose are missing or difficult to recover?

How have ancient Greek ideas, stories, art and institutions influenced later societies, and why should claims about that legacy be treated carefully?

What responsibilities do we have when we investigate, interpret and present the life of a person who cannot speak for himself?

Narrative

Near the coast of central Greece, in a limestone hillside not far from a stretch of narrow coastal terrain that has carried armies and the memory of armies for centuries, archaeologists have recently entered a sealed cave. The cave appears to have been closed for over two thousand years — its entrance collapsed, its interior dry and largely undisturbed. Within it, they have found the remains of a young man, a hoplite, surrounded by weapons, armour, religious objects, and a small collection of personal belongings. Initial reports suggest the soldier was alone. What brought him to the cave, and why he was there, is not yet understood.

The find has been reported to the Museum, which has been in early discussions with the Greek government about what should happen next. The archaeological team is still on site and much of the detailed work has only just begun. There is uncertainty about the condition of several artefacts, about the significance of some of the smaller objects, and about how the evidence should be read. The Museum is aware that decisions made now — about how the artefacts are handled, interpreted, and eventually presented — will shape what the public comes to understand about this young man, the world he lived in, and the civilisation whose ideas about democracy, public life, theatre, philosophy, and citizenship have never entirely disappeared. The Team has been asked to be part of that process from the beginning.

The Team

Role: A team of museum exhibition designers with an established reputation for creating exhibitions that are both historically rigorous and genuinely accessible to public audiences. The Team is known for combining careful research with imaginative presentation — including live interpretation, dramatic reconstruction, and interactive display.

Powers: The Team has the authority to make creative and interpretive decisions about the exhibition. They may request access to archaeological evidence, consult with historians and specialists, and propose how artefacts and stories are presented to the public. Their judgements carry professional weight.

Responsibilities: The Team is responsible for ensuring the exhibition is historically informed, emotionally honest, and respectful of the person whose life it represents. They must make decisions about what is known, what is uncertain, and how both are communicated to visitors — including decisions about how the exhibition connects the soldier's world to ideas and institutions that have persisted into the present.

Values: The Team believes that history belongs to everyone, and that the people of the past deserve to be treated with seriousness and care. They are committed to accuracy, but they also understand that an exhibition must make people feel something — not just know something. They believe that understanding where our ideas come from matters as much as knowing what happened.

Commission

The Museum has commissioned the Team to create a temporary exhibition about life in ancient Greece, built around the recent discovery of a sealed cave and the remains of a young hoplite found inside it.

The Team will examine the evidence recorded by the archaeologists, investigate the objects discovered beside the young man and consider what they may reveal about his identity, experiences, beliefs and relationships. They must distinguish carefully between what the evidence shows, what can reasonably be inferred and what must remain uncertain.

As the investigation develops, the exhibition will widen beyond the young soldier's individual story to explore the society in which he lived. This will include warfare and citizenship, childhood and education, religious belief, life in Athens and Sparta, and some of the ideas, stories and achievements through which ancient Greece continues to influence the world today.

The Museum expects the exhibition to be historically informed, engaging and respectful. It should help visitors encounter the young soldier as a person rather than simply as a collection of objects, while making clear where historical evidence ends and interpretation begins.

The Team has responsibility for selecting, organising and presenting the material. They will create written interpretations, reconstructions, images, object displays and exhibition panels, before preparing the completed exhibition for a public audience.

Other Points of View

Dr Voss and the archaeological team — responsible for recording and protecting the physical evidence. They are cautious about interpretations that go beyond what the objects, remains and position of the finds can support.

Dr Papadimitriou and other historians or specialists — able to provide historical knowledge and alternative interpretations, but also likely to question conclusions that appear too certain or oversimplified.

The Museum Director — concerned that the exhibition should be accurate, accessible and compelling for visitors, while treating the young soldier and the evidence with seriousness and respect.

Visitors to the exhibition — including adults, families and school groups, who may arrive with familiar stories and assumptions about ancient Greece. They will need help to distinguish popular images of the ancient world from what the surviving evidence allows us to know.

The young soldier and the people whose lives intersected with his — unable to speak for themselves. Their experiences can only be approached through incomplete evidence, making the Team responsible for representing their lives with care and honesty.

What the Team Needs to Know

Hoplites were citizen-soldiers who fought in a closely organised formation called a phalanx. Their shields, spears and discipline were designed for collective defence, so each soldier depended on the people beside him. Ideas about courage, loyalty, duty and shame shaped how Greek communities understood the role of the soldier.

Ancient Greece was made up of independent city-states, or poleis, rather than one united country. Cities such as Sparta and Athens developed very different systems of education, citizenship, family life and government. These differences shaped what people were expected to value, how they lived and what their communities demanded from them.

Spartan society placed military service and obedience to the city at the centre of a citizen's life. Boys were trained from childhood for the demands of warfare, while ideas about honour, endurance and sacrifice shaped how Spartan soldiers were remembered.

Athens placed greater emphasis on citizenship, public debate and participation in civic life, although these rights were restricted to free adult men. Women, enslaved people and foreigners were excluded from political power. The differences between Athens and Sparta offer contrasting ways of thinking about what individuals owe their community and what a community owes them in return.

Objects found with human remains can provide important evidence about a person's life, beliefs and relationships. Their material, condition and position may suggest how they were used or why they mattered. However, an object rarely explains itself, and the same evidence may support more than one possible interpretation.

The position of the body and artefacts within the cave is part of the evidence. A helmet found away from the head, a sword beneath a hand or a small object placed near the mouth may be significant, but such details must be described before they are interpreted. The Team must remain open to the possibility that objects were placed deliberately, moved accidentally or disturbed over time.

Religion was woven into ancient Greek daily life. People made offerings, consulted oracles, honoured different gods and used rituals connected with warfare, family life and death. Objects such as figurines, wreaths, oil vessels and coins may carry religious meaning, but the Team cannot assume that every object has one fixed explanation.

The Battle of Thermopylae became an enduring story about courage, obedience, sacrifice and remembrance. Most of the people who fought there left no personal record, so later accounts often focus on rulers, commanders and heroic ideals rather than the experiences of ordinary soldiers.

Ancient Greek myths, theatre, philosophy, sport, art, architecture and political thought have continued to influence later societies. The exhibition should explore these legacies carefully, avoiding the suggestion that modern democracy, culture or public life developed directly or simply from ancient Greece.

Much of the surviving evidence from ancient Greece was produced by powerful, educated or wealthy men. The experiences of women, enslaved people, children, foreigners and ordinary soldiers are less fully recorded. Silence in the evidence does not mean those lives were unimportant.

When interpreting the young soldier's life, the Team must distinguish between what is known, what is suggested by the evidence and what has been imagined as a possible story. That distinction must remain visible in the exhibition so visitors understand both the value and the limits of historical interpretation.

Curriculum Objectives

History

Students develop a chronologically secure understanding of ancient Greece, placing the Persian Wars and the Battle of Thermopylae within the wider development of Greek civilisation.

They investigate contrasting aspects of life in Athens and Sparta, including childhood, education, citizenship, warfare, family life, religious belief and the expectations placed upon men and women.

Students ask and address historically valid questions about evidence, cause, consequence, similarity, difference and significance. These include questions about why Greeks fought one another and their neighbours, how different city-states organised society, and why the story of Thermopylae has remained significant.

They construct informed responses by selecting, organising and connecting relevant historical information from object records, written accounts, images, maps and specialist briefings.

Students examine how knowledge of the past is constructed from incomplete and sometimes conflicting sources. They distinguish between evidence, inference and imaginative possibility, recognising that different interpretations of the same person or event may exist.

They explore aspects of Greek achievement and legacy, including democracy, philosophy, theatre, historical writing, sport, mythology, art and architecture, while considering whose experiences were recorded and whose voices are largely absent.

Geography

Students locate Greece, the Aegean Sea, the eastern Mediterranean, Athens, Sparta and Thermopylae on maps.

They consider how mountains, coastlines, islands and narrow passes influenced travel, settlement, communication, trade and warfare.

They explore how the physical geography of Greece contributed to the development of separate city-states rather than a single unified political community.

English — Reading

Students read and discuss a range of fiction and non-fiction, including archaeological records, formal communications, historical accounts, specialist briefings, myths and interpretive museum texts.

They retrieve, summarise and connect information from different sources, identifying details that may help explain the objects and human remains discovered in the cave.

Students examine how vocabulary, structure, viewpoint and presentation shape meaning, particularly in texts that present historical claims or interpretations.

They compare accounts and representations of ancient Greece, considering where writers emphasise evidence, certainty, heroism, belief or cultural legacy.

They evaluate the reliability and limitations of sources, recognising that surviving accounts reflect the knowledge, interests and perspectives of those who produced them.

English — Writing

Students plan, draft, revise and present writing for a range of purposes and audiences, including professional correspondence, archaeological records, object descriptions, historical explanations, museum labels, exhibition panels and possible stories.

They select vocabulary, tone and structure appropriate to the role of a museum team communicating with archaeologists, specialists, commissioners and visitors.

Students use evidence to support explanations and interpretations. They develop language that communicates different degrees of certainty, including phrases such as *the evidence shows*, *this may suggest*, *one possibility is* and *we cannot know for certain*.

They organise information coherently, linking the story of the young soldier to wider knowledge of Greek warfare, society, belief and legacy.

When writing possible accounts of the soldier's life, students distinguish clearly between historically supported detail and imaginative reconstruction.

Art and Design

Students examine how ancient Greek artists and craftspeople used pottery, sculpture, pattern, architecture and visual narrative to express identity, belief, status and shared cultural stories.

They make observational drawings and visual reconstructions based on archaeological evidence and historical reference material.

Students consider how images, objects, colour, typography and layout can be combined to communicate historical information within a museum exhibition.

They evaluate visual choices by considering whether they are accurate, clear, engaging and appropriate to the seriousness of the subject.

Design and Technology

Students respond to the practical demands of a museum commission by considering how information, objects, images and written interpretation might be organised for visitors.

They generate and refine ideas for elements of the exhibition, working within criteria such as historical accuracy, clarity, accessibility and respectful representation.

Students evaluate their work and the work of others, identifying where a design communicates successfully and where information or presentation needs to be improved.

Religious Education, Philosophy and Ethics

Students explore the place of religion in ancient Greek life, including belief in the gods, offerings, rituals, myths, oracles and practices connected with warfare and death.

They consider how religious belief may have influenced the meaning and use of objects discovered with the young soldier.

Students explore ethical questions arising from the context, including how human remains should be treated, who has the right to interpret a person's life and how museums should communicate uncertainty.

They consider the responsibilities involved in representing someone who cannot speak for himself, and whether an engaging story can still be honest when the evidence is incomplete.

Oracy

The work of the Museum Team creates repeated and purposeful opportunities for students to use talk to investigate evidence, develop interpretations, negotiate decisions and communicate ideas.

Physical

Students develop clear and audible speech when presenting findings, reading formal communications aloud, explaining interpretations and contributing to exhibition discussions.

They use gesture, posture, facial expression and positioning to support meaning during dramatic enquiry, presentations and reconstructed moments.

Linguistic

Students develop an increasingly precise vocabulary drawn from history, archaeology, museums and historical interpretation.

They adapt their register according to context, moving between exploratory discussion within the Team and more formal communication with archaeologists, specialists and museum representatives.

They use language that expresses different levels of certainty and helps distinguish observation from inference.

Cognitive

Students organise evidence and ideas into coherent lines of reasoning.

They justify interpretations, explain connections, identify contradictions and revise their thinking in response to new evidence or another student's contribution.

They compare possible explanations and evaluate which are best supported by the available evidence.

Social and Emotional

Students listen attentively, build on the ideas of others and disagree respectfully.

They negotiate shared decisions about the meaning of evidence and the content of the exhibition.

They develop confidence in expressing tentative ideas, acknowledging uncertainty and changing their minds when a stronger interpretation emerges.

Literacy and Oracy in the Context

Responding to the Commission

Students read the Museum's formal commission, identify its requirements and discuss how the Team should respond. This develops close reading, professional vocabulary and an understanding of purpose, role and audience.

Examining the Cave Evidence

Students study the cave inventory, object records and images, describing what they notice before discussing what the evidence might mean. They practise exploratory talk, careful listening and the use of tentative language.

Communicating with Specialists

The Team reads and responds to communications from Dr Voss and Dr Papadimitriou. Students identify questions requiring specialist knowledge and use the replies to refine or challenge their interpretations.

Researching the Objects

Students read research cards and historical information connected with the objects found in the cave. They select relevant details, compare possibilities and explain how contextual knowledge affects the interpretation of evidence.

Constructing Possible Stories

Students develop possible accounts of the young soldier and the events that brought him to the cave. They separate supported historical detail from inference and imaginative reconstruction, making the status of each part clear.

Writing for the Exhibition

Students create concise and accessible labels, panels and explanatory texts. They decide what visitors need to know, how information should be sequenced and where uncertainty must be acknowledged.

Reviewing Exhibition Texts

Students listen to, discuss and evaluate proposed museum texts. They consider accuracy, clarity, tone and the effect that particular words or interpretations may have on visitors.

Exploring Legacy

Students discuss how ancient Greek ideas, stories and cultural forms continue to influence the present. They develop reasoned responses while recognising that claims about Greek influence can be complicated, selective and contested.

EPISODE 1

The Meeting

The commission arrives — and with it, a cave full of questions.

DURATION	CURRICULUM FOCUS
One session (approximately 60–75 minutes)	History: introduction to archaeological inquiry and evidence. English — Reading: commission letter, inventory as a historical document. English — Writing: note-taking, annotation. Art and Design: interpretive map drawing. Oracy: professional register, inference from evidence.

KEY RESOURCES FOR THIS EPISODE

Slides 2–9 · Commission letter (Appendix B1) · Cave inventory (Appendix B6) · Inquiry books

NARRATIVE FUNCTION

This episode establishes the world before students are asked to inhabit it. Its work is to make the commission real — not explained, but felt — so that by the time the inventory arrives in students' hands, they already have a reason to care what is on it. The episode does not resolve anything. It ends with students holding a document full of objects they do not yet understand, in a cave whose meaning is not yet clear, about a person whose name they do not know.

BEFORE YOU BEGIN — PREPARATION NOTES

- Print the commission letter (B1) on cream or off-white paper if possible — it should feel like headed institutional paper, not a worksheet.
- Print enough copies of the cave inventory (B6) for one each. Students will annotate and keep these. They will be in use for the next eight episodes.
- Inquiry books should be ready: blank or lined exercise books. The first entry today is the meeting notice. Establish from the start that this is a working document — not a neat book.

- Prepare Slides 2–9 before the session.

Curriculum Connections

History: Introduction to ancient Greece as a subject of enquiry; the relationship between physical remains, artefacts, and historical interpretation; the question of what evidence can and cannot tell us; the idea that history is constructed rather than simply found.

English — Reading: Close reading of a formal commission letter; attending to tone, purpose, and the distinction between stated fact and acknowledged uncertainty. Reading an inventory as a historical document.

English — Writing: Note-taking from a spoken account; annotation of a document; purposeful writing within a professional context.

Art and Design: Interpretive drawing from a described map; visual thinking as a tool for organising information.

Oracy: Students infer from visual and written evidence, formulate shared questions and use an appropriately professional register. See Appendix H1 for the full Voice 21 objectives.

EPISODE 1: THE MEETING — LESSON PLAN

Opening — Before the Fiction Begins

► Slide 2 — Four buildings in the neoclassical style

Ask, in a straightforward, curious way:

> "Has anyone noticed that some buildings — particularly museums, theatres, and certain public buildings — look a bit like ancient temples? What do you see here? "

Take observations. Do not move to explanation yet. Let students notice the columns, the steps, the triangular pediments. If they have been to any of these types of buildings, ask what kind of impression it left.

Then:

> "There is a reason for this. After the Roman empire fell, there was a long period of European history that people sometimes call the Dark Ages. That phrase is a bit unfair — it is not quite accurate — but it is true that a great deal was lost or forgotten during that time: art, literature, ways of building, ways of thinking. Then, beginning in Italy around the fourteenth and fifteenth centuries, something changed. Artists, architects, and scholars became interested in the ruins around them — the old Roman temples, the Greek buildings the Romans had copied. They began to study those ruins and reproduce their ideas. That movement is called the Renaissance — it means, roughly, rebirth. And part of what was reborn was this."

► Slide 3 — The Parthenon

> "Does this look familiar?"

Give students time to look. The connection to the four buildings on Slide 2 should arrive for most of them without being stated. If it does not arrive immediately, let it come from the class rather than from you.

> "This is the Parthenon. It sits on the Acropolis — the hill above Athens — and it was built around 447 BCE. It is a temple. And when the architects of the Renaissance wanted to signal that a building mattered — that it stood for something serious, something lasting, something connected to the deep roots of Western civilisation — they built it to look like this."

► Slide 4 — The museum exterior

> "This story begins with a museum. An important one. As you can see, it was built to look like the Parthenon."

Let the image sit for a moment. Then, in a quieter, more deliberate register — not yet narrator voice, but moving toward it:

> "Coming down those steps this morning is a woman called Dr Clara Voss. She works at the museum as one of its directors. She has somewhere to be: a meeting with a team of

people who design and build museum exhibitions. She has news to share with them. And a project she would like to involve them in."

Casting — Entering the Fiction

Remain in the same quiet, unhurried register:

> "If we were that team — the museum exhibition designers — what kind of office do you think we would have? Would it be in a modern building with a glass front? Or something older, redbrick, down a side street? What does a team like that need around them when they work?"

Take the responses as genuine proposals, not hypotheticals. Build on what students offer: "So — exposed brick, natural light. High ceilings, perhaps? Enough wall space to pin things up." The conditional "if" has done its work quietly. Students are already thinking inside the team.

If the students are unfamiliar with the work of museum exhibition designers, have a conversation about what they think they do.

Then:

> "What about our meeting room specifically? If Dr Voss is coming to us — what would she walk into? What is on the walls? How is the furniture arranged? What does the room say about the kind of work we do?"

Take responses. If the room layout conversation is substantive and there is space to move furniture, do it. Students arranging the room are already inside the fiction — they are making the world the meeting will happen in.

The Meeting Notice

► Slide 5 — Meeting notice text

TWILIGHT VOICE

> *Let's get ready for this. We will want to make notes — this sounds like the kind of meeting where we need to remember the details. Open your inquiry books and write down what is on the board.*

Students write the meeting notice in their inquiry books. This is a brief, practical act, but it is the first entry in a document that will span the whole inquiry. Let it be done with some care.

Encountering Dr Voss

► Slide 6 — CCTV image of Dr Voss at reception

Do not say anything immediately. Let students look. Then:

> "What do you notice?"

Take observations in whatever order they arrive. Do not evaluate or elaborate yet. Encourage specificity: "What tells you that?" "What in the image makes you say that?" Do not move to interpretation before the noticing is complete.

Then, shifting into narrator voice — a little slower, a little more deliberate, each image earned:

NARRATOR VOICE

> *As Dr Clara Voss stands at the desk, she sets her satchel down on the counter — it lists immediately to one side, too full to stay upright. A rolled map juts from the top. She checks her watch, then looks toward the corridor, then checks her watch again. Her jacket has the look of something that was hung up carefully at some point earlier in the week, but has spent the rest of the time on the back of her chair. Her hair is up, mostly. She finds the card she is looking for in her inside pocket, reads it, and puts it back — as if she is double-checking she is in the right place. Her shoes are professional but could do with a polish.*

A pause. Then return to a quieter, more collaborative register:

> "So. What does that description allow us to infer? Not guess — infer. What does the detail give us?"

Take responses. If they come slowly, offer a thread without pulling it: "The satchel — what does that tell us?" If students say "she is disorganised", press gently: "Or?" Allow the alternative to arrive from the group rather than from you.

Guide the discussion through the key inferences, but do not deliver them as a list. Let the class arrive at: she is busy, she travels, she is preoccupied but not careless, she is checking herself, her work takes her out of her office. The final observation — that she is professional but not polished — may arrive from a student, or may be offered as a final thought from you, quietly, without emphasis.

TIR — Dr Voss Addresses the Team

TWILIGHT VOICE

Let's start the meeting. I'll speak as Dr Voss. You'll want to take some notes.

Do not announce that you are going into role. Simply begin.

TIR — DR VOSS

> *Thank you for meeting me this morning. I will try to be concise — I know your time is valuable.*
>
> *About four months ago, a small team of cavers were exploring a cave system on the east coast of Greece, near a place called Thermopylae.*

► Slide 7 — Cave entrance photograph

> *There had been a small earthquake in the region, and the cavers had heard that a new passage had opened up in the system. They went in. After crawling through a narrow gap, they found themselves in a chamber they had no record of. It had not been documented before.*

► Slide 8 — Cave map (schematic)

> *This is a rough plan of the system. The main tunnel here, the narrow gap — here — and the chamber at the far end. In the chamber, they found human remains.*
>
> *They left everything exactly as it was and called the authorities. The police quickly established that the body was very ancient and called in a team of archaeologists. Those archaeologists have since been working the site.*

► Slide 9 — Skeleton photograph

Step back slightly from the chair. Not out of role — but giving students a moment.

Come back:

> "I will stop there. Is there any detail you would like me to go over again before I continue?"

Give students time to check their notes. If a student asks for a repeat of anything, repeat it in role without comment.

Then continue:

> *The cave appears to have been sealed for over two thousand years. The entrance collapsed at some point — in antiquity, the archaeologists believe — and there are no signs it was opened after that. The interior was dry. Largely undisturbed.*
>
> *On examination, the body was found to be a young man. Probably a soldier, given what was found around him — weapons, armour, military equipment. He was alone. The archaeologists have no clear account of how he came to be there or why.*
>
> Answer any further questions as Dr. Voss.
>
> *"Thank you for your time, I'll send you a letter detailing what the museum would like you to do. You should receive it later today."*

Dr. Voss leaves.

Drawing the Cave Map

Students draw the cave map in their inquiry books, copying the schematic from the board.

TWILIGHT VOICE

> *Before we go any further — let's draw a map of the cave. We have the schematic on the board* [Return to Slide 8]. *Draw it in your inquiry book and make some notes beside it. Mark where the entrance is, where the gap is, where the chamber is. And if there is anything you are already wondering about, write it in the margin.*

Students draw and annotate. As they work, circulate in twilight voice:

> *That gap is going to matter — we will need to understand exactly what the archaeologists found on which side of it.*
>
> *The placement of the body in the chamber — worth noting where you think that is on your map. The inventory is going to give us some sense of how the objects were arranged around him.*
>
> *There is something about the fact that the entrance collapsed. We do not know how that happened. Worth keeping that question open.*

The Commission Letter

When the students have completed their maps, hand out printed copies of the commission letter and read aloud. Do not perform it — read it with attention, as though you are reading it for the first time.

> "The letter from Dr Voss has arrived. Let's have a read through, you might want to put a circle around anything you think is important to remember."

→ Read the Museum commission letter from Appendix B1.

After the students have read it themselves, read it out loud as if you are reading it for the first time, stop along the way and make comments. Then ask:

> "What do you make of it? Any immediate responses? Any questions? It sounds like an interesting assignment."

Discuss.

The Inventory

Hand out printed copies of the inventory.

→ Distribute the cave inventory from Appendix B6.

TWILIGHT VOICE

> *We've also received this inventory from the archaeology team, it looks like a list of the artifacts found beside the body of the skeleton. Have a read through and see what you think. You might want to make some notes or put a star next to anything that looks particularly significant — anything you would want to examine more closely, or anything you find yourself wondering about.*

Students read and annotate. Give enough time for this to be done thoughtfully — it should not feel rushed. Circulate. In twilight voice:

> *That object on the chest — the one they cannot identify. The field director has flagged it separately. Worth marking.*

The small disc near the mouth. They say it may be consistent with ritual practice. Worth thinking about what that might mean, and what kind of ritual.

The wreath. They say that is speculative. Worth noting why — and whether it changes how we read the rest of what is there.

Once students have annotated: invite a few to share what they marked and why. This is not a report — it is the beginning of a shared working understanding.

Closing

TWILIGHT VOICE

Well, that's the commission. A lot of unanswered questions. What would you like us to do next? It would be good to have a better idea of what's in that cave, don't you think?

Leave it there.

Teacher Notes

Managing the casting: The casting in this episode moves through the conditional "if" (the office and meeting room questions), into collaborative "we" (the twilight voice throughout), without any moment of declaration.

Pacing the TIR: The note-taking breaks within TIR are important. Students who have been listening for several minutes need the pause to consolidate what they have heard, and the offer to repeat anything in role keeps the fiction intact while also functioning as genuine comprehension support. Do not skip these pauses.

The map task: Students who finish the cave map quickly can add labels, annotations, or questions in the margin. The map is not a finished object — it is a working document. Encourage untidiness in the best sense: questions, arrows, uncertainties written in. A map full of "?" marks is more useful than a neat, confident one.

The inventory annotation: Some students will mark everything; some will mark nothing until they have a clearer sense of what they are looking for. In twilight voice, draw attention to the three objects the inventory itself flags as uncertain — the disc near the mouth, the unidentified object on the chest, the possible wreath — without telling students what to make of them. The point is that the field director has noticed them too. That professional uncertainty is itself significant.

What the oracy demands: The discussion after the CCTV image requires students to reason from visual evidence toward tentative inference — a cognitive demand that requires careful language. Watch for students who move to conclusion too quickly ("she's obviously stressed") and gently redirect: "What in the image tells you that — and is there another way to read it?" The discussion after the commission letter is a different kind of spoken demand: students are being asked to identify what matters in a professional document, which requires them to read between what is stated and what is implied. These are different skills and worth naming if students find one harder than the other.

What is left unresolved: The identity of the unknown object on the chest. The question of why the soldier was alone. The question of whether the cave entrance collapsed by accident or design. These are not resolved in this episode. They should not be resolved for several episodes. The uncertainty is not a gap in the planning — it is the engine of the inquiry.

→ Setting Up the Office — see Appendix A1. Do this after Episode 1, before students arrive for Episode 2.

EPISODE 2

Inside the Cave

From the document to the person — the reconstruction changes everything.

DURATION	CURRICULUM FOCUS
One session (approximately 60–75 minutes)	History: artefact placement as evidence; distinguishing observed, inferred, and uncertain. Art and Design: drawing from reference; objects as carriers of meaning. English — Speaking and Listening: structured discussion, reasoning from evidence. Oracy: precise archaeological vocabulary; language of uncertainty.

KEY RESOURCES FOR THIS EPISODE

Cave inventory from Episode 1 · Short pieces of string (approx. 20–25cm each, one per student) · Topic books on ancient Greece (3–4 per table) · Tablet or camera for photographs

NARRATIVE FUNCTION

Episode 1 gave the team a commission and a document. This episode gives them a person — or the nearest thing to a person that two thousand years and a sealed cave can provide. The move from reading about the cave to standing around it changes the register of the inquiry. Students who annotated the inventory with professional detachment will find it harder to maintain that detachment when the objects are arranged around a human outline on the floor in front of them. That shift is the point. The exhibition the team is building will need to make visitors feel something as well as know something. This episode is where the team begins to understand why.

BEFORE YOU BEGIN — PREPARATION NOTES

- Clear enough floor space for a life-size body outline (approximately 170cm) before students arrive, or build in time at the start. Moving furniture together can be done in twilight voice.
- Cut string pieces in advance — roughly 20–25cm each, one per student.

- Print *Archaeological Field Record*. See Ancient Greece, Young Soldier - Resources Pack pdf.
- Place 3–4 topic books on each table. They are part of the research library throughout the making phase.
- Prepare the working wall (see Appendix A1) before this session. Students should walk into a room where evidence is already in progress.

Curriculum Connections

History: Understanding that the placement of objects within an archaeological site is itself evidence; developing the habit of distinguishing between what is observed, what is inferred, and what remains uncertain; building knowledge of ancient Greek material culture through close engagement with artefact types.

Art and Design: Drawing from reference with attention to accuracy and detail; understanding that the objects ancient Greeks made carried meaning — in their decoration, their form, and their material — and that this meaning is part of what the exhibition must communicate.

English — Speaking and Listening: Structured discussion in which students reason aloud about an arrangement of evidence, build on one another's observations, and revise interpretations in the light of new detail.

Oracy: Students build a shared interpretation from the cave reconstruction, use precise archaeological vocabulary and speak honestly in the language of uncertainty. See Appendix H2 for the full oracy objectives.

EPISODE 2: INSIDE THE CAVE — LESSON PLAN

Opening — Re-entering the World

► Slide 11 — Cave map on board

Students come in and gather near the working wall. Do not bring them to the carpet immediately. Let them stand at the wall for a moment — looking at what is there, at the

inventory with its circled entries, at the commission letter half-pinned, at the question mark in the margin beside the unknown object.

TWILIGHT VOICE

We have the inventory. We have the map. We know roughly where everything was found in relation to the body. What we do not have yet is any sense of what it looked like — what it felt like to stand in that chamber and see it for the first time. The archaeologists have that. We need to build it.

We are going to reconstruct the cave here, on the floor. Not as a model — as a working space. Something we can stand around, look at, think in front of. Let's imagine ourselves in that chamber. What must it be like?

Establishing the Space

Move the furniture to create a clear floor space roughly in the centre of the room, or along one side if the layout requires it. The space needs to be large enough for the body outline — approximately 170cm — with enough room around it for students to place objects and for the whole group to stand around the edge.

► Slide 12 — The field director's notes

TWILIGHT VOICE

The field director's notes tell us the body was lying on its back. The helmet was approximately thirty centimetres from the skull, to the right. The shield was to the left. The spear ran parallel to the body, also to the right. The sword was beneath the right hand.

Indicate the floor space:

"So — where is the head? Which direction is the body facing?"

Let students work this out from the inventory. This is the first interpretive decision of the episode and it should come from them.

Once orientation is established:

"We are going to mark out the body using these."

Distribute the pieces of string — one per student. Do not explain further. Students will understand what is needed. Begin at the head. Place the first piece of string. Students add theirs in sequence, following the shape of a human body — head, shoulders, arms, torso,

legs, feet, ribs. This does not need to be anatomically exact, but it should be recognisably human. Allow students time and space to work this out for themselves. Only get involved if they need help.

When the outline is complete, the group stands around it for a moment in silence. Do not fill the silence immediately. Then, quietly:

> "I wonder what happened to him. Why was he alone? What do you make of the way he is lying, tightly curled up in a ball?"

Discussion. Then:

> "Let's take a look at those objects."

The Making Phase — Drawing and Placing the Artefacts

Students return to tables. The inventory is in front of them and on the whiteboard. Topic books are on the tables.

Each object is drawn on a separate piece of paper — a manageable size, roughly in proportion to the actual object. Students write the inventory name on the back, not the front. The front is the object; the back is the label.

As students work, circulate in twilight voice:

> *The lekythos is intact. That is unusual — ceramic usually breaks. Worth thinking about what that means. Was it placed carefully? Was it wrapped in something that has since degraded?*
>
> *The xiphos — the sword — the handle has not survived. So you are drawing a partial object. That is what the archaeologists found.*
>
> *Look at the proportions of the helmet. It is a full face helmet — the cheeks come down and there are openings for the eyes and mouth. I wonder what it felt like to wear it.*
>
> *That figurine — fewer than half the pieces are present. A drawing would show fragments, not a complete figure. I wonder what deity it represents.*
>
> *The sauroter — the butt-spike — is at the feet. I've heard it was the counterbalance to the spear tip. Some soldiers used it as a secondary weapon if the shaft broke.*

When a student finishes an object, they take the drawing over to the outline of the skeleton and place it according to the inventory's positional notes. This happens gradually

throughout the making phase, so the cave fills incrementally. It's not important if the students draw more than one representation of the same object, their investment is what counts. As each object is placed, check the positioning against the inventory — quietly, as a colleague checking a colleague's work:

The disc — the inventory says near the mouth. So — here?

The spear tip — parallel to the body, to the right side. Does that look right to you?

When the unidentified object is placed — on the chest — pause for a moment. In twilight voice, not dramatically:

We still do not know what that is.

Gathering Around the Cave

When the reconstruction is complete — or nearly complete — bring the whole group around the body.

TWILIGHT VOICE

Here it is, this is what they found. A body alone, a young man, surrounded by the last things he ever owned. What do you make of it?

Take observations.

"What connects? Are there any patterns in what we are looking at — in where things are placed, in what kinds of objects are grouped together?"

Then:

"What might this arrangement suggest? What could we say to a visitor coming to the exhibition standing here, honestly, without overstating what we know?"

This is where the language of uncertainty does its work. Students are not being asked for answers. They are being asked to think like the team — people who must make interpretive decisions responsibly, in public, about a real person.

Take contributions. Press gently where certainty arrives too quickly: "Could that be another explanation?" "What would we need to know to be more confident about that?" "What does the commission letter say about the difference between what is known and what is interpreted?"

The bronze disc near the mouth will generate the most discussion. Students may know, or half-know, about the coin for Charon — the ferryman of the dead in Greek mythology. Do not confirm or deny. Let the possibility sit alongside other possibilities:

That is one interpretation. What would support it? What would complicate it?

The unidentified object on the chest should be returned to at the end of this discussion. In twilight voice:

We still do not know what this is. The field director has flagged it. We have placed it here because that is where it was found. At the moment, that is all we can say.

Documenting the Cave

Before the group disperses, photograph the reconstruction. If a tablet is available, take several photographs from different angles — from above if possible, and from standing height around each side.

TWILIGHT VOICE

These go in the evidence file. This is what we have built. It is the first version — we may need to revise it as we learn more.

If the reconstruction can remain in the classroom, indicate clearly that it is not to be touched between episodes. If it must be cleared, do so carefully and with acknowledgement:

We are going to need to move this, but we have the photographs. Nothing is lost.

Closing

TWILIGHT VOICE

We have a young man. Sixteen or seventeen years old. A soldier, probably — the equipment suggests that. He was alone in a sealed cave for two thousand years. We do not know his name. We do not know how he got there. We do not know what the object on his chest is, or why the disc was placed near his mouth, or whether the wreath was placed by someone who loved him or as part of a ritual he would have expected.

The exhibition is going to ask visitors to care about this person. Before we can make that happen, we need to understand his world — what it meant to be a soldier in ancient Greece, what he would have believed, what his city would have asked of him, what he might have feared.

That is what we are going to find out.

Teacher Notes

Preparing the floor space: Clear the furniture before students arrive if you can, or build in time at the start of the session. The act of clearing the room together can itself be done in twilight voice — "we need to make space for this" — without breaking the fiction.

The string outline: The outline does not need to be perfect. A slightly irregular human shape made from pieces of string placed by thirty students is more honest than a neat outline drawn by the teacher the night before. If pieces shift during the making phase, that is fine — students will adjust them as they place objects nearby. The outline belongs to the group.

The image search: If students are searching independently, give them the specific search terms. "Ancient Greek lekythos geometric" will find the right thing; "Greek pot" will not.

Pacing the discussion: The discussion around the completed cave is the most demanding part of the episode and the most important. Do not rush it. If the making phase runs longer than expected, reduce the time spent on the opening rather than cutting the discussion short. The cave without the discussion is a craft activity. The discussion is what makes it inquiry.

Managing the language of uncertainty: This is worth naming directly, in twilight voice: "In our work, the most honest thing we can say is often the most uncertain thing. A visitor who leaves the exhibition thinking they know exactly what the disc near his mouth means has been misled. A visitor who leaves wondering — and knowing why they are wondering — has understood something true."

The unidentified object: Resist any temptation to give students a hint about what it might be. The field director does not know. The team does not know. The fiction holds. If students ask directly, the answer is: "We don't know yet. That might be something we find out as the excavation continues. It might be something we never find out."

What is left unresolved: The identity of the unknown object. The meaning of the disc near the mouth. The reason the soldier was alone. None of these should be resolved in this episode.

→ After the session: print photographs of the reconstruction and add them to the team noticeboard. Photocopy some drawings and add them too.

EPISODE 3

The Pass

The battle — inhabited from the inside.

DURATION

One session (approximately 60 minutes)

CURRICULUM FOCUS

History: Battle of Thermopylae in strategic and civic context; hoplite warfare; the phalanx as reflection of civic values. English — Writing: first-person present-tense narrative; sensory and interior experience. English — Reading: poem as historical document. Oracy: turning sensory experience into language; selective judgements about a text.

KEY RESOURCES FOR THIS EPISODE

Poem (Appendix C1) — printed one copy per student · Slides 14–19 · Inquiry books · Clear floor space for the phalanx enactment

NARRATIVE FUNCTION

Episodes 1 and 2 built the evidence. This episode builds the experience. Students cannot design an exhibition that makes visitors feel something about this young man until they have felt something themselves — not about a generic hoplite, but about a specific person whose outline they laid on a classroom floor, whose objects they placed with care, whose inventory they have been reading since the beginning. This episode carries that specific person into the battle. It does not explain what the objects mean. It makes the question of what they meant to him more urgent than any explanation could.

BEFORE YOU BEGIN — PREPARATION NOTES

- Print the poem (Appendix C1) one copy per student..
- Prepare enough clear floor space for students to stand in lines — the phalanx sequence.
- Note the pronunciation of Thermopylae: Ther-MOP-ih-lee.

Curriculum Connections

History: The Battle of Thermopylae in its strategic and civic context; the organisation and experience of hoplite warfare; the phalanx as a reflection of Greek civic values; the relationship between individual experience and historical event; understanding that most people who lived through historical events left no record.

English — Writing: First-person narrative writing in the present tense; writing that moves between sensory observation and interior experience; developing precision in descriptive language; understanding that the most honest writing holds difficulty rather than resolving it.

English — Reading: A poem describing the Persian advance; reading a text and considering what it does and does not say.

Oracy: Students turn sensory and emotional experience into language, make selective judgements about a text and listen carefully to one another's shared writing. See Appendix H3 for the full oracy objectives.

EPISODE 3: THE PASS — LESSON PLAN

Opening — From the Evidence to the Terrain

Students come in and sit at their desks. Inquiry books open. A pen or pencil in hand.

► Slide 14 — The cave inventory

NARRATOR VOICE

> *The body of the young soldier had lain alone in the dark for over two thousand years. Entombed, undiscovered, unseen — until now. The inventory tells us what was around him. It tells us where each object was placed. It does not tell us who he was, or how he came to be there, or why.*
>
> *Some of those answers might lie in the location of the cave itself.*

► Slide 15 — Map of the battle site

"You will want to take some notes. We are going to continue with the story."

NARRATOR VOICE

> *The cave is on the side of a hill, in a valley close to the shore of central Greece. In antiquity, at the head of that valley, where the cliffs come down almost to the sea and leave only a narrow strip of ground between the rock and the water, there was a pass. It was called Thermopylae — the Hot Gates, named for the sulphur springs nearby. In 480 BCE there was a battle here, called the Battle of Thermopylae, between the Persians and Greeks.*

Let's pause there and give you time to draw the map of the battle in your inquiry books.

Students make a sketch of the map.

► Slide 16 — The pass

> *The battle was fought before a wall on a narrow pass between the cliffs and sea.*

Pause and give students time to look at the slide.

► Slide 17 — Xerxes

> *The Persian king named Xerxes had led an army toward the pass.*
>
> *The estimates of its size vary — ancient sources give numbers that are almost certainly inflated — but by any account the army was vast. So large that when it moved, it looked less like an army than a moving sea of spears.*

► Slide 18 — Xerxes with the poem

Read the poem aloud.

→ The complete text is provided in Appendix C1.

Distribute the poem sheets to students.

"Draw a line under anything that feels important to note. Things you think are significant and worth remembering."

Students read and annotate, then share ideas.

"What did you mark? What felt important? Have you got any questions?"

Take four or five responses. Do not evaluate or elaborate — receive each observation with a nod and move to the next. If a student identifies a striking image — "a dark and waiting cloud", "drank the rivers dry" — ask simply: "What does that image do? What does it

make you see?" Keep this brief. The poem's work is to make the army feel immense and unstoppable. That feeling is what the next phase needs.

The Phalanx

► Slide 19 — The phalanx

> *Holding the pass against this army was a force of Greek soldiers drawn from several city-states. At their core were three hundred Spartans, led by their king, Leonidas. With them were soldiers from Thespiae, Thebes, and other cities. Altogether, a few thousand men.*
>
> *The pass was chosen for exactly this reason — its narrowness. Cliffs on one side. The sea on the other. A strip of ground barely wide enough for a cart. In a space this narrow, the size of Xerxes' army became irrelevant. Only the front of his line could reach the Greek soldiers. And the front of his line was no wider than theirs.*
>
> *It is possible the young man in the cave was part of this battle. This is the world he lived in. This is what a soldier in his world was trained for, and feared, and may have faced.*

Facing the Enemy

TWILIGHT VOICE

I wonder what it must have been like to have stood in that line, looking along the coast, seeing the massed ranks of the enemy draw closer.

FACILITATOR VOICE

Stand and find your place. Shoulder to shoulder, shield locked against shield.

Students come to the front and create two or three lines. The teacher walks along the line, looking them in the eye.

TWILIGHT VOICE

Stand firm, do not quail. This is our only hope, our only advantage — we stand together or we die together. Whatever comes, whatever the enemy throws at us, we will not yield, we will not break. We will stand and we will be remembered for all history.

The teacher moves to one side. Then begins the narration, stopping at various points for students to enact:

NARRATOR VOICE

Behind the ancient stone wall, the Greeks stood in suffocating silence. For two days they had waited, watching the massed ranks of their enemy gathering along the shore. They had chosen this point — between the cliffs and the sea — as a chokepoint, a bottleneck, to squeeze their enemy, turn their numbers against them — to turn their great advantage into a fatal cage.

Suddenly, the Persian storm broke. The sky disappeared beneath a vast cloud of arrows. The defenders crouched and lifted their shields.

[Students crouch and raise their arms above their heads, shields up.]

They felt the thud of a thousand arrows splintering against bronze. Some arrows crept through. Most did not.

Eventually the barrage ended. The Greeks stood firm — unyielding.

For a moment there was silence, then a roar that came from the far end of the pass. Ten thousand infantry charged the bottleneck.

Leonidas shouted above the din: Hold! Hold! — use your spears — wait until they are on you.

[Students stand and bring their arms forward, shield protecting them, spears out, weight forward on their feet.]

> *The Persian infantry fell upon them like a wave crashing on a sea wall. But however hard they fought, the Greeks fought harder, their long spears bristling forward to impale the rushing soldiers. The enemy's short daggers and brittle wicker shields were useless against the interlocking metal barrier, turning the pass into a slaughterhouse.*
>
> *As the soldiers tired, Leonidas rotated the line — fresh soldiers forward, exhausted ones back. However many men Xerxes threw against them, the shield wall held. And as the sun fell below the line of the sea, the line stood unbroken, although all around them the ground was covered with the enemy's dead.*

The teacher allows the narration to settle. Students are still standing.

TWILIGHT VOICE

Hold this moment, remember how it feels. This is not victory, it is a respite. They will come again tomorrow, but tonight we live.

First-Person Writing

FACILITATOR VOICE

Relax for a moment. Replay the battle in your head. See the enemy coming down the pass, the storm of arrows covering the sky, the thud as they bounce off your metal shields, and then the roar of the infantry as they attack, smashing against the wall of our defences. Keep those sounds and images in your head as you head back to your desks and write your account. Keep it in the first person.

Students write. The teacher circulates, reading over shoulders, offering prompts quietly to individuals. Reminding them of the six dimensions of dramatic imagination — sound and silence, movement and stillness, darkness and light:

Darkness and light — the sunlight catching on the helmets of the massed ranks of the enemy. The darkness at the bottom of the wall, piled high with the bodies of the slain.

Sound and silence — the roar of the infantry as they charge our defences. And the silence as their attack ends, held like a deep breath.

Movement and stillness — the flight of the arrow, darkening the sky like a cloud, slow at first and then sudden and brutal, crashing against our shield roof. We crouch, still and firm, bowed but unbroken.

After a while, invite the students to bring their books and stand at the front, back in their lines.

> "Choose one sentence from what you have written. Just one that feels true. Hold it in your mind."

Ask those who are willing to read out a sentence. The teacher moves among the students. As they pass each student, that student may choose to read their sentence aloud or stay silent. Both are equally valid. Receive each contribution without comment or evaluation — a nod, a moment of quiet, nothing more. If a sentence is particularly resonant, repeat it once, softly, before moving on.

Closing

TWILIGHT VOICE

> *We have merely bruised the foot of the great giant and he will come again in the morning. But once again we will stand firm, we have suffered but we are unbroken. Our shields and our spears are like the scales and teeth of a dragon, they are impenetrable and deadly.*
>
> *Sleep well tonight, tomorrow we fight again.*
>
> Finish.

Teacher Notes

The poem annotation: The instruction is deliberately minimal — draw a line under anything that feels important, one or two things at most. Students who try to annotate everything will produce nothing useful. The instinctive mark made quickly is more valuable here than a careful analysis. The brief discussion that follows is about what the poem does rather than what it means — what it makes you see, what it makes you feel about the scale of what is coming.

EPISODE 4

Betrayal

The betrayal, the last night, and the question of what the dead are owed.

DURATION

One session (approximately 60–75 minutes)

CURRICULUM FOCUS

History: betrayal at Thermopylae; Leonidas's decision; Greek religion and belief; individual experience and historical commemoration. English — Writing: first-person writing moving from physical to interior; designing a memorial inscription under formal constraints. English — Reading: Simonides epitaph as primary source. Art and Design: designing a memorial figure. Oracy: evaluating a character's account; justifying design decisions.

KEY RESOURCES FOR THIS EPISODE

Slides 19–26 · Inquiry books · The soldiers' objects from home (Slide 23 for reference) · Paper for memorial inscriptions

NARRATIVE FUNCTION

Episode 3 put students in the battle. This episode puts them in the shoes of the soldiers on their night when the decision was already made, when there was nothing left to do except wait for morning and think about what they were carrying. The betrayal sequence arrives first because students need to understand how the encirclement happened before the weight of the night can land properly. The memorial work at the close brings the team frame back — quietly, without forcing it — and ends the episode with the question the exhibition will eventually have to answer: what do we owe the people whose names were never recorded?

BEFORE YOU BEGIN — PREPARATION NOTES

- Prepare Slides 19–26 before the session.

- The Ephialtes character (TIR) shifts the register abruptly. Prepare the physical transition: slightly hunched, careful, watchful. No announcement.
- The inscription task works best with paper separate from the inquiry book — so it can be held alongside the memorial figure.
- Note the pronunciation of Ephialtes: ef-ee-AL-teez.

Curriculum Connections

History: The betrayal at Thermopylae and its strategic consequences; Leonidas's decision and what it reflects about Spartan civic values; the organisation of Greek religion and belief; the relationship between individual experience and historical commemoration; understanding that most people who lived through historical events left no record.

English — Writing: First-person writing moving from the physical to the interior; the sketch and written annotation as a form of thinking; writing an inscription under formal constraints; understanding that brevity and precision are demands, not limitations.

English — Reading: The Simonides epitaph as a primary source; reading a text of extreme economy and considering what it does and does not say.

Art and Design: Designing a memorial figure; making deliberate decisions about posture, material, placement, and inscription; understanding that no element of a designed object is there by accident.

Oracy: Students evaluate a character's account, justify memorial-design decisions and refine concise language for an inscription. See Appendix H4 for the full oracy objectives.

EPISODE 4: BETRAYAL - FULL LESSON PLAN

Opening — The Second Day and the Betrayal

► Slide 19 — The phalanx

Students come in and sit on the carpet.

FACILITATOR VOICE

The Greek force held the pass for two days. The Persians attacked again and again, but they could not break through. Xerxes had thrown his best soldiers against the phalanx and was growing desperate. Without a breakthrough, his invasion would fail.

► Slide 20 — Xerxes and the farmer

TWILIGHT VOICE

As the sun fell on the second evening, a man came to the Persian camp and asked to speak to the king.

Xerxes was sitting in his tent. He had spent two days watching his best soldiers break against a wall of shields held by a few thousand men. He is not a patient king. He is not a forgiving one. And now a stranger has come to his camp asking for an audience.

FACILITATOR VOICE

Let's see how Xerxes sat that day in his tent. Sit as Xerxes sits. A king who has crossed seas and chained rivers and brought the largest army the world has seen to this narrow strip of coast — and has not yet broken through.

Students straighten. Heads up. The posture does the work.

Then, without announcement, the teacher stands and shifts register entirely — slightly hunched, careful, watchful.

TIR — EPHIALTES

My name is Ephialtes. I am a farmer. A Greek. A poor man. I come to you because I believe I can help you — and because the proud kings of my country have never once been interested in my difficulties. They take, but they never give.

I know these mountains. I have walked them since I was a boy. There is a path — narrow, through the forests above the cliffs. It winds up through the rocks and comes down the other side. It comes down behind them.

If you give me gold, I will lead your soldiers along it tonight. By dawn, you will be standing behind the Spartan shield wall. Their bottleneck will become their grave.

The teacher steps back slightly — coming out of role.

FACILITATOR VOICE

If you were Xerxes — what would you ask this man? Would you trust him?

Take three or four responses, without evaluation. Then:

Let's put some of those questions to him.

The teacher returns to the role of Ephialtes. Students put their questions. The teacher answers in role:

On why he is doing this:

> *The kings of Greece have always looked past men like me. They take our produce for their wars and give us nothing back.*

On whether the path is passable:

> *It is narrow. Your soldiers will have to go in single file through the forest. But it opens out above the valley. Twenty thousand men could move along it in the dark.*

On whether he can be trusted:

> *I have nothing left to lose by telling the truth. And everything to gain.*

On the gold:

> *Give me enough so I can begin again. Somewhere else. Far away from here.*

After some exchanges, the teacher comes out of role and sits with the students.

TWILIGHT VOICE

Should we trust him?

Discussion. Take it where students take it, but do not resolve it. Then, in narrator voice:

NARRATOR VOICE

> *Xerxes listened. He asked his own questions. And then he made his decision.*
>
> *He sent his best soldiers — the Immortals — along the path in the night. Twenty thousand of them, guided by Ephialtes through the dark.*

► Slide 21 — The Anopaea path

Use the map to show the students the path taken by Xerxes' soldiers.

> *The Greeks had posted soldiers to guard that path. When they heard the Immortals coming through the trees, they had time only to send a runner back to Leonidas before*

they retreated to higher ground. There was nothing else they could do. They were outnumbered ten to one.

In the darkness the Immortals poured down from the valley behind the Greek lines — the trap was sprung. The Greeks were completely surrounded, caught in a deadly vice with the Persian forces amassing both at the front and at the rear.

Realising his position was thoroughly compromised, Leonidas moved his remaining forces to the Hillock of Kolonos to prepare for a last stand.

There, amidst the rising dust, he called his commanders together.

Teacher in role as Leonidas looking at the seated students:

They are here and when the sun rises they will attack. We will do our duty, we will fight to the last, but tonight is our final night on this earth. Prepare yourselves.

The Night Before the Last Stand

A pause. Let it hold.

Teacher comes out of role.

► Slide 22 — Night before the last day

FACILITATOR VOICE

It is the night before the last stand. The soldiers rest before the attack begins. The pass is quiet. The enemy surrounds them. They are sitting with their thoughts.

Students sit — not in lines, simply distributed across the space. The teacher sits with them rather than standing at the front.

NARRATOR VOICE

It is cooler at night. The air comes from the sea. Think of home. Think of your families — if they could see you, they would be proud. You have fought bravely and have not dishonoured your ancestors. You have carved your names into eternity and shall be remembered for all time. Tomorrow we will dine among the heroes and we will hold our heads high.

TWILIGHT VOICE

Many of you will be thinking of the city you came from, far to the south. The people you left there.

You will be thinking about the battle over the past two days. What it meant for the line to hold. To stand together and to fight, to give the cities time to prepare. It has not been in vain.

Think now about those people and the last time you saw them. Think of something you have brought with you, something you carried from home. Something you hold now. A token, a present, a lucky charm. It might be in your pocket or around your neck or your wrist.

Head back to your tables and make a sketch in your inquiry book of what that might be. Something you think about in these last hours before the sun rises.

► Slide 23 — Objects from home

Students draw. The teacher circulates in twilight voice:

Take a look at the board, it will give you ideas about what a soldier at that time might have carried with them.

► Slide 24 — Objects and words

As students start to complete their drawings:

"Once you have finished, write beside your object why it is precious to you, who gave it to you, why they gave it to you, what words they spoke."

Students write while the teacher walks around supporting them.

Once finished, gather them back on the carpet.

► Slide 25 — Night before the last day

The teacher sits with the students, head bowed, moving as if holding something precious, thinking of home.

TWILIGHT VOICE

The stars are clear tonight. I wonder if they are looking up as we are? It won't be long before the sun rises. Are your swords sharp? Whatever happens tomorrow, keep close together — the Gods are looking down on us.

Allow the silence to hold.

Remembrance

► **Slide 26 — The Leonidas monument**

NARRATOR VOICE

As the sun rose the Persian forces came from both sides. The soldiers who had remained held their position until the end. But the end came, eventually, as they knew it would.

But they gave the Greek cities to the south time. They used it.

King Xerxes marched south, but the Greeks were prepared. They abandoned Athens and defeated his navy, cutting off his vital maritime supply lines. Within a year, Xerxes' invasion was over. He retreated back to Persia and never returned to Greece. He died 15 years later, assassinated by his own bodyguard in a brutal palace coup.

Later, at Thermopylae, a stone was placed. The inscription on it was composed by a poet named Simonides. It read:

Go, tell the Spartans, stranger passing by, that here, obedient to their words, we lie.

No one recorded the names of the ordinary soldiers who died there. No one recorded their thoughts, their hopes, their wishes. Their names disappeared with them into the sand.

What is left is the stone, the words. And what we imagine.

TWILIGHT VOICE

This statue - on the slide - is Leonardis. I wonder what a statue for those others would look like — for those whose names are not remembered.

Let's stand and find some space. You might want to work in groups.

Could you discuss what a memorial would look like for those whose names were never recorded — for those who held the line at Thermopylae but were not a king and were not a general and left nothing behind except the stories of their bravery.

The memorial could be made of any material — stone, bronze, wood, whatever seems right. It could show one figure or several. It could be standing or seated, alone or with others.

Discuss in your groups and then choose one idea and work out how to show it.

Give groups three or four minutes. Circulate in twilight voice:

Think about what you want someone to think about when they stand in front of it — what it is trying to say.

Where is the weight in the figure? Is it forward, ready? Braced for attack?

Is this a monument to courage? To loss? To fortitude?

FACILITATOR VOICE

I am going to count down slowly. When I reach one, those of you who are going to represent the figure — or figures — in the memorial, hold the position. Just for a moment. Three. Two. One.

Groups hold. The teacher moves slowly around the room, looking at each group, speaking in narrator voice:

> *It was decided that those who had fought bravely at Thermopylae deserved a memorial — a statue to tell their story, their bravery, and their sacrifice. A statue that captured a moment of their humanity, ensuring they would be remembered, honoured, and discussed for all time.*

Then: "Relax. Join me back at the front."

The Inscription

TWILIGHT VOICE

Every memorial needs words. Sometimes they are carved into the base. Sometimes they are part of the figure itself — words held in a hand, or cut into a shield, or written into the stone at the foot of the figure. Sometimes they appear on a wall behind it.

The Simonides epitaph is fifteen words. Fifteen words for three hundred men and however many others whose names were not recorded. Fifteen words that have lasted two and a half thousand years.

We need to write the words that go with our memorial. Not an explanation. Not a label. Words that do what the Simonides inscription does — that speak directly to the person standing in front of the stone.

FACILITATOR VOICE

Write the inscription for your memorial. Think about: who is speaking — is it the figure, or is it the stone, or is it the people who placed it? Who are the words addressed to — a stranger passing by, a future soldier, a member of their family? And what is the one thing the inscription needs to say? See if you can say it in fifteen words, like the one written by Simonides.

Give groups time to draft. Circulate in twilight voice:

The Simonides inscription speaks directly to the stranger — it says "go, tell." Who does your inscription speak to?

What is the one thing you most want someone to know, standing in front of this stone? Say that. Just that.

Sharing the Memorials

FACILITATOR VOICE

Half the groups — let's see your memorial again. The other half — we have come to look at the statues.

Each group reads their inscription aloud then takes up their positions. The teacher asks viewing students in twilight voice:

What do you see? What do you think it means? What do you make of the inscription?

Take two or three observations. Then the halves switch.

Closing

TWILIGHT VOICE

I wonder if these statues belong in the exhibition. They could be displayed inside the building or perhaps outside as people come in. What do you think?

Discussion. Then, to close:

> "One other thought — why do you think the young man in the cave didn't die with the other soldiers on the hill? Why is he alone in the cave, when all the others were fighting by the shore?"

Students might have ideas. Discuss them, but do not come to a resolution. The session ends. The accounts and inscriptions are placed in the evidence files.

Teacher Notes

The Ephialtes TIR: The shift from the Xerxes posture into the Ephialtes character should be physically clear — the teacher stands, shifts their weight, changes their bearing — but should not be announced. Students are already sitting as Xerxes. The character simply appears before them. The exit from role is equally clean — the teacher sits with the students rather than returning to any particular position.

The closing twilight voice passage — "The stars are clear tonight": This passage sits closer to TIR than twilight voice, since it speaks from inside the soldiers' position rather than alongside the team. Handle it as a brief, unannounced TIR moment. Do not name it. Do not signal it. Let it arrive and let it pass.

The object from home: The sketch does not need to be detailed or finished. The writing beside it is what matters. The question "what words did they speak?" is the most important prompt — it moves students from the object itself to the relationship the object represents, which is where the emotional weight of the night sequence lives.

The memorial work: The enactive holding of the memorial figure should feel deliberate rather than playful. The countdown gives groups a formal moment to commit to the position, and the teacher's silence while moving among the held figures models the register the viewing half of the class should also hold. Do not ask groups to explain their memorial before the other half has looked at it. The work should speak for itself first.

The inscription task: Fifteen words is a useful constraint to share with students before they write — not as a rule, but as a reference point. The Simonides epitaph achieved what it achieved in fifteen words. Students do not have to match that, but knowing it is a useful calibration against the impulse to over-explain.

EPISODE 5

Stories the Objects Carry

The evidential and the imagined — kept clearly separate.

DURATION	CURRICULUM FOCUS
One to two sessions (approximately 60–90 minutes)	History: objects carry historical, cultural, and personal meaning simultaneously; distinguishing what evidence can and cannot support. English — Writing: writing in two clearly distinguished registers within a single professional document; language of uncertainty. English — Reading: museum catalogue entries as a text type. Art and Design: the drawn object as a design document.

KEY RESOURCES FOR THIS EPISODE

Research cards (Appendix D1–D9) — printed on card · Cave inventory from Episode 1 · Cave reconstruction photographs · Topic books · Slides 27–36

NARRATIVE FUNCTION

The team returns to the team frame carrying the experiential knowledge of Episodes 3 and 4. The cave is built. The battle has been inhabited. The night has been sat through. The objects have been placed with care and the questions about what they mean have been accumulating since Episode 1. This episode is where the team does what exhibition designers actually do: they hold the historical evidence in one hand and the invented personal story in the other, and they keep the two clearly separate — not because imagination is wrong, but because the exhibition's credibility depends on visitors knowing which is which.

BEFORE YOU BEGIN — PREPARATION NOTES

- Print research cards (D1–D9) on card if possible — formatted as professional reference documents, not worksheets. See the *Ancient Greece, Young Soldier - Resources Pack pdf*
- Display cave reconstruction photographs on the working wall or available on a tablet for reference throughout.

Curriculum Connections

History: Understanding that objects from the ancient world carry historical, cultural, and personal meaning simultaneously; developing the ability to distinguish between what archaeological and historical evidence can support and what requires interpretation or imagination; building knowledge of ancient Greek material culture, religious practice, and civic life through close engagement with specific artefacts.

English — Writing: Writing in two clearly distinguished registers — the evidential and the imaginative — within a single professional document; developing precision in the language of uncertainty; understanding that the most honest writing about the past names what it does not know as clearly as what it does.

English — Reading: Reading archaeological and museum catalogue entries as a text type; attending to how professional descriptions handle uncertainty; comparing the language of evidence with the language of interpretation.

Art and Design: Developing the drawn object as a design document; understanding that the visual presentation of an artefact carries interpretive weight; beginning to think about how objects are presented to a public audience.

Oracy: Students reason about what objects can and cannot reveal, distinguish evidential from imaginative language and present their interpretations in a professional register. See Appendix H5 for the full Voice 21 objectives.

EPISODE 5: STORIES THE OBJECTS CARRY — FULL LESSON PLAN

Opening — Returning to the Evidence

► Slide 27 — The team's office

Students come in and gather on the carpet.

TWILIGHT VOICE

We have imagined what it might have been like to have been in the battle. To have sat through that last long night. To have stood in front of the monuments to the people who died there and to try and find the right words.

Now we are back in the room where the work began. Back in the offices of the exhibition team.

The Museum's Director has written to us. She needs something specific from us, and she needs it soon.

► Slide 28 — Commission update

→ Read the commission update on the slide (Appendix B.4)

Research Cards

► Slides 29–33 — Research Cards

TWILIGHT VOICE

Dr Voss has sent over a collection of research cards for all the objects found in the tomb.

FACILITATOR VOICE

Let's take a look at these and decide what to do next. You might want to make some notes in your inquiry book.

Assign objects to students or pairs. Students spread to tables. Research cards and reference images are on the tables. Topic books and cave reconstruction photographs are available.

The Research Phase

The teacher circulates, reading over shoulders, asking questions in twilight voice:

What does the research card say about where objects like this were usually found? Does that match where this one was?

The inventory says significant corrosion. What does that tell us about the conditions in the cave over two thousand years?

You are reading about the lekythos and burial ritual. What do you think is the difference between an object placed by the person themselves and an object placed by someone else? Does the evidence help us decide which this was?

The field director says we cannot confirm this at this stage. That seems important.

Once they have finished, bring the group back together.

Writing — Part One: What the Evidence Tells Us

TWILIGHT VOICE

The Museum needs us to begin writing the exhibition text. The words the visitors will actually read — standing in front of each object, trying to understand what they are looking at and why it matters.

For each object in the cave, we need to write a label. Not long — visitors do not stand and read long labels. But precise. Honest. The kind of writing that gives someone enough to understand the object without misleading them about what we actually know.

What we know about objects of this type, what the inventory tells us about where this one was found and in what condition, and — crucially — where our knowledge runs out. A visitor standing in front of that helmet deserves to know what we can say with confidence and what we cannot. If we are not sure, we say we are not sure. That honesty is not a weakness in the label. It is what makes the visitor trust everything else we have written.

Here is an example from something that was not in the cave.

► Slides 34 - Terracotta Oil Lamp (example)

Students write Part 1 — What the evidence tells us. The teacher circulates, reading over shoulders, offering prompts:

I keep coming back to where they found it — thirty centimetres from the skull, to the right. Not on his head. That detail is sitting in the inventory and I am not sure what to do with it yet.

The sword beneath the right hand. The field director has noted that specifically. I wonder why that placement felt worth flagging.

The field director uses the word speculative. They chose their words carefully.

The lekythos is intact. Ceramic breaks. Two thousand years in a sealed cave and it is intact. That feels significant but I cannot yet say why.

The sauroter is at the feet. The tip is parallel to the body. If you were placing those objects deliberately, would that be where you would put them?

Remind students to use the topic books and other sources. This is as much about research as it is about writing.

Writing — Part Two: A Possible Story

TWILIGHT VOICE

The next part of the job is to write a possible story. Not the true story — we cannot write that because we do not know it. But a story that could have been true. Something historically honest — nothing in it that could not have happened in ancient Greece — but imagined. Who might have given him this object. What it might have meant to carry it. What he might have thought about when he held it in the dark.

Here's an example for the oil lamp.

► Slide 35 — Possible story for the lamp

Read the story on the slide together and discuss.

As students write their own stories, the teacher circulates in twilight voice:

I wonder who else knew about that object. Whether anyone back home knew he had taken it with him.

The figurine is in fragments — fewer than half the pieces. I keep thinking about what happened to the rest of them. Whether that matters for the story.

For the unidentified object — we cannot say what it is. But someone put it on his chest. Or he put it there himself. Either way, it was the closest thing to his heart. I wonder what that means.

The wreath, if it is a wreath — someone chose those particular plants. That choice meant something. I wonder what.

Give students time to write both parts.

Enacting the Stories

When students have completed writing, bring the group back to the carpet.

TWILIGHT VOICE

Shall we have a look at some of these stories? Work together in groups — start by reading your stories to each other. Find the one that stays with you longest after you have heard it. Then find the moment that feels important. Not the whole story. Just one moment.

We'll have a look at those moments as if they are a short extract from a film. While at the same time hearing the story read by one of the group.

One of you reads the words. The others — represent the short film clip of that moment.

Give groups four or five minutes to read and choose. Move among them in twilight voice:

The fragment of figurine near the left hand. I wonder what that moment felt like — the last time it was whole.

That object on his chest. Someone's hands put it there. I wonder whose.

When groups are ready, in facilitator voice, quietly:

Find your space.

Groups settle. The teacher waits until the room is still.

"Let's see each clip, one at a time. Who wants to begin?"

Each group enacts their film clip while the reader reads the story. When the last reading ends, allow the silence to hold for a moment.

TWILIGHT VOICE

I wonder if there is a way for these films to be shown as part of the exhibition?

Discussion.

Closing

► Slide 36 — The Office Work Board

TWILIGHT VOICE

These go into the evidence file. They are not finished — nothing we have is finished yet. But they are the beginning of something the exhibition needs: a way of talking about these objects that is honest about what we know and honest about what we are imagining.

I keep thinking about the young soldier and all of these objects together — not individually, but as a set. The disc near the mouth. The figurine near the left hand. The object on the chest. The possible wreath near the head. Something connects them. Not sure yet what it is. But the exhibition is going to have to face that question, and at the moment we are not ready to answer it.

Teacher Notes

Assigning the objects: Create multiple copies of the cards so students can choose which to work from. It is not important if there are multiple versions of the same object.

The research cards: The cards are written to model the register students are being asked to produce. During the research phase, draw students' attention to specific phrases — the field director has noted, we cannot confirm, it is consistent with — and ask them to identify what work those phrases are doing. This is worth two minutes of explicit attention before writing begins.

The two-part structure: Some students will find Part Two easier than Part One, because invention feels more accessible than careful evidential writing. Watch for students who have written a rich Part Two and a thin Part One, and redirect: "Your possible story is strong. Now go back to Part One — what does the research card say that you have not yet included?" The evidential part is the harder and more important discipline.

The curatorial meeting register: The sharing phase works best if the teacher maintains the professional register throughout. This is not show-and-tell. It is a meeting. Sit rather than stand. Ask questions rather than offering praise. If a dossier conflates the evidential and the invented, name it gently: "I notice Part One says he loved the lekythos. Is that something the evidence supports, or does it belong in Part Two?"

The unidentified object: Resist any temptation to hint at what it might be. It is unidentified. The team does not know. The exhibition will have to acknowledge that honestly. If students press for an answer, the response in twilight voice is: "The field director doesn't know. We don't know. That is what makes it the most important object in the cave."

EPISODE 6

The Spartan

The shield in the second chamber changes everything.

DURATION

One session (approximately 60–75 minutes)

CURRICULUM FOCUS

History: organisation of Spartan society and civic values; the agoge; role of women in Sparta; individual identity and civic duty. English — Reading: close reading of a museum text; annotating for significance. English — Writing: rewriting a third-person text in the first person. Art and Design: drawing a significant moment. Oracy: revising a working hypothesis in response to new evidence.

KEY RESOURCES FOR THIS EPISODE

Sparta museum text — printed one per student · Slides 38–46

NARRATIVE FUNCTION

The discovery of the Spartan shield changes everything the team thought they knew — or rather, it changes how confidently they can say it. The soldier in the cave now has a probable identity, and that identity carries enormous weight. If he was Spartan, then everything the team has built — the cave, the objects, the written accounts, the object dossiers — now sits inside a specific and demanding civic world. This episode builds that world from the inside, through the text and through enactment, so that by the time students rewrite the museum text in the first person they are not imagining a generic ancient Greek childhood. They are imagining his.

BEFORE YOU BEGIN — PREPARATION NOTES

- Print the Sparta text (C2) one copy per student. See Ancient Greece, Young Soldier - Resources Pack Pdf
- Note: the five sections of the museum text are not marked. Students find them through close reading. Do not mark them in advance.

Curriculum Connections

History: The organisation of Spartan society and its distinctive civic values; the agoge as a system of education and military training; the role of women in Sparta; the relationship between individual identity and civic duty in the ancient world; understanding how a society's values shape the lives of the people born into it; reading a historical text critically and considering how it constructs its account.

English — Reading: Close reading of a museum information text; identifying how a text is structured and how its sections relate to each other; annotating for significance; comparing two versions of the same material written in different registers and for different purposes.

English — Writing: Rewriting a third-person informational text in the first person; understanding how register, voice, and perspective change what a text does and what it asks of its reader; writing that moves between memory, feeling, and reflection.

Art and Design: Drawing a significant moment; making deliberate decisions about what a drawing needs to show.

Oracy: Students revise a working hypothesis in response to new evidence, compare third- and first-person registers and negotiate a shared enactment. See Appendix H6 for the full Voice 21 objectives.

EPISODE 6: THE SPARTAN — FULL LESSON PLAN

Opening — Inside the Fiction

Students come in and sit at their desks. Inquiry books open.

TWILIGHT VOICE

Before we start our work today there has been a message from Dr Voss. I'll read to you.

From: c.voss@themuseum.org

To: Exhibition Design Team

Subject: Urgent update from site — new discovery

I wanted to reach you before the formal report arrives.

The archaeological team working at site CG-24/7 has been exploring a previously undocumented passage deeper into the cave system, beyond the first chamber. They entered it for the first time yesterday.

In a second, smaller chamber at the end of that passage, they have found a shield.

I will send you the full details as soon as I have them. In the meantime — I think you will understand why I felt this could not wait.

Dr C. Voss

A pause. Then, in twilight voice:

A shield. In a second chamber. She's sent a photograph.

► Slide 38 — The battered shield

Do not say anything immediately. Let students look.

Stepping Outside the Fiction

FACILITATOR VOICE

What do you see?

Take observations. Hold them at the level of noticing — what is actually visible in the image. When students begin to move toward interpretation, ask simply: "What in the image makes you say that?" When the noticing has run its course:

"What might this mean — for the young man in the cave, for the exhibition, for what we thought we knew?"

Let the discussion run. Do not confirm or deny.

When the discussion has settled:

"A second message has just arrived."

The Second Email

► Slide 39 — Email and Images

→ Read Dr Voss's full shield description from Appendix B3.

Read the email and look at the images on the slide together and discuss.

Reading and Annotating the Museum Text

Hand out the Sparta text. Read it together, looking through the slides.

► Slides 40–45 — Illustrations for the Sparta text

Once finished, discuss the text and the images. Then, in twilight voice:

> *Head back to your desks and read it again, underline any details that feel most significant — the things you think a visitor standing in front of the exhibition most needs to understand. And as you read, see if you can find where the text divides. It tells several different stories within the one text.*

Students read and annotate in silence. The teacher circulates in twilight voice:

> *The elders examining the child at birth. How could they know who was going to be strong and who was going to be weak?*
>
> *Seven years old. Taken from his family at seven. I wonder what he remembered of that.*
>
> *The krypteia — sent out alone with nothing. Must have scary.*
>
> *'Come back with it, or on it.' I wonder if his mother said those words to him.*

After students have read and annotated, bring the group together.

> "Where do you think the text divides? What are the sections you can see in it?"

Take suggestions. Students might identify sections at slightly different points.

Enactment — Five Moments

TWILIGHT VOICE

> *I wonder what these might look like in the exhibition.*
>
> *In a moment I'm going to ask you to organise yourselves into groups. Once you do, select one section of the text. Find the moment inside it that you keep returning to. One of the group will read the words while others enact that moment, holding it as if it is an illustration for the text.*

Give groups time to organise and start working together. The teacher moves among the groups in twilight voice:

> *Which moment have you chosen to represent?*
>
> *How will that moment look? Where will the people's attention be?*

When groups are ready, in facilitator voice:

> *Find your space.*

The teacher waits until the room is still.

Readers — when you are ready.

Each group's reader reads their section aloud while the others hold the moment. Discuss the moment together after each group. What does this tell us about these people and their values?

TWILIGHT VOICE

I wonder what he made of that world, looking back on it from the cave, when he was all alone?

Discussion.

Drawing the Moment

FACILITATOR VOICE

In your inquiry books — create a drawing of the moment your group held. Not finished. A working sketch. The image that stays with you. It might just be an object or a location.

Students draw. The teacher circulates in twilight voice:

What is the detail in that drawing that carries the most weight?

Rewriting in the First Person

TWILIGHT VOICE

The museum text keeps its distance. It says a Spartan child, Spartan boys, a young man. It describes the world from the outside.

We are not designing an exhibition about Spartans in general.

► Slide 46 — Two kinds of text

Show the comparison:

> Look at these two examples:
>
> **Museum text:** "When a Spartan child was born, it was examined by the city's elders."
>
> **First person:** *"I do not remember being examined. I only know that I was found acceptable — that someone looked at me and decided I was strong enough to be kept. My mother never spoke of it."*
>
> What do you make of the difference?

FACILITATOR VOICE

Take your group's section. Rewrite it in the first person — as if it is the young soldier remembering his own upbringing. Keep the historical detail. Change the voice.

Students write. The teacher circulates in twilight voice:

What does he remember most clearly?

I wonder if his understanding of it changed — between then and the cave.

The text says the agoge was designed to make boys hard. I wonder what he thinks it made him.

Re-enactment — The First Person

When students have completed their rewrites:

TWILIGHT VOICE

Same groups, same moment. But this time the reader reads the young soldier's words — his memory.

Groups return to their positions. The teacher waits until the room is still.

Readers — when you are ready.

The second reading happens.

When all readings are complete, allow the silence to hold longer than the first time.

Reflection and Discussion

Bring students back to the carpet.

FACILITATOR VOICE

Two versions of the same world. Which one do you think should go in the exhibition?

Take the discussion where the students take it. Do not resolve it. When the discussion settles:

TWILIGHT VOICE

Seven years old when they took him from his family. Sixteen or seventeen when he died above the pass.

I keep wondering what he thought about what they made him.

Closing

TWILIGHT VOICE

The first-person rewrites go into the evidence file. Alongside the written accounts, alongside the object dossiers. All of it about the same person.

There is something I cannot get past. A Spartan soldier, alone in a cave above the battlefield.

I wonder what his city would have made of that.

Teacher Notes

The five sections of the museum text: The text is written with five natural divisions — the examination at birth; the agoge and its demands; the krypteia; the role of Spartan women; the relationship between death, memory, and civic identity. Students may find these divisions in slightly different places, and that variation is worth noting — it reveals what each student understands to be the significant transitions. Do not correct students who divide the text differently. Discuss why different readers find different divisions.

The enactment: As in Episode 5, the instruction is to inhabit rather than perform. The teacher's silence during the readings is itself a form of twilight voice. Move among the groups as a colleague witnessing the work, not as a teacher monitoring an exercise.

The first-person rewrite: Some students will find this straightforward. Others will struggle with the shift from third to first person — they will keep slipping back into the museum text's register. The prompt that tends to unlock the task is: "What does he notice? Not what the museum text says happened — what does he notice, from inside it?" That question moves students from reporting to inhabiting.

The closing question: "He did not die with the others. He was in the cave. Alone. A Spartan soldier, in a cave, above the battle. What does that mean?" This is the question that has been building since Episode 3. It now has a specific civic and cultural weight it did not have before. A Spartan soldier who did not die with his unit is not just historically puzzling — he is, by Spartan values, a figure whose situation demands explanation. That weight should be in the room when the episode ends. Do not resolve it.

EPISODE 7

Two Cities

Athens, Sparta, and the question the exhibition cannot avoid.

DURATION

One to two sessions (approximately 60–90 minutes)

CURRICULUM FOCUS

History: Athenian society and civic values; Athenian democracy; comparing Athens and Sparta. English — Writing: third-person exhibition text; possible stories framed honestly. English — Reading: close reading and comparison of two museum texts. Art and Design: composing a visual moment for a short film clip. Oracy: formulating precise questions; testing possible stories against evidence.

KEY RESOURCES FOR THIS EPISODE

Athens museum text (Appendix C3). See *Ancient Greece, Young Soldier - Resources Pack pdf* — printed one per student · Slides 48–55

NARRATIVE FUNCTION

The team has been living with a question since Episode 3: why was the soldier in the cave? Episode 6 gave that question a Spartan dimension without answering it. This episode gives the team the tools to begin imagining answers — not as historical facts, but as honest possibilities grounded in everything they now know. The comparison between Athens and Sparta is not comparative history for its own sake. It is the team trying to understand what different civic worlds would have made of this young man's situation. The possible stories the team produces are the first pieces of finished exhibition text in the arc — the first things genuinely ready to go on a wall.

BEFORE YOU BEGIN — PREPARATION NOTES

- Print the Athens text one per student.
- Dr Papadimitriou pronunciation: pa-pa-dee-mee-TREE-oo.
- Students should have the Sparta text from Episode 6 available to place beside the Athens text.

- Prepare the question display for the opening: "A Spartan soldier, alone in a cave above the battlefield. What would his city have made of that?"

Curriculum Connections

History: The organisation of Athenian society and its civic values; Athenian democracy and the role of the citizen; education in Athens; comparing Athens and Sparta as two different answers to the question of what a society owes its people and what people owe their society; understanding that historical uncertainty is not a failure of evidence but an honest description of what evidence can and cannot tell us.

English — Writing: Third-person exhibition text written with clear awareness of purpose and audience; framing imaginative writing honestly within an evidential context; understanding that brevity and precision are professional demands; distinguishing between what is stated as possible and what is stated as fact.

English — Reading: Close reading and comparison of two museum information texts; identifying how two texts covering related material construct different accounts; annotating for significance and for the questions a text raises but does not answer.

Art and Design: Composing a visual moment for a short film clip; making deliberate decisions about stillness, position, and what a viewer would see; understanding that visual communication requires selection and restraint.

Oracy: Students formulate precise questions, compare civic systems, test possible stories against evidence and reach shared decisions while preserving uncertainty. See Appendix H7 for the full oracy objectives.

EPISODE 7: TWO CITIES — FULL LESSON PLAN

Opening — Returning to the Question

Students come in and sit at their desks. Inquiry books open. The question is displayed:

A Spartan soldier, alone in a cave above the battlefield. What would his city have made of that?

TWILIGHT VOICE

Where has the evidence taken us? The shield is a mystery: if it does suggest the young soldier was a Spartan, why is it in a different part of the cave? What about the shield boss found near his body? Sparta was not the only city state in Greece. There were others, the most famous was Athens.

The Athens Text

► Slide 48 — Images of Athenian civic life

Discuss the slide.

TWILIGHT VOICE

Take a look at these images. Athens had quite a different view of life and what it demanded from its people.

Show the slides as you read the Athens museum text.

► Slides 49–52 — Images of Athenian life

Discuss the images and the text. Draw attention to the way the images seem to create a rather idyllic view of life in Athens.

I don't know about the rest of you, but there is something too "nice" about these images, do you know what I mean? Too perfect. Everyone is beautiful, everything is so… clean. I can't imagine life was really like that in Athens. Where are all the slaves? Is that a slave pouring water? And what about the women? There's this one looking out of the window. Do you suppose they were happy with the way things were organised?

Discussion.

Reading and Annotating the Athens Text

Distribute the Athens text.

FACILITATOR VOICE

Have a read through. You might want to underline anything that feels significant, or put a question mark beside anything that surprises you. When you have finished, put it beside the Sparta text.

Students read and annotate in silence. The teacher circulates in twilight voice:

The agora. A place where citizens gathered to talk. I keep thinking about what that would have felt like — that the city needed you to speak, not just to fight.

The city asked for their courage. It did not ask for everything. I wonder what the difference between those two things felt like, if you were a soldier.

I keep coming back to the last paragraph. I wonder how the exhibition handles that.

After students have annotated, bring the group together briefly.

How much of this do you think belongs in the exhibition?

Take four or five responses. Do not resolve. Leave the question open.

TIR — Dr Alexios Papadimitriou

TWILIGHT VOICE

Let's move on to the next bit of the story.

The field archaeologist, Dr Papadimitriou (pa-pa-dee-mee-TREE-oo) has asked to see us. I wonder if he will be able to answer some of our questions.

"Before we meet him, what questions would you like to ask?"

Give students five minutes to make a note of the meeting in their inquiry books and write down any questions they might have.

The teacher pulls up a chair and shifts register — direct, careful, the manner of someone who has thought hard about what they are willing to say.

TIR — DR PAPADIMITRIOU

Thank you for seeing me. I know you are very busy, we're all excited to see what you are working on. If you have any questions, I will do my best to answer them.

The young man in the first chamber — the equipment is consistent with a hoplite soldier of the classical period. The helmet, the spear, the sword. Nothing there that narrows the origin significantly. Hoplite equipment was broadly similar across the city-states.

> *The personal objects are more interesting. The disc near the mouth. The figurine. The object on the chest we still cannot identify. Those tell us something about the person. We are not yet sure what.*
>
> *The location — above Thermopylae, in a sealed cave — is significant. We know who fought at Thermopylae. We know which cities sent soldiers. The presence of a Spartan shield in the second chamber is a detail we cannot ignore. But I want to be careful. A shield in a connected chamber does not tell us whose shield it was, or how it came to be there. We are working on that.*
>
> *What I can say with confidence is this: the young man in the first chamber was a soldier, probably between eighteen and twenty years old, a bit older than we originally thought, who died in a sealed cave above the site of one of the most significant battles in the ancient world. How he came to be there — that is the question I cannot answer. The evidence does not tell us. And I have learned, in this work, to be honest about what the evidence does not tell us.*

The teacher stands up, coming out of role.

FACILITATOR VOICE

What questions would you like to ask Dr Papadimitriou?

After discussing the students' questions the teacher goes back in role to answer them:

On whether the soldier was Spartan or Athenian:

> *The equipment does not confirm that. The shield in the second chamber is suggestive. But suggestive is not the same as confirmed. The exhibition will need to reflect that distinction.*

On the object on the chest:

> *We still do not know what it is. We may never know. That is an honest answer.*

On why he was alone in the cave:

> *That is the question I find myself returning to. I do not have an answer. I have possibilities. But possibilities are not evidence.*

On what the team should do with the uncertainty:

> *Present it honestly. Tell the visitor what you know, what you think is likely, and what you cannot say. Trust them with the difficulty.*

After doing his best to answer the team's questions, the teacher comes out of role and sits with the students.

TWILIGHT VOICE

What do you make of that?

Discussion.

What Might Have Happened? — Group Discussion

► Slide 54 — Young Soldier

TWILIGHT VOICE

Let's return to this question about what happened to the young soldier — which city he came from, how he ended up in the cave. We're going to need to think about how we're going to tell this story in the exhibition.

Let's get into groups. What might have happened to him — between the battle and the cave? Talk through the possibilities. Test them against the evidence.

Give groups five minutes to discuss. Circulate in twilight voice:

What does the evidence rule out? That is sometimes the more useful question.

If he was Spartan — what does his city's values tell us about what his presence in that cave might mean?

If he was not Spartan — what changes? What becomes possible that wasn't possible before?

The objects near his hands. The object on his chest. Do those fit with any of the possibilities your group is considering?

After five minutes, take brief contributions from each group — not full stories, just the possibility each group is working with. Do not evaluate. Receive each one as a genuine proposal.

The Film Clip

TWILIGHT VOICE

I wonder if these could be included as short films displayed on a screen that show what might have happened — the story of the young soldier and the battle. It'll need some words, a

commentary, but we can work that out afterwards. Let's go back into groups and work out what the film would look like.

Give groups time to find and compose their moment. Circulate in twilight voice:

How can you tell this tale in a short film?

What stillness will there be in your version?

What would the visitor hear — if anything?

When groups are ready, in facilitator voice:

We are going to see each clip, one at a time. Let's gather on the carpet. Who would like to start?

Each group enacts their short film. After each clip, discuss it with the people who made the film and ask about their ideas.

"How could these be shown in the exhibition? Do they need a room of their own?"

Discussion.

Writing the Third-Person Text

TWILIGHT VOICE

Let's now consider the text. This is an example, but you'll want to write your own.

► Slide 55 — Example text

This text is one of several possible accounts. It is based on the historical evidence from the cave. It is not a statement of fact. It is an honest attempt to imagine what might have happened.

Read the text on the slide. Discussion.

TWILIGHT VOICE

Let's return to our desks. Have a go at writing the text that goes with your group's version of the story. Third person. Start with the framing sentence — 'What might have happened? A possible story' — so the visitor knows what they are reading. End where the evidence ends.

Students write individually. Circulate in twilight voice:

The framing sentence does important work. It is not an apology. It is the exhibition being honest.

What is the one detail from the evidence that your version of the story must include? Make sure it is there.

Where does the evidence end? That is where your text should end too.

Hearing the Stories

Bring students back to the carpet with their written texts.

FACILITATOR VOICE

We are going to hear some of these. Let's choose an image to go with it.

Take four or five volunteers - one at a time. Each reads their text. Then ask the others what image they think might go with it. Let the author choose the idea they like and the person who will enact it. They then read the text again beside the person enacting the image.

TWILIGHT VOICE

Visitors will stand in front of these texts and read several different possible stories about the same person. They will not know which one is true. Neither do we.

I keep thinking about whether that is enough — whether the exhibition can ask that of a visitor. Whether it is fair to leave them with the question rather than the answer.

What do you think?

Discussion. The session ends.

Teacher Notes

The Athens text and the comparison: The comparison between Athens and Sparta should not become a comprehensive survey. The team needs one specific insight from it: that different cities had different answers to the question of what a person owed their community, and that those different answers change what the soldier's situation in the cave might mean. Keep the discussion focused on that question.

Dr Papadimitriou TIR: The archaeologist's name is Greek and should be pronounced carefully — pa-pa-dee-mee-TREE-oo. The character is warm but precise — someone who has enormous respect for the evidence and genuine discomfort with claims that go beyond it. Do not play them as cold or dismissive. They care about getting this right. That is what makes the conversation productive.

The film clip: The instruction to describe the moment before holding it is important. The description — what a visitor would see on the screen — is itself a piece of exhibition writing. It requires students to think about the clip from the outside, as a visitor would experience it, before they inhabit it from the inside.

The third-person writing: The framing sentence is not optional. Every text must begin with it, or with a version of it.

EPISODE 8

What This World Gave Us

The legacy of ancient Greece — anchored always in the cave.

DURATION

One to two sessions (approximately 60–90 minutes)

CURRICULUM FOCUS

History: Greek life and achievements — democracy, philosophy, theatre, sport, religious practice, architectural and artistic legacy — and their enduring influence. RE / Philosophy and Ethics: religious beliefs and practices of ancient Greece; ethical responsibilities of representation. English — Writing: writing for a public audience; myth panel approximately 150 words. Oracy: deliberating over links between ancient and modern world; precise subject vocabulary.

KEY RESOURCES FOR THIS EPISODE

Dr Voss message (Appendix B5) · Six Museum research briefings (Appendix E1–E6) — printed (*See - Ancient Greece, Young Soldier - Resources Pack pdf*) · Slides 57–66

In addition there is a collection of Greek myths and stories in the Resources Pack you may choose to print out and share with the students.

NARRATIVE FUNCTION

The team has created something thoughtful and honest around the story of one young man. This episode now turns to the second half of the commission: looking beyond the soldier himself to the civilisation that shaped his life, and that still shapes our own.

It does not leave his story behind. Instead, it begins with what the team already knows — the objects found in the cave, the accounts they have written and the dossiers they have built — and uses these as the starting point for exploring the wider world he belonged to.

The key is that the wider learning always returns to the objects and to the soldier. That is what keeps the episode rooted in the inquiry, rather than becoming a general overview of Ancient Greece.

BEFORE YOU BEGIN — PREPARATION NOTES

- Lay out the briefing material cards (E1–E6) on students' desks before the session begins.
- Note: the myths task may need to be a separate session depending on pacing.

Curriculum Connections

History: Greek life and achievements — democracy, philosophy, theatre, competitive sport, religious practice, and architectural and artistic legacy — and their enduring influence on the western world. Students encounter each legacy area as material the team must evaluate and connect to the soldier's specific world, not as a general survey.

Religious Education / Philosophy and Ethics: Religious beliefs and practices of ancient Greece, addressed directly for the first time through the briefing material and through a structured return to the cave objects. Students consider what the objects the soldier carried may suggest about his beliefs and practices, working carefully in the language of tentative interpretation.

English — Writing: Writing for a public audience with clear awareness of purpose and audience. The opening panel draft — approximately 150 words — is the writing outcome of this episode.

Oracy: Students deliberate over links between ancient Greece and the present, use precise subject vocabulary, challenge claims and revise positions collaboratively. See Appendix H8 for the full Voice 21 objectives.

EPISODE 8: WHAT THIS WORLD GAVE US — PROJECT SUGGESTIONS

Opening

Briefing material cards are laid out on students' desks before the session begins. Gather them on the carpet.

TWILIGHT VOICE

This morning we've received further communication from Dr Voss.

► Slide 57 — Dr Voss's message

→ Read Dr Voss's message from Appendix B5.

Discuss. Then:

Let's take a look at the materials she has sent over.

► Slides 58–63 — Six briefing cards

Look through the slides together in a general way — headings but not in detail.

First Tables Task — The Briefing Materials

Students move to tables where cards (E1–E6) are waiting.

> "You'll find copies of the briefing materials on your desks. Have a read through — you might want to mark anything that strikes you, anything that connects to what we already know, anything we think must be in the exhibition."

Students read and annotate. As they do, circulate in twilight voice. After enough time for genuine engagement, bring the group back.

Back Together — Team Deliberation

Gather on the carpet. Everyone brings one finding — not a summary of their whole briefing, but one thing: a connection they think is honest, or a complication they think the exhibition needs to acknowledge.

Hold this as a team deliberation in twilight voice. The teacher is not managing a class discussion — they are working within it, as a colleague.

How much of this will we use in the final exhibition? What is the best way to present it?

Allow students to respond. Build on what they say. The deliberation should move toward a working sense of which connections the team feels they can make honestly, and which need to be held more carefully. This is not a vote or a list. It is a professional conversation that reaches a working position.

Return to the Cave Objects

► Slide 64 — Archaeological Field Record

TWILIGHT VOICE

> *We need to go back to these. The bronze disc near the mouth. The figurine — fewer than half the pieces present, deity unidentifiable. The possible wreath — the field director called it speculative. The lekythos, plain geometric pattern, no figure scene.*

Pause. Let students look.

> *The briefing says: a soldier going to war carried or wore objects connected to the gods. And it says something careful about the coin — that its presence doesn't confirm the ritual was performed by someone else. He may have placed it himself, in anticipation.*

A longer pause here. Let that land.

> *Does this change what we think we might be able to say about these objects?*

Discussion through the inductive sequence:

Noticing: What do we actually see in the inventory, now that we are looking again? What is physically there?

Patterns and relationships: What connects across these objects? Is there a pattern — something that keeps appearing when you look at them together?

Tentative interpretation: What might these objects suggest about what this young man believed, or what mattered to him, or what he was preparing for?

LANGUAGE THROUGH THIS DISCUSSION

The language throughout must stay open: "might", "perhaps", "one possibility", "the evidence could suggest", "we cannot be certain but". If students reach for certainty, bring them back gently: "Can we hold that as a possibility rather than a conclusion? What would the field director say if we put it that way in the exhibition?"

Task: students return to tables and make notes in their inquiry books, including a sketch or drawing. Make reference to any connections between the field record and the briefing materials.

Stories the Greeks Told

Note: This task may need to be a separate session, depending on pacing. You might choose to use the Greek Myths and Stories cards in the Resources pack to support this part of the episode.

TWILIGHT VOICE

One section of the exhibition is going to deal with the stories the Greeks created — the myths and epics that are still being told today. Lots of people know these stories and they might make the exhibition more accessible. Shall we have a go at creating some images that could be included on the walls, perhaps when people first walk in?

► Slide 65 — Odysseus and the Sirens

Discuss the suggestion and the image of Odysseus and the Sirens.

Let's organise into groups and choose a story — from the myths, from the epics, from anything in that tradition — find the moment that matters most, and make an image of it. The kind of image that could hang in the exhibition beside a panel explaining what the story is and why it has lasted.

Circulate in twilight voice:

Which moment? Not the whole story — the moment.

What is the story actually about, underneath the events? What is the image going to show?

The Greeks often put these stories on a pot that someone used every day. They thought it was worth looking at while you poured wine. What made it worth that?

When groups have their moment, bring the room to stillness.

TWILIGHT VOICE

We need to see these. Each group is going to hold their moment — the way the figures in the image hold theirs. Still, clear, readable from a distance. We are not performing the story. We are making the image the exhibition needs.

Each group takes a space in the room and holds their moment. Give them time to find it — to adjust, to make the image legible. The teacher moves between the groups:

I can see what this is. Can you make it slightly clearer — just the position of that arm.

What is she looking at? Because that changes the whole image.

This is the moment just before, or the moment itself?

When each group has their image, ask them to hold still and narrate:

There is part of the exhibition — a wall called 'Greek Myths and Legends', and on the wall are illustrations from the stories of ancient Greece — stories of heroes and monsters, of Gods and wars — stories that still resonate today, still fill the imaginations of millions of people.

Ask students to relax and come back to the carpet.

"Let's return to our Inquiry Books and write the text that goes with these pictures. Choose the story you'd like to write about, but it can't be too long — one hundred and fifty words at most — or it won't fit beside the picture."

► Slide 66 — Odysseus and the Sirens with story text

Students write exhibition panels — approximately 150 words for a public audience. Circulate.

A NOTE ON STORY CHOICE

Do not allocate stories to groups. Let each group choose. Stories that work well for this task include: Theseus and the Minotaur; Pandora's Box; King Midas and the Golden Touch; Perseus and Medusa; Icarus at the moment before the fall; Heracles and the Twelve Labours; Jason and the Golden Fleece. All of these carry a question the Greeks were asking that we are still asking.

Closing

TWILIGHT VOICE

In the next session, the exhibition will take its final shape. Every decision we make — about what to show, what to say, and what to leave open — will be a decision about what to include and what to tell visitors about.

Teacher Notes

The return to the cave objects: This is the most important moment in the episode and the one most likely to be rushed. Do not rush it. The team has held these objects since Episode 2. The briefing cards give them new tools. What matters is not that students arrive at a correct interpretation but that they apply the inductive sequence carefully — noticing first, then patterns, then tentative interpretation — and that the language stays open throughout.

The bronze disc specifically: The briefing material says something careful about the coin — it may have been placed by the soldier himself, in anticipation. This is a genuinely different reading from the one the team may have been carrying since Episode 1. Give it space. Do not explain it. Put it in front of the team and let them sit with what it means — not just evidentially, but in terms of what the exhibition can say about it.

EPISODE 9

The Exhibition

The team finishes what they started.

DURATION

Multiple sessions — the teacher and students decide together

CURRICULUM FOCUS

Art and Design: evaluating museum display; exhibition design. Design and Technology: design thinking for a real commission; evaluating against criteria. RE / Philosophy and Ethics: ethical responsibilities of representation. English — Writing: finalising professional texts for a real public audience. Oracy: evaluating public-facing texts; adjusting register for visitors.

KEY RESOURCES FOR THIS EPISODE

Four draft exhibition texts Slides 68–71 - these can be edited in response to the students' suggestions · All accumulated artefacts, accounts, dossiers, and photographs from Episodes 1–8

NARRATIVE FUNCTION

Everything the team has created across the eight episodes comes together here. The exhibition is not an ending added onto the story; it is the destination the commission has been leading towards from the beginning. This is the point where the team moves from researching and creating to presenting its work to others.

Not every question needs to be answered before the exhibition opens. Some parts of the soldier's story remain uncertain, and the unknown object may still resist a final explanation. The important thing is how the team chooses to present that uncertainty — through its statement of approach and its notes on the soldier and the object.

Being open about what is known, what is possible and what remains unresolved is not a weakness in the exhibition. It is one of the most thoughtful and professionally responsible decisions the team can make.

BEFORE YOU BEGIN — PREPARATION NOTES

- Read the full note to the teacher below before planning this episode. Episode 9 is deliberately different from Episodes 1–8.

Curriculum Connections

Art and Design: Students evaluate existing examples of museum display, considering how visual choices shape the visitor's experience. They develop and apply techniques for representing historical material through drawing, design, and layout. The exhibition design boards, the facsimile objects, the large-format mythic images, and the physical exhibition space itself are all art and design outcomes in the fullest sense.

Design and Technology: Students apply design thinking to a real commission, making decisions about how artefacts, text, and space work together to serve a specific audience. They evaluate their design proposals against criteria that balance historical accuracy, accessibility, and emotional impact — criteria the team has been developing since Episode 1.

Religious Education / Philosophy and Ethics: The ethical question — what the exhibition owes the soldier, the visitors, the Greek government, and the historical record — is addressed directly and practically through the team's design decisions and through the statement of approach.

English — Writing: The four draft texts — revised and finalised by the team — represent the most demanding and most purposeful writing outcome of the arc. The team is editing professional documents for a real public audience. Every word is subject to the discipline that has run through the arc since Episode 1: what is known, what is inferred, what is imagined, and how that distinction is made visible in language.

Oracy: Students critically evaluate public-facing texts, justify revisions, adjust their spoken register for visitors and respond thoughtfully to questions. See Appendix H9 for the full Voice 21 objectives.

EPISODE 9: THE EXHIBITION — FULL GUIDANCE

A NOTE TO THE TEACHER

This episode is different from everything that has come before it, and the planning reflects that difference. Episode 9 does not work like a scripted lesson plan, and it should not be planned like that. By this point, the fiction is fully established. The team knows who they are. The artefacts exist. The questions are alive. What follows is a description of what this phase of the work might look like, a set of possibilities to draw from, and a small number of things that need to happen whatever form the ending takes.

What the teacher and students decide together — which possibilities to pursue, in what order, over however many sessions this phase requires — is the point. There is no prescribed endpoint. The exhibition is finished when the team says it is finished.

THE AI PLANNING TOOL

If the teacher wants to develop any part of what follows in more detail — a specific activity, a particular design challenge, the structure of the exhibition opening event, the live interpretation, the exhibition guide — the TSM Episode Planner can help with that. Bring the handover document, describe what the teacher and students have decided to do, and ask for planning support for that specific element.

The One Fixed Element — Opening the Episode

Gather the team. The teacher speaks in twilight voice, as a colleague bringing something to a meeting:

TWILIGHT VOICE

Before we start on the exhibition itself, there are four texts I want to put in front of you. These will be displayed at various points in the exhibition:

the entrance narrative,

a statement of how we have approached the evidence,

a note on the soldier himself,

a note on the object we still cannot identify.

I have drafted these for us to look at together. They are starting points. If something is wrong — if a claim oversteps what we know, if the register is off, if something does not reflect what the exhibition has actually become — I want to know.

► Slides 68–71 — The four draft texts, one per slide

Read out each one aloud and discuss before moving on to the next. The conversation is a professional editorial meeting, held in twilight voice throughout. The teacher is not asking

students to evaluate a model text — the teacher is asking colleagues to check work that will be read by real visitors:

> "Is there anything here you think needs changing?"
>
> "Is there anything we know — from the dossiers, from the accounts, from what Dr Papadimitriou told us — that this text gets wrong, or handles less carefully than it should?"
>
> "Is there anything missing?"
>
> "Is the register right? Would a visitor reading this for the first time understand what the exhibition is trying to do?"

Hold the conversation with genuine attention. When a student identifies a genuine problem — a claim that oversteps the evidence, a sentence that sounds more certain than it should, an omission that matters — take it seriously:

> "You are right. How would you put it?"
>
> "What about the pictures I've selected?"

Note the revisions. The teacher incorporates them after the session by editing the slides. The finalised texts go into the exhibition.

What Needs to Happen — The Non-Negotiables

Whatever form the ending takes, three things need to happen before the exhibition opens:

1. EXHIBITION TEXTS

Every section of the exhibition needs a label or panel that has been written, checked against the known-inferred-imagined discipline, and produced in a form that can be displayed. This includes the four entrance texts, the section introductions, the object labels, the possible stories framing, and the mythic image panels from Episode 8.

2. DESIGN OF THE SPACE

Where does a visitor enter? What do they see first? How do the sections connect? What is displayed, and how? These are design and technology decisions, and they need to be made by the team before anything is positioned or mounted. A simple floor plan — drawn by the team, showing the sequence of the exhibition — is the design board that makes everything else possible.

3. A REAL AUDIENCE

The exhibition is not finished until someone who did not already know about the soldier walks into it. That audience might be another class, a group of parents, governors, members of the local community, or any combination. The team should be involved in deciding who is invited and how the invitation is extended. The opening is a professional event. It should feel like one.

Possible Activities — A Menu, Not a Sequence

The teacher and students choose from the following based on what the exhibition needs, what resources are available, and what the team decides together. These are possibilities, not a programme.

Designing the Space

- Drawing a floor plan of the exhibition — deciding the sequence of rooms or sections, where the entrance texts go, how a visitor moves through the space
- Making a scale model of the exhibition layout before anything is positioned
- Deciding how the cave reconstruction photographs, the working wall materials, and the accumulated artefacts from across the arc are displayed
- Designing the visual identity of the exhibition — a colour palette, a typeface, a consistent design language that runs across all panels and labels

Making Facsimiles and Display Objects

- Sculpting facsimile versions of the cave objects in clay — the helmet, the shield boss, the lekythos, the fragmentary figurine, the bronze disc — for display in the objects section
- Making a physical replica of the cave map, drawn large and mounted for display
- Constructing a display case or plinth for the objects section, using whatever materials are available

Painting and Drawing

- Producing large-format paintings or drawings of the soldier's world — the pass, the phalanx, the cave interior, the night before the last stand — for display in the exhibition

- Developing the mythic images from Episode 8 into large-format painted versions for the legacy section
- Creating a painted or drawn portrait of the soldier — a figure: armoured, at the entrance to the exhibition, holding the spear

Producing Exhibition Materials

- Designing and producing the physical exhibition panels — printed or hand-lettered, mounted, positioned as they would be in a real museum space
- Producing an exhibition guide — a short folded document a visitor can take away, containing the entrance narrative, the statement of approach, a map of the exhibition, and brief notes on each section
- Creating an acknowledgements panel — naming the archaeological team, the Museum's research department, the Greek government, and the sources the team has drawn on
- Designing an exhibition poster — for display outside the classroom or around the school, inviting visitors to the opening

Audio and Live Interpretation

- Recording an audio guide — narrated by members of the team, one track per section, that a visitor could listen to while moving through the space
- Preparing live interpretation — team members stationed in the exhibition space, ready to explain sections, answer questions, and speak about the evidence and the decisions the team made
- Rehearsing how to handle a visitor's question about the unresolved threads — the unknown object, the soldier's identity, why he was in the cave — in the language the team has been developing throughout: honest, precise, professionally comfortable with uncertainty

The Ethical Question

This does not need to be a separate structured activity. It is already embedded in every design decision the team makes — in the framing of the possible stories section, in the decision about whether to display the remains or only the objects, in the language of the note on the unknown object, in the statement of approach. But if the teacher wants to bring it to the surface directly, one way to do that is through a team meeting — held in twilight voice — at the point when the exhibition is nearly ready. For example:

TWILIGHT VOICE

> *Before we open this, I want to ask one question. We have made a lot of decisions about what to show and what to say and how to say it. If he could walk into this exhibition — if the young man in the cave could stand at the entrance and read what we have written and walk through what we have made — what do we think he would make of it? Is there anything we would change?*

Discussion.

The Exhibition Opening

The opening is a real event. The teacher and students decide together what form it takes — a quiet afternoon with one other class, a school event with parents and governors, a community opening, or something else entirely. What matters is that it is genuine: real visitors, real questions, real responses to work that has taken eight episodes to build.

On the day, the team receives visitors in the exhibition space. They are not students presenting to a teacher. They are exhibition designers whose work is being seen by people encountering it for the first time. That is a different kind of accountability, and it is the right kind to end on.

The teacher moves through the space in twilight voice — a colleague at the opening of an exhibition they helped to build, not a teacher supervising students. If a visitor asks the teacher a question, the teacher answers as a member of the team.

APPENDIX A — PREPARING THE FICTIONAL WORLD

A1. Setting Up the Office — A Note for the Teacher

Do this after Episode 1, before students return for Episode 2. The lesson has done its work: students have heard the commission, taken notes, drawn the cave map, and annotated the inventory. Now the room needs to catch up with the fiction. When students walk in for Episode 2, the world should already be in progress.

What you are making

Not a display. A working wall — the kind of wall a professional team accumulates gradually as a project develops. Things pinned at slightly different angles. Handwriting alongside print. Connections made visible. The test is simple: it should look like someone has been thinking in here.

What to put on the wall

The CCTV image of Dr Voss

Print in greyscale if you can — colour makes it look like a photograph rather than a security still. Pin it without a border or backing. Add a handwritten sticky note in one corner: 11:00 meeting or simply her name. The handwriting signals that someone has already been here, already been thinking.

The cave entrance photograph

Pin this close to the CCTV image. Add a handwritten strip underneath: Site CG-24/7 — central Greek coast. Functional, not decorative. A field note, not a caption.

The cave map

Pin this at roughly eye level for a seated student — it will be referred to and students should be able to see it from their places. Add a small handwritten mark at the chamber: remains found here with an arrow. Field maps always have marks on them.

The commission letter

Print this on something slightly more substantial than plain white paper if you have it — cream or off-white gives it the feel of headed institutional paper. Before you pin it, highlight two or three phrases with a real highlighter. We take that responsibility seriously is worth marking. We do not want visitors to mistake interpretation for fact is worth marking — it is the ethical centre of the commission and students will need to return to it. Pin the letter with the bottom half folded up, so only the opening paragraph is fully visible. It should look like someone put it down in the middle of reading it.

The inventory

Pin a copy of the inventory, but treat it differently from the commission letter. The letter is formal correspondence; the inventory is a working document. Before you pin it, circle two or three entries in pencil or biro — not highlighter. The unknown object on the chest. The small disc near the mouth. The possible wreath. Add a handwritten question mark in the margin beside the unknown object. Just a question mark. Nothing else needs to be written there.

Connecting things

A piece of string between the cave map and the cave entrance photograph is a small touch but an effective one — it signals that these two things are already understood to be in relationship. A few small sticky notes near items that feel uncertain add to the impression of a team that has started work and has already found things they cannot explain.

Resist the impulse to add headings or labels that organise the wall into sections. A working office wall does not have an area called Evidence and an area called Key Questions. It has things pinned where they were useful, with marks made by people who were thinking as they went.

One final thing

Write a date somewhere on the wall — on a sticky note, on the corner of the inventory, in the margin of the cave map. Something recent and specific: Thursday 14th or received 09:00. It does not need to correspond to anything precise in the fiction. Its purpose is to make the wall feel like it exists in time — like things have been arriving, and being read, and pinned up as they came in. Not a finished display. A room where work is already underway, and where the team has not yet worked out what it all means.

APPENDIX B — PRINTABLE COMMUNICATIONS AND TEXT ARTEFACTS

B1. The Museum Commission Letter

THE MUSEUM

Office of the Director

To the Exhibition Design Team

Dear Colleagues,

Thank you for meeting me today.

I am writing to confirm the details of the Museum's commission.

As you know, archaeologists working near Thermopylae have entered a sealed cave that appears to have remained undisturbed for more than two thousand years. Inside, they discovered the remains of a young man, along with a shield, weapons and a number of smaller personal objects.

The archaeological team is still examining the site, and many questions remain unanswered. We do not yet know who the young man was, why he entered the cave or how the objects found beside him came to be there.

The Museum would like your Team to develop a temporary exhibition based on this discovery.

Your first task will be to study the evidence carefully. You will need to work from the archaeological records, investigate the objects and consider what they may tell us about the young man's life, beliefs and relationships. Some conclusions may be strongly supported. Others will remain possibilities.

As the work develops, we would also like the exhibition to explore the wider world in which he lived. Visitors should learn about hoplite warfare, life in Athens and Sparta, religious belief, the Battle of Thermopylae and some of the ideas, stories and achievements associated with ancient Greece.

The young man should remain at the centre of the exhibition. We do not want him to disappear beneath a general account of Greek civilisation. At the same time, his story offers a way into that larger world.

Please be clear about the difference between evidence and interpretation. Where something is known, say so. Where the evidence only suggests a possibility, visitors should understand that. Where nothing can be known for certain, it is important to leave the question open.

You will be responsible for deciding how the objects, research and possible accounts of the young man's life are presented to the public. The exhibition should be accurate, accessible and respectful.

I look forward to seeing how your initial ideas develop.

Yours sincerely,

Dr. Voss

B2. Dr Voss — Brief Notification

From: c.voss@themuseum.org

To: Exhibition Design Team

Subject: Urgent update from site — new discovery

I wanted to reach you before the formal report arrives.

The archaeological team working at site CG-24/7 has been exploring a previously undocumented passage deeper into the cave system, beyond the first chamber. They entered it for the first time yesterday.

In a second, smaller chamber at the end of that passage, they have found a shield.

I will send you the full details as soon as I have them. In the meantime — I think you will understand why I felt this could not wait.

Dr C. Voss

B3. Dr Voss — Full Shield Description

From: c.voss@themuseum.org

To: Exhibition Design Team

Subject: RE: Urgent update from site — shield description and preliminary interpretation

Dear Team,

The shield was found in a second chamber approximately twelve metres beyond the first, accessible through a narrow connecting passage that had not been previously identified or explored. The chamber is smaller than the first — roughly four metres across — and contains no other significant finds at this stage. The shield was lying against the far wall.

It is an aspis — a hoplite shield — or rather, what remains of one. The wooden facing and leather grip have not survived, but the bronze shield boss is substantially intact, though heavily corroded and bearing significant battle damage. There are at least three distinct impact points on the surface, consistent with spear or sword strikes. This shield has seen action.

The most significant detail is this: traces of a lambda device are visible on the inner face of the boss. The lambda — the Greek letter associated with Lacedaemon, the region controlled by Sparta — was used on Spartan shields. The traces are faint and the field director is cautious about drawing definitive conclusions, but the preliminary interpretation is that this shield is Spartan in origin.

Combined with the location of the cave above Thermopylae, the military equipment in the first chamber, and the age of the remains, the field director believes we are now in a position to say — carefully, and with appropriate qualification — that the young man in the cave was most probably a Spartan soldier.

This changes things considerably. I would welcome your thoughts at the earliest opportunity.

Dr Voss

B4. Commission Update — Object Research

From the Office of the Director

To the Exhibition Design Team

The archaeological team has completed its initial recording of the objects in the cave. We now have full photographic documentation and the field director's preliminary notes. The next stage is yours.

We need, for each object, two things: a clear account of what the historical and archaeological evidence tells us about it, and a short, honest attempt at its personal story — who might have carried it, what it might have meant. These two things must be kept clearly separate in everything you produce. The exhibition's integrity depends on visitors knowing which is which.

Please begin this work as a matter of priority.

B5. Dr Voss's Message — The Wider Greek World

Team —

I've been following your progress closely, and I'm very pleased with what you've created around the soldier and the cave. The object dossiers, the first-person accounts and the possible stories section all show the care and thought the commission was hoping for.

We are now reaching the point where the exhibition needs to begin taking shape as a whole. The commission has always had two parts. You have done substantial work on the first: the man, the cave, the objects and the possible story of his life. The second part now needs to develop alongside it: the wider world he belonged to, what his civilisation produced and why it still matters today.

To support this work, the museum's research department has prepared briefing materials covering six areas:

democracy and citizenship

philosophy

theatre

competitive sport

religious practice

architecture and art

These are not intended as background reading to be filed away. They are working documents: starting points for your own thinking. Use them in whatever way you find most helpful.

As you work, I'd like you to keep one question in mind:

How does the world this young man lived in connect to the world we live in today? Which of its ideas, beliefs, customs and achievements have survived, changed or continued to shape the way we think, live and organise society?

I trust your judgement on this.

C. Voss

B6. The Cave Inventory

ARCHAEOLOGICAL FIELD RECORD

Site Reference: CG-24/7

Prepared by: Field Director, Central Greece Archaeological Survey

Status: PRELIMINARY — subject to revision as work continues

The following objects have been identified within the sealed cave at site CG-24/7. All items remain in situ pending full photographic and positional recording. Condition assessments are provisional.

MILITARY EQUIPMENT

• Bronze helmet (Corinthian type). Substantially intact. Some distortion to the cheek guards. Positioned approximately 30cm from the skull, to the right side.

• Bronze shield boss (central boss only; wooden facing and leather rim have not survived). Diameter approx. 90cm. Positioned to the left of the body.

• Iron spear tip. Length approx. 28cm. Significant corrosion. Found parallel to the body, to the right side.

• Iron spear butt-spike (sauroter). Heavily corroded. Found near the feet.

• Short iron sword (xiphos type). Blade partially preserved; handle has not survived. Found beneath the right hand.

PERSONAL OBJECTS

• Small bronze disc, possibly a coin or token. Diameter approx. 2cm. Markings unclear. Found near the mouth. NOTE: Significance uncertain. May be consistent with ritual practice; we cannot confirm this at this stage.

• Fragmentary remains of what may be a small clay figurine. Only partial — fewer than half the pieces appear to be present. Deity unidentifiable from fragments. Found near the left hand.

• Object of unknown type and material. Heavily degraded. Possibly organic in origin (leather or textile). Dimensions approx. 8cm × 4cm. Found on the chest area. NOTE: We do not know what this is.

• Small ceramic oil flask (lekythos). Intact. Decorated with a simple geometric pattern. No figure scene. Found near the right knee.

• Possible remains of a wreath or garland — fragmentary organic material only, consistent with dried plant matter. Found near the head. NOTE: Speculative at this stage; organic material very degraded.

B7. Model Evidential Account — Terracotta Oil Lamp

OBJECT: Terracotta oil lamp

Inventory reference: Not applicable — illustrative example

What the evidence tells us

Small terracotta oil lamps like this were very common in ancient Greece. They have been found in homes, temples and graves. They were filled with olive oil and had a wick made from twisted plant fibres. The light they made was small — enough to see by in a dark room or to carry from place to place.

Lamps seem to have had a meaning beyond just giving light. They appear in graves and sanctuaries, which suggests they were connected to religious practice. We cannot say for certain why this lamp was placed in the cave, or whether it was placed by the soldier himself or by someone else. We cannot say whether it was still full of oil when the cave was sealed, or whether it had been used. Those are questions the evidence raises but cannot answer.

B8. Model Possible Story — Terracotta Oil Lamp

A possible story

It was his younger brother who pressed the lamp into his hands the morning he left. Not a word — just the lamp, wrapped in a piece of cloth, small enough to fit inside a leather bag. Their mother had kept it burning in the entrance of the house every night since their father had gone to sea three years before and not returned. He had watched it from his bed as a child, the small steady flame at the edge of the dark.

He did not know whether he believed it kept anything at bay. He was not sure he believed in much, the way some of the others did — the ones who made offerings at every

crossroads, who would not eat before they had spoken to the gods. But the lamp was his brother's, and his brother was seven years old, and the gift had been given in the particular seriousness of a child who has decided something matters.

He carried it without lighting it. He was not sure he would know what to ask for if he did.

APPENDIX C — STUDENT READING TEXTS

C1. The Persian Advance — Poem

Across the trembling earth a tidal wave of gold did stream,
A roaring, multi-nation host, a grand, exotic dream.
From Babylon the wealthy, down to Sardis' glittering floor,
The fairest flower of Asia marched away to distant war.

The King of Kings had cast a yoke across the roaring sea,
And chained the wild Hellespont to serve his tyranny.
A monstrous swarm that drained the land and drank the rivers dry,
They moved as one great leviathan beneath a burning sky.

Now down the mountain's jagged spine, the endless legions pour,
An avalanche of polished shields and chariots built for war.
Their archers draw their heavy bows, a dark and waiting cloud,
Prepared to blot the summer sun and spin a daylight shroud.

The columns flood the rocky coast and choke the narrow way,
Where sulphur springs bubble hot and salt-sprays turn to grey.
They press into the shadows of the high, unyielding pass,
Before the first spear is thrown, or bronze meets woven grass.

C2. Sparta and the Making of a Warrior

In the ancient Greek world, no city was more feared or more admired than Sparta. While Athens was known for its philosophers, its playwrights, and its democratic assembly, Sparta was known for something else entirely: its soldiers. To be Spartan was to be, above all else, a warrior — and the making of that warrior began at birth.

When a Spartan child was born, it was examined by the city's elders. A child judged strong enough was allowed to live and to be raised as a Spartan. A child judged too weak was left on the hillside. This was not considered cruel by the Spartans. It was considered necessary. Sparta could not afford weakness.

At the age of seven, Spartan boys were taken from their families and entered the agoge — the city's system of military training and education. They lived together in groups, slept on rushes they had cut themselves, and were given barely enough food to survive. They were expected to supplement their rations by stealing — and punished not for stealing, but for being caught. The agoge was not designed to make boys comfortable. It was designed to make them hard.

The training lasted until the age of eighteen, when a young man faced the most important test of his life. He was sent alone into the countryside with nothing — no food, no shelter, no weapons. He was expected to survive by his own skill and cunning, living off the land and avoiding detection. Only those who returned were considered ready to take their place in the phalanx. This ritual was called the krypteia.

Spartan women occupied a position unlike women anywhere else in the ancient Greek world. While Athenian women were largely confined to the home, Spartan women ran, wrestled, and trained alongside the young men. They managed the estates while their husbands were at war. They were expected to be strong — because strong mothers produced strong soldiers. When a Spartan mother sent her son to battle, she was said to have handed him his shield with the words: come back with it, or on it.

To be Spartan was to belong entirely to the city. Your body, your training, your courage, your death — all of these were owed to Sparta. In return, Sparta gave you something no other city could offer: the certainty that you would be remembered. A Spartan who died in battle was buried with his name on the stone. That was not common in the ancient world. Most soldiers — most people — disappeared without a trace. The Spartans believed that a good death was the only monument a person needed.

C3. Athens and the Making of a Citizen

In the ancient Greek world, no city was more celebrated for its ideas than Athens. While Sparta was known for its warriors, Athens was known for something else entirely: its citizens. To be Athenian was to be, above all else, a participant in public life — and the making of that participant began in childhood.

Athenian boys were educated at home until the age of six or seven, when they were sent to school. Unlike Sparta, where the city took control of a child's upbringing, Athenian education remained in the hands of the family. Boys learned to read and write, to play music, and to develop the physical strength that would make them useful soldiers. They were trained to argue, to persuade, and to speak in public — skills that would matter as much as physical courage in Athenian life.

At the heart of Athens was the agora — the public square where citizens gathered to trade, to meet, and above all to talk. It was in the agora that democracy was practised and debated. Every male citizen of Athens had the right to speak in the assembly and to vote on the decisions that shaped the city. That right was not merely permitted — it was expected. A citizen who took no part in public life was regarded with suspicion.

Athenian soldiers — hoplites, like those of every other Greek city — were citizen-soldiers. They fought because the city needed them to, and they returned home when the fighting was done. Unlike Spartan soldiers, who belonged entirely to the state, Athenian soldiers retained their individual lives, their families, and their property. The city asked for their courage. It did not ask for everything.

Athenian society was not equal. Women played no part in public or political life. Enslaved people — who made up a significant portion of the population — had no rights at all. The democracy that Athens celebrated was available only to free male citizens. That limitation is part of the honest account of what Athens was.

APPENDIX D — OBJECT RESEARCH CARDS

D1. BRONZE HELMET (Corinthian type)

What we know: The Corinthian helmet was the standard hoplite helmet of the classical period, cast in a single piece of bronze and designed to cover the entire face except for the eyes and mouth. It offered significant protection but severely limited hearing and peripheral vision — a deliberate trade, since the phalanx formation made individual awareness less important than collective protection. This helmet is substantially intact, with some distortion to the cheek guards. It was found approximately thirty centimetres from the skull, to the right side — not on the head.

What we are still asking: Why was the helmet not on his head when he died? Was it removed deliberately — by him, or by someone else? Does its position suggest he was resting, or that someone arranged him after death? The inventory cannot answer these questions. The exhibition will need to acknowledge them.

D2. BRONZE SHIELD BOSS

What we know: The hoplite shield — the aspis — was the defining piece of equipment of Greek citizen-soldiers. The central bronze boss is all that survives here; the wooden facing and leather rim have decayed. A full aspis weighed between six and eight kilograms and was carried on the left arm, with a leather strap at the elbow and a grip at the rim. The shield was not merely personal protection — in the phalanx formation, each soldier's shield protected the soldier to their left. To abandon your shield was a serious act of cowardice in Greek civic culture. The phrase come back with your shield, or on it is associated with Spartan mothers.

What we are still asking: The shield was found to the left of the body. Is that consistent with how a soldier at rest would place it, or does it suggest something else? We do not know.

D3. IRON SPEAR TIP AND SAUROTER

What we know: The hoplite spear — the doru — was the primary weapon of the phalanx, typically between two and three metres long. The iron tip (found parallel to the body, to the right) was used for thrusting in formation. The sauroter — the bronze or iron butt-spike at the other end — served as a counterbalance and as a secondary weapon if the shaft broke. It could also be driven into the ground to brace the spear. Both tip and

sauroter show significant corrosion, which is consistent with long burial in a sealed environment.

What we are still asking: The spear shaft has not survived — wood rarely does over two millennia. The tip and sauroter are all that remain. Does the position of the tip, parallel to the body, suggest the spear was placed deliberately alongside him? Or is this simply where it fell?

D4. SHORT IRON SWORD (xiphos type)

What we know: The xiphos was a short, double-edged iron sword used as a secondary weapon when the spear was lost or broken. It was typically between forty-five and sixty centimetres long. The blade here is partially preserved; the handle has not survived. It was found beneath the right hand — a placement that has been noted specifically by the field director.

What we are still asking: The sword beneath the right hand is a detail the field director has flagged. Is this consistent with how a soldier died — still holding his weapon — or does it suggest the sword was placed there deliberately? The exhibition will need to address this honestly.

D5. SMALL CERAMIC OIL FLASK (lekythos)

What we know: The lekythos was a common vessel in ancient Greek life, used to store olive oil for personal use — anointing the body, caring for equipment, ritual purposes. In the context of burials and grave goods, lekythoi were frequently associated with offerings to the dead and with preparation of the body. This one is intact — unusual, given the fragility of ceramic — and decorated with a simple geometric pattern rather than a figure scene. It was found near the right knee.

What we are still asking: The lekythos is one of the most legible objects in the cave — its association with burial ritual is well established. But we do not know whether it was placed by the soldier himself or by someone else. We do not know what it contained. We do not know whether the geometric decoration had personal significance or was simply the style available to him.

D6. SMALL BRONZE DISC

What we know: The disc is approximately two centimetres in diameter, with markings that are currently unclear. It was found near the mouth. In ancient Greek funerary practice, it was customary in some traditions to place a coin in or near the mouth of the dead — an obol for Charon, the ferryman who carried souls across the river Styx to the underworld. The field director has noted that this object may be consistent with ritual practice but cannot confirm this.

What we are still asking: Is this a coin? Is it a token of some other kind? The markings are unclear. If it is an obol for Charon, who placed it — him, or someone else? And if someone else placed it, what does that tell us about how he came to be in the cave? The field director cannot answer these questions. Neither can we, yet.

D7. FRAGMENTARY CLAY FIGURINE

What we know: Small clay figurines of deities were common personal objects in ancient Greece, used in household worship and carried as protection or devotion. Only partial fragments survive here — fewer than half the original pieces — and the deity cannot be identified from what remains. The figurine was found near the left hand.

What we are still asking: Which deity was this? The fragments do not tell us. The choice of deity — had we been able to identify it — might have told us something about the soldier's beliefs, his city of origin, or the specific protection he sought. Without that identification, we have an object that tells us he carried devotion with him, but not the object of that devotion.

D8. POSSIBLE WREATH REMAINS

What we know: Fragmentary organic material — dried plant matter — was found near the head. The field director describes this as speculative at this stage, since organic material degrades significantly over two millennia and positive identification is not possible. Wreaths were significant objects in ancient Greek culture: awarded to victors in athletic and military contests, used in religious ceremony, and placed on the dead. If this is a wreath, it raises questions the inventory cannot answer.

What we are still asking: Is this a wreath? If so, what kind — olive, laurel, myrtle? Was it placed on him, or did he bring it? Was it an award, a gift, or part of a ritual preparation? The field director is cautious. The exhibition should be too.

D9. OBJECT OF UNKNOWN TYPE — FOUND ON THE CHEST

What we know: This object is approximately eight centimetres by four centimetres. It is heavily degraded. It may be organic in origin — leather or textile — but this has not been confirmed. It was found on the chest area. The field director's note reads simply: We do not know what this is.

What we are still asking: Everything. What is it made of? What was its function? Was it placed deliberately on his chest, or did it end up there by accident? Is it a personal object — something folded, something wrapped, something sewn? Is it connected to the other personal objects, or is it entirely separate in its significance? This object is the most important unanswered question in the cave. The exhibition cannot ignore it and cannot explain it.

APPENDIX E — MUSEUM RESEARCH BRIEFINGS

E1. DEMOCRACY AND CITIZENSHIP

In the fifth century BCE, Athens and Sparta offered very different answers to the question of who should govern a city. In Sparta, political power rested largely with a small group of kings, elders and officials. Ordinary Spartan citizens had only a limited role in shaping decisions. Athens developed a more direct form of democracy, in which male citizens met, debated and voted on the laws and policies of the city.

The Athenian assembly — the ekklesia — met on the Pnyx, a hillside open to the sky. Any free male citizen could attend, speak and vote. In Athens, citizenship involved public participation: a citizen was expected not only to fight for the city when required, but also to argue, listen, judge and help decide its future. The word democracy is Greek: demos, the people; kratos, power.

This idea did not remain confined to Athens. Although modern democracies are very different, their parliaments, assemblies and voting systems still carry traces of the Athenian belief that citizens should have a voice in government.

The contrast with Sparta should not make Athens appear entirely free or equal. Athenian democracy excluded women, enslaved people and those who were not citizens by birth. Most people living in Athens could neither speak nor vote in the assembly. The demos did not mean everyone.

E2. PHILOSOPHY AND PUBLIC REASONING

Ancient Greece produced something that had not existed before in quite this form: a tradition of asking questions in public, rigorously, and following the argument wherever it led. Socrates walked the agora — the marketplace and civic heart of Athens — and asked questions of anyone who would engage with him. He did not lecture. He questioned. What is courage? What is justice? What do we actually know, as opposed to what we merely believe?

His student Plato, and Plato's student Aristotle, built on that questioning tradition to produce bodies of thought that shaped science, ethics, politics, and the theory of knowledge for two thousand years. The medieval universities of Europe taught Aristotle. The scientific method carries the inheritance of Greek reasoning. So does the practice of asking what a word really means before using it.

The tradition is also humbling. Socrates was tried and executed by the Athenian democracy for corrupting the young and failing to honour the gods. The city that invented public reasoning also silenced its most famous practitioner.

E3. THEATRE AND STORYTELLING

In the ancient Greek world, stories were one of the main ways people understood their gods, their heroes and themselves. Long before the great Athenian theatres were built, poets recited myths about the Trojan War and the dangerous journeys that followed it. The most famous of these stories were collected in two epic poems attributed to Homer: the Iliad and the Odyssey.

The Iliad tells of anger, honour and loss during the final years of the Trojan War. The Odyssey follows Odysseus as he struggles for ten years to return home. His journey brings him into conflict with gods, monsters and his own weaknesses. He escapes the Cyclops through cunning, resists the song of the Sirens, survives shipwreck and temptation, and returns to a home that has changed in his absence. Odysseus is not simply a warrior. He is a storyteller, a deceiver, a husband, a father and a survivor. His story asks enduring questions about identity, loyalty, courage and the meaning of home.

In the fifth century BCE, the Athenians transformed this rich tradition of myth into public theatre. They built large open-air theatres and held festivals at which playwrights competed before thousands of citizens. Writers such as Aeschylus, Sophocles and Euripides retold familiar myths, but changed the emphasis, questioned the heroes and explored the consequences of their choices. Tragedy and comedy developed as distinct forms of dramatic storytelling.

Greek theatre was therefore more than entertainment. It was a public way of examining difficult questions: What makes someone heroic? Can cleverness become dishonesty? Which duty matters most when family, city and conscience pull in different directions? The stories of Odysseus and the other heroes survived because each generation found new meanings in them.

E4. COMPETITIVE SPORT AND THE GAMES

Every four years, athletes and spectators travelled from across the Greek world to Olympia for a religious festival held in honour of Zeus. The earliest recorded Games, traditionally dated to 776 BCE, consisted of a single short foot race. Over time, the programme expanded and the festival grew from one day to five.

Events included several running races: the short stadion, the longer diaulos and dolichos, and a race in which competitors carried shields and wore armour. Athletes also competed in wrestling, boxing and the pankration, a fierce contest combining wrestling and striking. The pentathlon included running, jumping, discus, javelin and wrestling. Horse and chariot races took place in the hippodrome, while religious processions, sacrifices and feasting remained central to the festival.

Competitors were generally freeborn Greek males. Women did not compete in the main athletic events, although a woman could be declared an Olympic victor if she owned the horses that won a chariot race. The Spartan princess Kyniska became the first recorded female Olympic champion in this way. Women also held a separate festival at Olympia in honour of Hera.

The victors received no gold medals. Their official prize was a wreath of wild olive, but victory brought lasting fame to the athlete, his family and his city. Some champions became legendary. Milo of Croton won the Olympic wrestling contest six times, while Leonidas of Rhodes achieved twelve victories in running events. Their names were remembered for centuries as examples of extraordinary strength, discipline and endurance.

During the festival, a sacred truce was announced to allow athletes and pilgrims to travel safely. The Games did not end Greek rivalries, but for a few days competition replaced warfare, and excellence in sport became an offering to the gods.

E5. RELIGIOUS PRACTICE AND BELIEF

The ancient Greeks understood the world as a place shaped by powerful gods who behaved in recognisably human ways. They loved, argued, deceived, competed and took revenge. Zeus ruled from Mount Olympus as king of the gods, but his authority did not prevent conflict within his own family. His wife Hera was frequently angered by his affairs and sometimes punished the mortal women and children connected to them. His brothers Poseidon and Hades governed the sea and the underworld, while Athena, Apollo, Artemis, Ares, Aphrodite and the other Olympians each held power over different parts of human life.

The gods were not distant. They intervened in wars, journeys, marriages and family disputes. Athena protected some heroes and guided Odysseus on his return home. Poseidon opposed him and prolonged his voyage. Apollo could bring healing or disease. Ares represented the violence of battle, while Zeus was believed to oversee justice, oaths and hospitality. People made offerings, performed sacrifices and consulted oracles because divine favour could bring success, while offending a god might bring disaster.

Greek myths explored these unpredictable relationships between gods and humans. They told of Heracles completing impossible labours, Perseus defeating Medusa and Theseus entering the labyrinth on Crete to kill the Minotaur — a creature with the body of a man and the head of a bull. The Minotaur was not a god, but part of a story about punishment, power and the consequences of human and divine actions. Such myths were retold in homes, temples, poetry, pottery and theatre.

Religion was woven into everyday and civic life. Before battle, sacrifices were made and omens interpreted. A soldier might carry a figurine, amulet or small offering connected to a protective deity. Burial practices also reflected beliefs about the afterlife. A coin placed near the mouth of the dead could be connected to Charon, the ferryman believed to carry souls across to the underworld, although this practice varied across regions and periods.

For the team: look again at what the soldier carried. The bronze disc near the mouth. The fragmentary figurine. The possible wreath. The lekythos. Does this briefing change what we think we might be able to say about those objects — carefully, in the language of might?

E6. ARCHITECTURE, ART AND AESTHETIC LEGACY

The ancient Greeks developed ideas about art and architecture that have influenced buildings for more than 2,000 years. Greek architects wanted their temples to look balanced, strong and beautiful, so they used careful measurements, symmetry and repeating proportions.

Greek buildings are often recognised by their columns. Doric columns are plain and sturdy. Ionic columns are slimmer and have curled shapes at the top. Corinthian columns are more decorative, with carved leaves. These styles are still used on museums, banks, universities and government buildings today.

Greek architects also studied mathematical proportion. Some buildings, including the Parthenon in Athens, have been linked to the Golden Section, a ratio believed to create a pleasing balance between different parts. Historians debate exactly how deliberately the Greeks used it, but proportion was clearly very important to them.

The Greeks also created sculptures showing idealised human bodies and painted pottery with stories of gods, heroes, war and everyday life.

However, most surviving objects belonged to wealthy or powerful people. The possessions and stories of ordinary people, including soldiers like the young man in the cave, were less likely to survive or be studied.

For the team: the objects in the cave are not grand. A plain lekythos with a geometric pattern. A fragmentary figurine. A corroded spear tip. What does it mean to put these objects in a building whose architecture may itself carry the inheritance of the world that produced them?

APPENDIX F — IMAGE, SLIDE AND SOURCE GUIDE

F1. Episode 1 — Slides and Images

Slide 2 — Four buildings in the neoclassical style

Search term: “neoclassical architecture public buildings”. Suggested sources: Wikimedia Commons, the Getty Images editorial collection and the British Library image archive. Look for a museum, theatre, court building and parliament that draw on the same visual language. The British Museum, the Panthéon in Paris, the Lincoln Memorial and St George’s Hall in Liverpool would work well together.

Slide 3 — The Parthenon

Search term: “Parthenon Athens photograph”. Suggested sources: Wikimedia Commons and the UNESCO World Heritage image library.

Slide 4 — Museum exterior

AI image prompt: A photograph-style image of the exterior of a large neoclassical museum building, daytime, clear sky. Wide stone steps lead up to a portico with tall Ionic columns. The building is pale stone, slightly weathered. A banner hangs between two columns, too small to read. A few figures are visible on the steps — small, suggesting scale. Landscape format, taken from street level, slightly to one side so the columns recede into the frame. The atmosphere is institutional and serious, with a quality of something important happening inside.

Slide 6 — CCTV image of Dr Voss at reception

AI image prompt: A grainy CCTV footage still image, 16:9 format, high angle looking down, timestamp visible in the bottom corner, monochrome with slight green tint. A tall woman stands at a reception desk in what appears to be a museum or professional building. She is leaning slightly forward over the counter. A leather satchel sits on the desk beside her, listing to one side, overfull, with a rolled document jutting from the top. She is looking down at something small in her hand — a card. Her hair is loosely pinned up. Her jacket is slightly creased. The reception desk is clean and institutional. The corridor behind her is empty. The image has the slightly blurred, wide-angle distortion characteristic of security camera footage. Overhead fluorescent lighting. The atmosphere is quiet and functional.

Slide 7 — Cave entrance photograph

Search term: "limestone cave entrance Greece". Suggested sources: Wikimedia Commons and Getty Images editorial. Look for a realistic cave mouth in a rocky hillside rather than a dramatic or cinematic image.

Slide 8 — Cave map

AI image prompt: A hand-drawn schematic map of a small cave system, black ink on cream paper, slightly aged. The map shows a main entrance tunnel leading to a narrow passage marked with an arrow and the label "tight squeeze". Beyond the passage is a wider chamber, roughly oval, with a simple sketch of a prone figure inside it. The scale is approximate and the style suggests a field drawing made by a caver or archaeologist — functional rather than decorative. Small annotations indicate north, approximate measurements and a note reading "chamber undisturbed". Landscape format.

F2. Episodes 2 and 5 — Artefact Reference Images

Corinthian bronze helmet: Search "Corinthian helmet ancient Greece". Suggested sources: British Museum online collection and Wikimedia Commons.

Hoplite shield boss: Search "hoplite shield bronze boss ancient Greece". Suggested source: Wikimedia Commons. Students should see only the bronze boss rather than a complete aspis.

Iron spear tip and butt-spike: Search “ancient Greek spear tip iron” and “sauroter spear butt spike”. Suggested sources: Wikimedia Commons and Olympia Archaeological Museum collection images.

Xiphos short sword: Search “xiphos ancient Greek sword”. Suggested source: Wikimedia Commons. Note that the handle has not survived.

Lekythos ceramic flask: Search “lekythos geometric ancient Greece”. Suggested source: Metropolitan Museum of Art online collection. Look for early geometric examples rather than white-ground lekythoi.

Small bronze disc: Search “ancient Greek bronze coin” or “ancient Greek bronze coin obol”. Suggested sources: Wikimedia Commons and British Museum online collection.

Clay figurine fragment: Search “ancient Greek terracotta figurine fragment”. Suggested source: Ashmolean Museum online collection.

Possible wreath remains: No reference image is needed. Students work from the inventory description.

Unidentified object on the chest: No reference image should be provided. Students work from the inventory description alone.

F3. Episode 7 — Athens and the Field Archaeologist

Images of Athenian civic life

Search term: “ancient Athens agora citizens pottery red figure”. Suggested sources: British Museum online collection and Wikimedia Commons. Look for citizens in discussion, in the assembly and in daily life rather than architecture alone.

Dr Alexios Papadimitriou

AI image prompt: A photograph-style image of a Greek man in his mid-forties, standing in what appears to be a professional office or meeting room. He is wearing practical fieldwork clothing — a dark shirt and light jacket. He carries a worn leather bag over one shoulder. His expression is focused and serious, the expression of someone who has come

a long way to say something carefully. He has dark hair, slightly greying at the temples, and the weathered look of someone who works outdoors. Portrait format, natural light from one side.

The following four texts are the drafts read to the team in Episode 9 for review and editorial comment. They are reproduced here exactly as they appear on the slides, for ease of reference during the editorial meeting. The teacher should read them aloud, not display them, unless the class cannot follow the reading.

G1 — The Entrance Narrative

THE YOUNG SOLDIER

In 480 BCE, a Persian army invaded Greece. At a narrow coastal pass in northern Greece called Thermopylae, a small force of Greek soldiers held it for three days. On the third day, they were outflanked and overwhelmed. Most of the soldiers who stayed to make the final stand at the pass did not survive.

Recently, archaeologists excavating in the mountains above Thermopylae discovered a sealed cave. Inside were the remains of a young man — probably between eighteen and twenty years old — who had died there, alone, with a small collection of personal objects.

In the connected chamber, they found a shield.

We do not know who he was. We do not know why he was in the cave. We do not know what happened between the battle and the cave, or how long he survived after the battle ended.

What we know is what the evidence tells us. What we imagine is clearly labelled as imagination. The visitor who moves through this exhibition will encounter both — and will be trusted to tell the difference.

G2 — Statement of Approach

HOW WE HAVE APPROACHED THE EVIDENCE

This exhibition distinguishes throughout between three kinds of statement.

What the evidence tells us: statements grounded in the physical evidence from the cave, the field documentation, and the archaeological and historical record. These are things we can say with reasonable confidence.

What the evidence suggests: statements that are consistent with the evidence and with what we know about the ancient world, but that go beyond what the evidence directly confirms. These are things that could be true.

Possible stories: imaginative writing that is historically honest — nothing in it that could not have happened — but that is explicitly imagined. These are things we have invented, carefully, in order to give the young man in the cave a human presence in the exhibition.

These three kinds of statement are clearly identified throughout. The visitor is not asked to accept any of them without knowing which kind it is.

G3 — A Note on the Soldier

THE YOUNG SOLDIER — A NOTE

The young man in the cave was between eighteen and twenty years old when he died. He was a trained soldier — the equipment confirms that. He died in a sealed cave above one of the most significant battlefields in the ancient world.

The shield in the connected chamber carries the device of Sparta. We have not concluded from this that he was Spartan. The evidence does not confirm it. But we have considered what it would mean if he were — what his city would have made of his situation, and what he might have made of it himself.

He had a bronze disc near his mouth. He had a fragmentary figurine near his left hand. He had an object on his chest that we still cannot identify.

We do not know his name. We have not given him one.

G4 — A Note on the Unknown Object

THE OBJECT WE CANNOT IDENTIFY

Object TY-009 was found on the chest of the young soldier, between the sternum and the left shoulder. It has a metal component — bronze — and an organic component that has partially survived. It does not match any known item of military equipment, personal adornment, or ritual use in the archaeological record of the period.

We do not know what it is.

We have displayed it exactly as it was found. We have not attempted to reconstruct it. We have not attempted to name it.

> Someone put it on his chest. Or he put it there himself. Either way, it was the thing closest to his heart when he died.
>
> If you have seen an object like this before, we would like to hear from you.

APPENDIX H — FULL ORACY OBJECTIVES

H1. Episode 1 — The Meeting

Cognitive: Students organise inferences from the CCTV image and Dr Voss's description, holding conclusions provisionally. When annotating the inventory, they prioritise details, justify choices and explain why one object may be more significant than another.

Linguistic: Students work within a professional register, distinguishing what the commission letter states from what it implies and selecting vocabulary carefully when taking notes and discussing evidence.

Social and Emotional: Paired discussion requires students to listen, combine perspectives into a shared question and represent that question to the group. Open discussion asks them to commit tentatively while remaining willing to revise their thinking.

H2. Episode 2 — Inside the Cave

Cognitive: Students organise observations into a line of reasoning, moving from individual details to patterns and then to provisional interpretation without closing the question too quickly.

Linguistic: Students use accurate names for artefacts and the language of uncertainty: might suggest, could indicate, one possibility is, and we cannot yet say.

Social and Emotional: Students contribute to a shared reading of the reconstructed cave and revise interpretations when others notice details they have missed.

H3. Episode 3 — The Pass

Cognitive: Twilight-voice prompts ask students to organise sensory and emotional experience into language. They make selective judgements while annotating the poem and choose one sentence that feels true when sharing.

Linguistic: Students move from external observation to immediate first-person experience, using different registers for different phases of the writing.

Social and Emotional: The shared reading asks students to listen without evaluation and to receive each contribution respectfully.

H4. Episode 4 — The Night and the Stone

Cognitive: Students evaluate Ephialtes's account and decide whether it is trustworthy. They make and justify design decisions when developing a memorial.

Linguistic: The inscription task requires precise selection, revision and economy within a formal, permanent register.

Social and Emotional: Students interpret memorials without prior explanation from their makers and articulate what they see honestly and sensitively.

H5. Episode 5 — Stories the Objects Carry

Cognitive: Paired discussion asks students to reason about what an object can and cannot reveal before committing ideas to writing. Sharing requires them to defend the distinction between evidence and invention.

Linguistic: Students deliberately separate evidential language from imaginative language and use professional phrases such as may have been, the evidence suggests, and we cannot confirm.

Social and Emotional: Students present their work as part of a curatorial meeting and respond to questions and observations without defensiveness.

H6. Episode 6 — The Spartan

Cognitive: Students revise a working hypothesis in response to the discovery of the shield, updating rather than abandoning what they previously thought.

Linguistic: Students move from the authoritative third person of the museum text to the intimate first person of remembered experience.

Social and Emotional: Group enactment requires negotiation over which detail matters, how the moment is represented and how the group commits collectively to the work.

H7. Episode 7 — Two Cities

Cognitive: Students formulate precise questions for the field archaeologist, listen to incomplete answers and decide how to work with remaining uncertainty. They test possible stories against the evidence.

Linguistic: Students write and speak in a register that is honest about uncertainty while remaining useful and authoritative for a public audience.

Social and Emotional: Groups listen to competing proposals, test them against evidence and commit collectively to one possible version while acknowledging alternatives.

H8. Episode 8 — What This World Gave Us

Cognitive: Students evaluate which links between the soldier's world and the modern world are supported and which overreach the evidence.

Linguistic: Students use precise vocabulary including democracy, agora, phalanx, polis, symposium, oracle and theatrical mask, while maintaining appropriate tentativeness.

Social and Emotional: Team deliberation requires students to challenge claims, defend positions and revise ideas in response to colleagues.

H9. Episode 9 — The Exhibition

Cognitive: Students critically evaluate draft exhibition texts, identifying where claims overstep evidence, where framing is insufficient and where revisions are needed.

Linguistic: Students adjust register for a public audience, speak precisely about historical material and respond to visitors' questions.

Social and Emotional: The public exhibition creates genuine accountability to an audience beyond the classroom.

APPENDIX I — USE OF THE KEYS FROM TRY THIS

Each episode draws on one or more of the practical dramatic inquiry keys described in Try This: Unlocking Learning with Imagination by Tim Taylor and Viv Aitken. The keys are embedded in the teaching sequence rather than listed separately in this planning. Teachers who want further explanation of a particular convention, its purpose and how it can be adapted should refer to the relevant sections of Try This.

The world-building artefacts are the physical and written objects students produce across the arc that accumulate into the exhibition. This appendix describes what should be produced in each episode, how it should be stored and displayed during the arc, and how it contributes to the exhibition.

J1 — Episode 1: The Commission

- The cave inventory: a printed or handwritten copy of the inventory from the commission letter, annotated by students during Episode 1. Store in the evidence file.
- First questions: student inquiry book entries recording the team's first questions about the commission and the evidence. These will be returned to in Episode 9.

J2 — Episode 2: What the Inventory Tells Us

- The working wall: a class display accumulating images, maps, copies of key documents, and student annotations. Begin in Episode 2 and add to it across the arc. It should be visible and accessible throughout.
- Object investigation sheets: student notes and sketches from the inventory analysis. Store in the evidence file.

J3 — Episode 3: Inside the Cave

- The cave reconstruction: the physical space built during Episode 3. Photographs of the reconstruction should be taken and added to the working wall. If the reconstruction is dismantled, the photographs become the record.
- The cave map: a large-format drawing of the cave layout, showing the position of each object and the location of the soldier. Display on the working wall.

J4 — Episode 4: The Night Before

- Written accounts: individual student pieces produced in Episode 4. Display selected accounts on the working wall. All accounts are stored in the evidence file and are candidates for inclusion in the exhibition.

J5 — Episode 5: Stories the Objects Carry

- Object dossiers: the two-part documents produced in Episode 5. These are the primary object label content for the exhibition. Store in the evidence file.
- Film clip descriptions: brief written descriptions of the film clips enacted in the sharing session. Store in the evidence file.

J6 — Episode 6: The Spartan

- Annotated museum text: student copies of the Sparta text with annotations. Store in the evidence file.
- Drawn moments: student drawings from the enactment. Display on the working wall.
- First-person rewrites: individual student pieces produced in Episode 6. Store in the evidence file.

J7 — Episode 7: Two Cities

- Comparison notes: student inquiry book entries comparing Athens and Sparta. Store in the evidence file.
- Film-clip descriptions: written descriptions of the Episode 7 film clips. Store in the evidence file.
- Possible-story exhibition texts: the primary possible story content for the exhibition's possible stories section. Store in the evidence file.

J8 — Episode 8: What This World Gave Us

- Briefing annotations: student-annotated copies of the legacy briefings (E1–E6). Store in the evidence file.
- Religious practice notes: student inquiry book entries following the return to the cave objects. Store in the evidence file.
- Myth panels: student exhibition panel drafts from Episode 8. These go into the mythic images section of the exhibition. Store in the evidence file.

J9 — Episode 9: The Exhibition

- All materials from J1–J8 are candidates for inclusion in the exhibition. The team selects, edits, and organises them.
- Exhibition design board: a floor plan of the exhibition drawn by the team, showing the sequence of sections and the position of major displays.
- Exhibition guide: a short folded document for visitors, containing the entrance narrative, the statement of approach, a map, and brief section notes.
- Acknowledgements panel: a panel naming all contributors to the exhibition.

The inquiry books themselves — the record of the arc from Episode 1 to Episode 9 — are not displayed in the exhibition, but they are the most complete record of the team's process. They should be available for visitors to look through if they wish.