Dinosaur Island

Mantle Teaching Guide



Ages 6–7

9 Episodes

Science, Geography, English, Art and Design

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Learning Across the Curriculum

Contents and Context Map

The Island · Mantle Guide · 9 Episodes ·

Ep.	Title	Main Function	Student Record / Artefact
1	The Island	Make the world real before students enter it. Establish the fiction and begin the first world-building artefact: the island map.	Labelled drawings of equipment; coastline features added to shared map
2	First Light	Land the team on the shore. First systematic scientific survey: living, dead, and never-alive. The tracks introduce the unknown animal.	Inquiry Book: shore survey drawings, labels and observations; tracks sketch; additions to shared map
3	Night One	The team sets up camp and spends the first night on the island. A sound from the forest begins the mystery. First written field record.	Camp layout drawing; Night Field Record (Inquiry Book): written description of the night sound
4	Into the Forest	The team enters the forest. Evidence of the large animal accumulates. First minibeast survey. Observation/inference distinction introduced.	Rucksack list; large animal evidence record; minibeast survey records in Inquiry Book
5	The Clearing	The team finds and treats an injured triceratops. Emotional and dramatic centre of the context. Most significant writing task so far.	Treatment record: observational drawing + written account of the event (double-page spread in Inquiry Book)
6	The Call from the Agency	Dr Orin makes direct contact. New commission: complete map and dinosaur survey. Each student makes their individual map of the whole island.	Individual survey map of The Island: all features, symbols, key, compass rose, grid, scale bar
7	The Dinosaur Survey	The team crosses the ridge and surveys the whole island. Enactive identification sequence. Multiple species recorded. Ecosystem picture emerges.	Dinosaur sighting drawings placed on shared map. Inquiry Book species records: one in depth, one more briefly
8	Into the Cave	The team enters the final unexplored environment. Cave creatures and adaptations to darkness. Cave system map. Survey of The Island complete.	Cave system map (labelled zones, formations, creatures, key). Cave creature records in Inquiry Book
9	The Last Day	The survey is complete. Two encounters: journalist, then Dr Orin in person. Written recommendation. Physical departure from the island.	Written recommendation: one or two sentences on the final page of the Inquiry Book

Voice Key

Narrator voice	Spoken slowly, with deliberate pace. Not theatrical. Used to move time, set scene, or close episodes. Always scripted — do not improvise.
Teacher in role (TIR)	Teacher takes on a character (Dr Orin, Callum Ross). Marked by entry signal (clipboard). Dropped cleanly: set the clipboard down, return to facilitator voice.
Twilight voice	Working alongside students in the fiction — circulating, responding, questioning. Practical and purposeful. Not evaluative.
Facilitator voice	Outside the fiction but inside the work. Gathers, redirects, invites. Does not explain or announce.

Context Overview

Year Group and Age

Year 2 — 6–7 years old

Theme

What an uncharted island can tell us about living things, the places they need, and what it means to investigate a place for which no previous scientific record exists

Overview

Students come to understand how living things depend on the places they live in — that a habitat is not just a location but a set of conditions that provides what a living thing needs to survive. They encounter this understanding not as a fact to be received but as a question to be worked out: on an island for which no previous scientific record exists, what is living there, and what does it need? Through the fiction, students observe carefully, record what they find, ask questions about the conditions different living things require, and begin to think about the responsibilities that come with entering and studying a place that may be highly sensitive to disturbance. There are opportunities to develop early scientific skills — close observation, drawing from life, labelling, asking questions, sorting and grouping — and to write for a genuine purpose: a record that will become part of the first systematic environmental survey of The Island.

Inquiry Questions

- What do living things need in order to survive, and how does the place they live provide those things?
- How can we tell, just by looking carefully, what kind of place a living thing has come from?
- What can we learn about a living thing from the signs and traces it leaves behind?
- Why does it matter to record what we find — and what happens if we get it wrong, or miss something?
- When we find something new, how do we begin to describe it so that someone else could understand what we saw?
- If a place has no previous scientific record, what responsibilities does that give the people asked to investigate it?

Narrative

Three weeks ago, a ship called the Alcyone was crossing a remote part of the Outer Ocean, making a map of the ocean floor. The crew had done this many times before. They knew what to expect. And then the instruments showed something they had never seen: a large landmass rising up from the ocean floor that appeared on none of the charts available to them. Survey satellites confirmed it within two days. What they showed was an island — large, covered in dense forest, surrounded by calm water. There was no evidence of previous human habitation, and no scientific record of the island appeared in the Agency's archives. For the moment, it had no official name. Everyone involved

simply called it The Island.

The International Environmental Survey Agency was told immediately. They needed to act quickly and carefully. A scientific survey team would be granted limited access to investigate the island, record its environments and living things, and assess how sensitive it might be to disturbance. The Alcyone is now anchored two kilometres off The Island's western shore. The island is visible from the deck — its slopes covered in dense forest, its shoreline rocky and irregular. The Team's equipment is packed. The first inflatable is ready at the stern. Everything they record will contribute to the first systematic environmental survey of a place for which no previous scientific record exists.

The Team

Role	A team of field scientists commissioned to carry out the first systematic environmental survey of The Island: its landscapes, habitats, living things, and the conditions that sustain them.
Powers	The Team has been granted limited scientific access to The Island. They may observe, survey, and record, but they are expected to minimise disturbance and must justify any action that could affect the environment. No prior scientific record exists, so their task is to make careful, evidence-based observations and to record uncertainty where it remains.
Responsibilities	The Team is responsible for producing a careful, accurate record of what they find on the island: the environments, the living things, and the conditions those living things need. They must look carefully, record honestly, minimise disturbance, and bring back a report that gives Dr Orin everything she needs to understand what The Island contains and why it matters.
Values	The Team works carefully and patiently. They do not disturb what they have not yet understood. They know there is no evidence of previous human habitation and that the island may be highly sensitive to disturbance. They understand that what is changed or lost before it is understood may not be recoverable. They take that seriously.
Commission	The Team has been commissioned by Dr Yael Orin, Head of Field Discovery at the International Environmental Survey Agency. Dr Orin is responsible for understanding and protecting newly recorded natural environments. She needs the Team to carry out a careful survey of The Island, observe and record the living things they find, assess the conditions of its habitats, and return a full account to the Agency. The Team's report is not background information — it is the foundation on which future decisions about access and protection will depend.

Other Points of View

- Dr Yael Orin, International Environmental Survey Agency — following the Team's progress from Central Office, waiting for their report, and aware that access to an environmentally sensitive place must be managed carefully.
- The captain of the Alcyone — responsible for the safety of the vessel and the crew; watching the weather carefully and aware that the ship cannot anchor off an uncharted coast indefinitely.

- An independent science journalist — who has heard rumours of an uncharted island and is close to filing a story; once the story is public, knowledge of The Island will spread far beyond the survey team and the Agency.

What the Team Needs to Know

- Living things need certain things to survive: food, water, shelter, and the right conditions — including light, temperature, and space. A habitat is the place where a living thing lives, and a good habitat provides everything that living thing needs.
- Different living things are suited to different habitats. The features of a living thing — its shape, its covering, its size, the way it moves — can tell us something about the conditions it lives in and what it needs.
- An island showing no evidence of previous habitation or development may contain living things found nowhere else. The same isolation that allowed those living things to develop along independent lines also makes the island fragile — what is changed or lost before it is recorded cannot be recovered.
- Recording carefully is not just a skill. It is a responsibility. A record that is inaccurate, or incomplete, or that omits something important, will lead to decisions being made on the basis of wrong information. On The Island, the Team's record is all there is.
- When scientists find a living thing they have not seen before, they describe it carefully — its observable features, where it was found, what conditions surrounded it — so that another scientist, working only from that description, could understand what was found and why it matters.
- Signs and traces — tracks, markings, droppings, eaten leaves, disturbed ground — can tell a scientist a great deal about a living thing even before it is seen directly.

Curriculum Objectives

Science — Living Things and Their Habitats

Explore and compare the differences between things that are living, dead, and never been alive; identify that most living things live in habitats to which they are suited, and describe how different habitats provide for the basic needs of different kinds of animals and plants; identify and name a variety of plants and animals in their habitats, including micro-habitats; describe how animals obtain their food from plants and other animals, using the idea of a simple food chain, and identify and name different sources of food.

Science — Working Scientifically

Ask simple questions and recognise that they can be answered in different ways; observe closely, using simple equipment; perform simple tests; identify and classify; use observations and ideas to suggest answers to questions; gather and record data to help answer questions, including using simple scientific language, drawings, labelled diagrams, and simple tables.

Geography — Fieldwork and the Local Environment

Use simple fieldwork and observational skills to study the geography of a school environment and its grounds and the key human and physical features of the surrounding environment; use a fictional survey chart to interpret position, direction, coastline, and distance within the Outer Ocean; begin to

develop geographical vocabulary for describing physical features — coastline, forest, shore, vegetation, habitat.

Writing — Composition, Purpose, and Audience

Write sentences that make sense and are appropriate to their purpose; write for different purposes including simple records, labels, lists, and short descriptive pieces; use the vocabulary and grammatical structures appropriate to the task; form letters correctly and use spacing between words.

Speaking and Listening

Listen and respond appropriately to adults and their peers; ask relevant questions to extend understanding; articulate and justify answers, arguments, and opinions; participate in discussions and role play.

Literacy Links

- Each member of the Team maintains an Inquiry Book, recording observations, questions, sketches and labels as they explore the island. The Inquiry Books grow across every episode and become the Team's cumulative record of The Island.
- The Team reads and responds to simple documents arriving from inside the fiction: a brief message from Dr Orin, a list of equipment, a note from the captain.
- The Team produces labelled drawings and simple field records — sketches of what they find, with notes on where it was found and what conditions surrounded it — detailed enough to stand as a record that could be shared with Dr Orin.
- The Team takes part in discussion and structured talk as findings accumulate — describing what they have observed, suggesting what it might mean, listening to what others have noticed, and working out together how to describe something that may have no existing name.

A Note on the Setting

The Island is deliberately fictional. It is not located in a real ocean, near a real country, or within the territory of any existing culture or community.

This is a deliberate choice. Stories about explorers arriving at remote islands can easily draw on familiar ideas of 'discovery', naming and ownership. In this context, the emphasis is instead on scientific responsibility. The Team has been given limited access to observe, record and understand the island while disturbing it as little as possible. They are not there to claim it, name it, or decide that it belongs to them. As far as the available evidence can show, the island is uninhabited and there is no evidence of previous human settlement.

The island is therefore known simply as The Island, in the fictional Outer Ocean. This is an attempt to keep the setting culturally neutral while preserving the mystery and sense of remoteness that the story needs.

It also opens up some useful questions within the inquiry: Who has the right to enter an unfamiliar place? What responsibilities come with knowledge? Does recording something give us any claim over it? Who should decide what happens next?

Teachers may choose to discuss this thinking explicitly with the class where appropriate, particularly if questions of exploration, naming, ownership, conservation or cultural responsibility arise naturally.

Using an Inquiry Book

Teachers may find it useful to give each student an Inquiry Book at the beginning of the context. This can be an ordinary exercise book, sketchbook or folder in which students keep the records they create as the work develops.

The Inquiry Book is not intended to be a separate workbook or a collection of exercises. It becomes part of the fiction: the working record of each member of the scientific Team. Students use it because their observations, questions and decisions need to be recorded, referred to and sometimes reconsidered as new evidence emerges.

Across the context, students might use their Inquiry Books to:

- sketch and label equipment
- record observations from the shore, forest and cave
- draw tracks, animals and other evidence
- write questions and possible explanations
- make maps and diagrams
- record significant events, including the encounter with the injured triceratops
- compile dinosaur and habitat survey notes
- return to earlier observations when new evidence changes their thinking
- write their final recommendation about what should happen to The Island

There is no need to prepare every page in advance. In fact, part of the value of the Inquiry Book is that it grows with the inquiry. Pages can be dated and given simple headings as they are needed, and students can add drawings, labels, notes, maps and longer pieces of writing in whatever form best serves the work.

Over time, the book becomes a cumulative record of the Team's journey through the context. Earlier work remains available to be revisited, compared with new evidence and used to support later decisions. This helps the learning feel connected rather than episodic, while giving writing, drawing and recording a clear purpose inside the fiction.

The planning refers to particular records and writing opportunities throughout, but teachers should use these flexibly. The important principle is that students are recording because the Team needs a record, not simply because the teacher has set a written task.

Episode 1

The Island

LIVE TEACHING GUIDE

Episode 1 · The Island

Curriculum focus Science: habitats, close observation, questioning, recording. Geography: physical features, locating the island. Speaking and Listening: collaborative discussion with uncertainty. Writing: early field recording.

Main resources Slides 3–6; large island outline map (A2 or larger); small A5/A6 pieces of paper or post-it notes per student.

Student artefact Labelled drawings of 5 items for expedition; coastline features added to shared map on small paper pieces.

Teaching route

Opening narration → Image sequence → Casting → Equipment task → Map task → Back Together → Closing narration

Keep in view

Do not introduce or explain the context before beginning. Start with narrator voice immediately.

Equipment task is 5 minutes maximum. The map task is the heart of the lesson - do not shorten it.

Students add to small pieces of paper and lay on the map. They do not draw directly onto the map.

If students want to add things they cannot see in the photographs, welcome them as hypotheses: mark as a question, not a certainty.

Year 2 students may step outside the fiction. Redirect with twilight voice toward the task, not the fiction itself.

Curriculum Connections

Science: Living things and their habitats - what a habitat provides; working scientifically - close observation, questioning, recording. Geography: Physical features of coastal and forested environments; locating the island in relation to known places. Speaking and Listening: Collaborative discussion in which uncertainty is acknowledged and ideas are tested. Writing: Early field recording - labels, observations, words that might name something new.

Narrative Function

This episode makes the world real before students enter it as the Team. Its job is not to brief students or explain the commission. Its job is to make The Island feel like a place that genuinely exists and has never been seen. By the end, students are functioning as the Team and have begun the first world-building artefact of the context: the island's map. The episode ends on the edge of arrival, not after it. The island is still ahead of them.

Lesson Plan — The Island

Students come to the carpet. No introduction. No explanation of what is about to happen. The teacher holds a brief pause - long enough to signal that something is shifting - and then begins in narrator voice. Slower than the facilitator register. Not theatrical. Just deliberate and clear.

Narration - spoken slowly, without performance:

▸ Slide 3

> *"Three weeks ago, a ship was crossing a remote part of the Outer Ocean."*
> *"It was doing something very ordinary - making a map of the ocean floor. The crew had done this before, many times. They knew what to expect. And then the instruments showed something they did not expect. Something large. Something rising up from the ocean floor. Something that appeared on no map and matched no record that anyone had ever kept.*
> *Within two days, satellites had taken photographs."*

▸ Slide 4 - Island

> *"What they showed was an island. A large island. Covered in dense forest. Surrounded by calm water. And as far as the Agency could determine, there was no evidence of previous human habitation and no previous scientific record of it.*
> *For the moment, the island had no official name. Everyone involved simply called it The Island. And the question - the question that nobody could answer - was: what is on it?"*

Hold the silence for a moment. Then move into facilitator voice - easy, unhurried, genuinely curious:

> "This is one of the satellite photographs. This is what The Island looks like from a distance."
>
> "Let's just look at it for a moment."

Allow fifteen to twenty seconds of quiet looking. Then:

> "What do you notice? Just - what do you see?"

Take three or four observations. Stay entirely in noticing - no interpretation yet. The language that holds the group here:

> "Yes - what else do we see?"
>
> "Where do you notice that?"
>
> "Can anyone see something different?"
>
> "What's that dark shape there - what do we think that might be?"

Do not explain. Do not confirm. Hold the group in what is visible.

▸ Slide 5 - dense coastal vegetation

> "The satellites got closer. This is what the cameras picked up when they focused on the shore."

Another pause. Another round of noticing. After a short time:

"If you were scientists given the job of carrying out the first systematic survey of that island, what would you be wondering? What questions would you have?"

Take four or five responses. Write them briefly on a visible surface - whiteboard or large paper. Leave them there. These are the Team's first questions. They will matter later.

▸ Slide 6 - forest floor interior

> "And this is what the cameras showed when they looked further in. Into the inside of the island."

Allow a longer pause this time - ten seconds or more. Let the image do its work. Then:

> "What might live in there? In those shadows. Under those leaves. In that soil. What do we think might be in there?"

Responses here will be wide-ranging. Welcome all of them. The follow-up question is not a check but a genuine invitation: "What makes you think that?" Use "might" consistently throughout: "So there might be..." - "And if there were, what would it need to survive in a place like that?" This last question is the first movement toward the science. Do not press it into a lesson objective. Let it be a first thought.

Casting - Moving into the Team

The teacher remains in facilitator voice. Students are still on the carpet - ask them to move into a circle.

The teacher places the large map outline on the floor where the group can see it.

"The International Environmental Survey Agency received all of these photographs. And they made a decision. They would grant a team of field scientists limited access to the island - people who knew how to observe carefully, record exactly what they found, minimise disturbance, and work responsibly in an environment for which no previous scientific record existed. They would carry out the first systematic environmental survey of The Island."

A brief, natural pause. Then, moving into the collaborative "we":

"This is the survey map they were given. You can see the outline of the island. The coastline. And inside - nothing. Because no one knows what is inside. That's what the team needs to find out."

Another pause, and then:

"Before we go any further - if we were scientists given this job, if we were the ones about to land on an island no one has ever recorded - what would we need to bring? What equipment would we need?"

Take contributions. Build a short shared list. Six and seven year olds will offer practical things: torches, food, cameras, notebooks, ropes, boots. Welcome each one and bring it gently toward the science: "Yes - and why would we need a notebook? What would we be writing in it?" "A magnifying glass - yes. What would we use that for on an island we've never seen?" "Food and water - good. What do you think - would the living things on the island need food and water too?"

This list is not a formal task. It is the team beginning to think like the team. Keep it brief - five minutes at most.

▸ Slide 7 - equipment image

> "Let's make sure we know what we've got."

Students move to tables. They open their Inquiry Books and draw and label five things they would take to The Island. The teacher circulates briefly in twilight voice:

"I'm thinking we're definitely going to need something to record with - we can't rely on memory for something this important."

"Have you thought about what you'd need if you found something you'd never seen before and needed to describe it to Dr Orin?"

After approximately five minutes, bring students back to the carpet to share two or three contributions. Keep this brief. The map task is the heart of the lesson.

Tables Task - Beginning the Map

Twilight voice - as students begin:

▸ Slide 8 - outline of map

Give the students small A5/A6 pieces of paper or post-it notes. Don't allow them to draw directly onto the map. They draw on the small pieces of paper and lay those onto the map. At this stage they only know what they can see on the coastline. They will fill in the rest of the map later.

"The map we've been given is just the coastline. That's all anyone knows. But we've seen the photographs, and there are things we can already start to mark. The forest, for instance - we can see from the images that there's dense vegetation right up to the shore in some places. Where do we think we should mark that? And what should we call it? Please draw on your bits of paper what you know is on the island and place those around the coastline."

Go back and show them the previous slides if necessary.

As students work, circulate and respond to what they are actually making. These examples show the register - they are not a fixed script:

> "This stretch here - is this the rocky shoreline we saw in that second photograph? What made you put it there?"

"We're going to need to be able to find our way back to anything we mark. Is there enough on this section for us to do that?"

> "I'm not sure what to call this part yet. What do you think is the most accurate thing to write?"

"We said we didn't know what lived inside the forest. Should we put that as a question on the map, or keep those questions somewhere else for now?"

What students are adding in this phase: the features they can infer from the photographs - rocky shore, forested slopes, areas of dense vegetation, possible open ground near the water. They are reading the images and transferring what they can see into map form. This is observation and inference. It is also iconic work: they are handling the map, placing labels, making decisions about what is known and what is not.

Some students will want to add things they cannot see in the photographs - animals, rivers, buildings. Welcome these as hypotheses, not corrections: "That's a good question - we don't know yet whether there's a river. Shall we mark it as a question rather than a certainty?"

For any student who finishes the visible features quickly, the second prompt is ready: "We've marked what we can see. But what do we know must be there, even if we can't see it in the photographs?

What does any habitat need to provide for the living things inside it?" This moves students from describing the photographs into thinking with the science.

Back Together

In facilitator voice, easy and unhurried:

> "Let's look at what we've been able to mark so far - and what we're still not sure about."

Keep the language precise: "So you've marked that as the forest edge - can you say where exactly? Which part of the coastline?" When something is uncertain, mark it as uncertain: "We don't know that yet - let's keep it as a question."

After a few minutes, move into narrator voice. The shift should be audible:

▸ Slide 9 - Alcyone anchored offshore

> *"The research vessel Alcyone was anchored two kilometres off the shore of The Island. The captain had said the weather would hold for the next twenty-four hours. After that, he could not be certain. The Team had been told that their window for landing was tomorrow morning, at first light. There was time tonight to prepare - to check the equipment, to look again at the photographs, to make sure that what got recorded tomorrow was recorded carefully and accurately."*

Hold the moment. Then, in twilight voice:

"Tomorrow we land. We'll need to get the equipment up onto the beach and get camp set up. And then we can start to explore."

Closing

The teacher moves back into narrator voice. Students are still on the carpet.

> *"That night, the Alcyone sat at anchor in the calm water off the coast of The Island. The lights of the island were not lights at all - just the darkness of the forest against a sky full of stars. The team's equipment was packed and ready. And somewhere on that island - in the forest, on the shore, in the soil beneath the trees - living things were going about their lives, exactly as they had done for thousands of years, entirely unaware that in the morning, for the first time, the Team would be amongst them."*

Hold the silence. Then, in facilitator voice, simply:

> "What do you think we'll find?"

Take one or two final responses. Do not develop them. Let them hang. Then:

> "We'll find out."

End there. Do not summarise. Do not review objectives. Do not announce what comes next. The island is waiting.

Teacher Notes

Timing within a 60-minute session

The opening narration and image sequence runs approximately ten to fifteen minutes - keep it moving between images and do not allow the discussion of any single image to run long. The equipment task at tables is five minutes at most. The map task is the heart of the session and should have at least twenty minutes - longer if students are working productively. The return to carpet and the narrated closing take approximately ten minutes. If something has to give, let the equipment task be brief. The map task must not be shortened.

Maintaining twilight voice during circulation

The circulation phase is where twilight voice is most easily lost. The temptation is to step into facilitator mode - checking progress, praising effort, explaining the task again. Resist this. The voice that circulates should be a colleague looking at a shared problem, not a teacher assessing a piece of work. If you find yourself saying "well done, that's a lovely map", you have stepped out of the fiction. Try instead: "This section here - is this what we're calling the forest edge? I want to make sure we're marking the same features." If a student has made something unexpected, bring it into the fiction rather than correcting it: "That's interesting - why have you put that there? What made you think that part of the island might look like that?"

Handling casting if students step outside the fiction

Year 2 students will sometimes step outside the fiction - asking "but is this real?", making jokes, or simply losing the thread. Do not respond with heavy investment in the fiction's reality. Respond from twilight voice, lightly: "Well - we're working as if it is, because Dr Orin needs us to take it seriously." Then redirect: "What were you thinking of putting here?" The invitation back in is always the task, not the fiction itself.

If the map task finishes too quickly

The second prompt is already embedded in the task instructions above. Move students from describing what they can see in the photographs to inferring what must be present: "What does any living thing need? What must the island provide?" This is the science, and it keeps the task purposeful without changing its nature.

If the map task takes too long

This is the more likely situation. The map should not be finished in this episode - it is not meant to be. If students are still working productively when it is time to gather back, say: "Let's leave these where they are. They're part of the record we're building - we'll come back to them."

What to watch for

Listen during the map task and the closing discussion for the moments when students begin applying scientific thinking spontaneously - connecting the conditions in the photographs to what might live there, or asking questions about food and water without being prompted. These contributions are valuable. Acknowledge them inside the fiction: "That's exactly the kind of question the Agency needs us to be asking." Do not name them as correct answers. They are good questions, and they stay open.

Episode 2

First Light

LIVE TEACHING GUIDE

Episode 2 · First Light

Curriculum focus Science: living, dead, never-alive; microhabitats. Geography: coastal environment; contributing to the survey map. Speaking and Listening: sharing and building observations. Writing: Inquiry Book entries - labelled drawings and simple descriptive sentences.

Main resources Slides 11–21; Inquiry Book pages (The Island Field Record - Shore Survey - Day 1); small paper pieces for map additions.

Student artefact Inquiry Book: shore survey drawing (living/dead/never-alive), labelled, with location noted. Tracks sketch. Shore features added to shared map.

Teaching route

Opening narration → Dr Orin's message → Stepping onto the Shore → Studying the Shore (4 images) → Tables Task (Inquiry Book) → Back Together / map → The Tracks → Footprint sketch → Closing

Keep in view

The tracks image and discussion must not be cut - even 60 seconds is better than nothing. The tracks need to be on the map before the episode ends.

During the Inquiry Book task: resist becoming a writing teacher. The twilight voice asks 'is this accurate?' not 'remember your finger spaces'.

The living/dead/never-alive discussion will be genuinely difficult. Do not smooth it over. Mark hard cases in the questions section.

The 'should we follow them?' question is the most important moment. Do not rush to the answer you want. Draw out both the curiosity and the hesitation.

Carry one or two questions from Episode 1 maps forward into the circulation phase.

Curriculum Connections

Science: Living things and their habitats - identifying living, dead, and never-alive; microhabitats and what they provide; close observation and recording using drawings, labels, and simple scientific language. Geography: Physical features of a coastal environment; using and contributing to a survey map. Speaking and Listening: Collaborative discussion in which observations are shared, tested, and built upon; articulating what is seen before moving to interpretation. Writing: Inquiry Book entries - labelled drawings, observed features and simple descriptive sentences.

Narrative Function

The team lands. For the first time, they are on the island itself. This episode is the shore survey - the first systematic piece of scientific work the team carries out on The Island. Its job is to establish what the landing zone contains, to give students their first direct encounter with living, dead, and never-alive material in a real habitat context, and to begin building the Inquiry Books that will become each student's cumulative scientific record. The forest is visible throughout - close, dense, present - but the team does not enter it. The episode closes with a single trace at the forest edge: something that tells the team, for the first time, that animals are here. That trace is not investigated. It is recorded, and left.

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Lesson Plan — First Light

Students come to the carpet. The shared map from Episode 1 is visible - with whatever the students placed on it last time. The teacher does not refer to it yet.

The teacher holds a pause. Then narrator voice:

▸ Slide 11

"The alarm on the research vessel Alcyone sounded at four-thirty in the morning. Outside the portholes, it was still dark. But by the time the team had eaten and gathered their equipment on the stern deck, the sky over The Island had begun to lighten. The island's ridgeline came slowly out of the darkness. The forest below it was dense and still. The water between the ship and the shore was flat calm."

"Before we go any further - Dr Orin sent a message through last night. I want us to read it together."

▸ Slide 12 - Email

Read Dr Orin's message aloud. Slowly. Give it weight.

From: Dr Yael Orin, Head of Field Discovery

International Environmental Survey Agency, Central Office

To: The The Island Survey Team

I understand you are landing this morning. I wanted you to know that we are following your progress here, and that what you record today will become part of the first systematic scientific survey of that shore.

Please be thorough. Please be accurate. And please record not only what you find but where you find it - the location matters as much as the observation.

We are depending on you.

Dr Orin

Then: "Location matters as much as the observation. What do you think she means by that?"

Take two or three responses. Do not resolve it into a neat answer. Leave it as something the team is carrying: "Let's keep that in mind as we work today."

Return to narrator voice:

"At six o'clock, the first inflatable left the stern of the Alcyone. The team had their equipment. They had their Inquiry Books. They had the map.
At six-seventeen, the inflatable touched the shore of The Island.
The Team stepped onto a place for which no previous scientific record existed."

Stepping onto the Shore

The teacher asks students to stand. They are still near the carpet area but on their feet. This is not announced as a drama activity. The teacher moves into twilight voice:

▸ Slide 13 - Beach

"We've just landed. The inflatable is pulled up above the waterline. Our equipment is stacked on the dry sand above the tideline. This is our base camp for now."

A brief pause. Then:

"Take a moment. We're standing on the shore of The Island. It's early morning. What do you think we can hear? What can we smell? What does the ground feel like under our boots?"

Take four or five responses - sound, smell, texture, temperature. Do not rush this. Do not correct or redirect toward the correct answer. Students are building the sensory world of the shore from their own imagining, and every contribution is valid within the fiction. After each response, simply: "Yes - and what else?" When the moment has gathered enough texture:

"And just there - at the top of the beach, where the sand meets the rock - the forest begins. We can see it from here. We're not going in yet. Today we're working the shore."

Students sit back down. The whole standing moment takes no more than three or four minutes. It is not a performance. It is the team orienting themselves in the place they have just arrived.

Studying the Shore

▸ Slide 14 - rocky shore with rockpools

In facilitator voice:

> "This is what the shore looks like. Let's just look at it carefully for a moment before we start work."

Allow fifteen seconds of quiet. Then, using inductive language throughout:

> "What do we notice?"

Take observations. Hold the group in noticing - not interpretation. After a few responses:

> "What do we see that might be living?"
>
> "What do we see that is definitely not living - has never been alive?"
>
> "What are we not sure about?"

These three questions are the first movement toward the living, dead, never-alive classification, but they arise from the image, not from an announcement. Do not name the categories yet. Let them emerge from the looking.

▸ Slide 15 - strandline material

"Along the top of the beach, just above where the tide reaches, there's a line of material the sea has brought in. Let's look at what's here."

Another round of noticing. Then:

"If you were going to sort this material into groups - things that were once alive, things that are living now, things that have never been alive - where would you start? What would be the hardest thing to place?"

Hold this as a genuine question. Some things - a dried shell, a piece of driftwood, a smooth stone - will produce real disagreement. That disagreement is the science.

▸ Slide 16 - rockpool interior

> "And then there are the pools. Let's look into this one."

Allow a longer pause. Then:

> "What's living in this pool? What does it need to survive in there?"
>
> "What does the pool give it - what does this small habitat provide?"

This is the first explicit microhabitat question. Let it develop. If students begin making connections to what any living thing needs - water, food, shelter - follow those connections. Do not press toward a conclusion.

▸ Slide 17 - plants in rock crevices

> "And in the cracks in the rock - look at what's growing here."
>
> "Why do you think something would grow in a crack, rather than on the open rock?"
>
> "What might the crack be giving it that the open surface doesn't?"

This question is harder than it looks for Year 2. Do not expect a complete answer. The point is that students begin to understand that a habitat is not a location - it is a set of conditions. Let them sit with the difficulty.

Tables Task - The Shore Survey

Students move to tables. Each student opens their Inquiry Book to a fresh page. The shared map is accessible at the front.

The teacher moves into twilight voice as students settle:

"We've got our first real look at the shore. Now we need to record what we've found - carefully enough that Dr Orin, reading this in Central Office, can understand exactly what we saw and where. In the drawing box, record something from the shore - something living, something dead, or something that's never been alive. Label it clearly. And underneath, write where you found it and what you noticed about it."

As students work, circulate in twilight voice. These examples show the register:

> "What have you decided to record first? Is that from the strandline or from the pools?"

"I'm looking at this drawing - can I tell from it whether this is living or not? Is there something you could add that would make that clearer?"

> "Dr Orin said location matters - where exactly on the shore did we find this? Is that written down?"

"This is interesting - you've put this in the never-alive column. What made you decide that? I'm not certain - what's your reasoning?"

"We've got a question here we haven't answered yet - what does the pool give the living things inside it? Is that worth writing in the questions section?"

If students have questions from Episode 1 on their maps, carry one or two forward here: "You put a question on the map last time about what might live in the forest. We haven't been in there yet - but does what we're finding on the shore tell us anything that might be useful when we do go in?"

The Inquiry Book task is the sustained work of the lesson. Give it time. Students who complete their first drawing and labels should be asked: "What else did we find on the shore that we haven't recorded yet? A good field record covers the whole survey area, not just the most interesting thing."

Back Together - Sharing the Survey

Students return to the carpet, Inquiry Books in hand. The shared map is laid out.

▸ Slide 18 - island map outline

In facilitator voice:

> "Let's hear what we've been recording. Who found something living?"

Take two or three contributions. For each one: "Where on the shore was that? Let's mark it on the map." A student places a small piece of paper on the relevant part of the map. The teacher does not place it - the student does. This is their record.

> "Who found something that was once alive but isn't any more?"

Same process - contribution, location, map.

> "And did anyone find something that's never been alive? What made you certain?"

This last category will produce the most interesting discussion, because certainty is harder here. A smooth stone is easy. A shell is complicated - the shell itself was never alive, but it was made by something living. If this comes up, do not resolve it. Mark it in the questions section of the map: "We're not sure about this yet."

When two or three things have been placed on the map, hold the moment. Then:

> "There's something we haven't talked about yet. Something I want us to look at together."

The Tracks

▸ Slide 19 - animal tracks in sand

Narrator voice:

> *"At the top of the beach, where the sand meets the first of the rocks, one of the team found something. In the soft ground just below the treeline."*

Hold the image in silence for a moment. Then, in facilitator voice:

> "What's this?"

Take observations only. Do not move to interpretation yet. Then:

> "What do we think made these?"

Let responses come. Do not confirm or deny any of them. Then:

"Can we tell from these tracks whether the animal is large or small? Whether it moves quickly or slowly? Whether it came from the forest or was heading toward it?"

These questions are harder than they look, and that is correct. The team does not know. Then:

> "Should we follow them?"

This question is genuine. Take the responses seriously. Some students will say yes immediately. Others - particularly those who have been inside the fiction carefully - may hesitate. Draw out the hesitation: "What would we be risking if we went in now? What don't we know yet?"

After a short discussion, move into twilight voice:

"I think we mark them. We record exactly where they are, and we come back. We're not ready to go into the forest yet - we haven't finished the shore survey, and we don't know enough. But we know now that something is in there."

A student places a piece of paper on the map at the forest edge - marked simply: tracks. Animal unknown.

▸ Slide 20 - footprint

"We need to record this carefully, please return to your Inquiry Books and open to a fresh page, use a pencil and draw it as accurately as you can."

The teacher moves into twilight voice:

"We need to record this print carefully - carefully enough that someone who wasn't here could identify what made it. Look at the shape. Look at the edges. How deep does it go into the sand? Start with the outline, then add the detail inside."

Circulate in twilight voice as students sketch:

> "Is that edge as sharp as it looks in the photograph, or is it softer than that?"
>
> "How big is this print? We need some sense of scale - we should measure it with a ruler."
>
> "Dr Orin will wonder what kind of creature made this. Does your drawing give her enough to work with?"

"We don't know yet what animal this belongs to. Don't write a name - write what you can actually see. What are the features of this print?"

Finish the activity with:

"We've recorded it. We don't know what made it yet. That goes in the questions section - animal unknown. We'll come back to it."

Closing

Bring the students back to the carpet.

▸ Slide 21 - view from the Alcyone

> *"That evening, the team returned to the Alcyone. Their Inquiry Books had the first entries in them. The shared map had the first marks inside the coastline. And at the top of the beach, in the soft ground just below the treeline, the tracks were still there.*
> *Whatever had made them had gone back into the forest.*
> *The team did not yet know what it was."*

Hold the silence. Then, in facilitator voice:

> "What do we think is in there?"

Take one or two responses. Do not develop them. Let them hang. Then:

> "We'll find out."
>
> "Our next job is to set up camp on the island."

End there.

Teacher Notes

Maintaining twilight voice during the Inquiry Book task

The temptation during the Inquiry Book task is to become a writing teacher - correcting spelling, improving sentences, asking students to write in full sentences. Resist this entirely. The twilight voice that circulates during this task is interested in the science and the record, not the handwriting. "Is this accurate?" and "is this clear enough for Dr Orin?" are the right questions. "Remember your finger spaces" is not.

The living, dead, never-alive discussion

This classification is harder than it appears, and that difficulty is productive. Do not smooth it over. A dried shell, a piece of driftwood with lichen on it, a feather - these are genuinely complicated. If the discussion gets messy, mark the hard cases in the questions section and move on. The point is not that students leave with a clean set of categories. The point is that they have encountered the difficulty of classification from inside a situation where it matters.

The tracks question - "should we follow them?"

This is the most important moment in the episode and it must be handled with patience. Do not rush to the answer you want. If the whole class says yes immediately, press the hesitation: "Is there any reason we might want to wait?" If no one says yes, press the other way: "Are we not even a little curious?" The discussion itself is the work. The decision to mark and wait - rather than rush in - should feel like the team's decision, not the teacher's instruction.

Carrying forward questions from Episode 1

During the circulation phase, glance at what students put on the maps in Episode 1 and carry one or two of those questions into the twilight voice conversation. "You were wondering last time whether there would be fresh water on the island - have we found any evidence of that on the shore?" This makes the context cumulative and makes students' earlier thinking matter.

If the Inquiry Book task finishes too quickly

Ask students to add a second drawing from a different part of the shore - strandline if they drew a rockpool, or a crevice plant if they drew a shell. Then: "We have a questions section at the bottom of the page. What are we still not sure about from today's survey? What would we need to come back and look at again?" A good field record carries its uncertainties as well as its findings.

If the Inquiry Book task takes too long

The tracks image and discussion can be shortened if necessary - but it must not disappear entirely. If time is very short, bring the group back together, show the image briefly, take two or three responses, and move directly to the closing narration. The tracks need to be on the map before the episode ends. Even sixty seconds on that image is better than none.

Episode 3

Night One

LIVE TEACHING GUIDE

Episode 3 · Night One ·

Curriculum focus Science: habitats, observation, inference, recording from evidence. Geography: forested environment; different conditions in different parts of an environment. Speaking and Listening: collaborative discussion; listening carefully. Writing: scientific field record - precise description of observed evidence.

Main resources Slides 23–28;

Student artefact Camp layout drawing (labelled: tents, equipment store, camera positions, forest edge, shore direction). Night field record (written, dated entry in the Inquiry Book).

Teaching route

Opening narration → Camp discussion → Drawing the Camp → Night Cameras (placement) → The Night Sequence (narration) → Response to the sound → The Night Field Record (writing) → Closing

Keep in view

The silences in the night narration are not gaps to fill. The silence after the branch breaks is the most important moment - give it its full ten seconds.

Students who do not want to close their eyes is entirely fine. Do not draw attention to it.

Camera placement: keep asking 'why there?' and 'what does that position cover?' If a token goes on the ceiling, redirect practically: 'would a camera there catch something at ground level?'

Display the vocabulary bank before writing begins and leave it up throughout. Do not instruct students to use specific words.

Write the modelled starter in front of the class - no more than 30 seconds. Do not over-model. Move away from it and let students begin.

Curriculum Connections

Science: Living things and their habitats - what a habitat provides; working scientifically - observation, inference, and recording from evidence. Geography: Physical features of a forested environment; understanding that different parts of an environment have different conditions. Speaking and Listening: Collaborative discussion in which uncertainty is acknowledged; listening carefully and responding to what is heard. Writing: Scientific field record - precise description of observed evidence, supported vocabulary, modelled sentence structure.

Narrative Function

The Island Explorers are on The Island for the first time. This episode has three movements. In the first, the team sets up camp - thinking carefully about where to place tents, how to secure the perimeter, and where to position the night cameras. In the second, the teacher narrates the team to sleep and then wakes them with a sound from the forest - something large, unidentified, close. In the third, the team makes its first night record: a precise written description of what was heard, supported by vocabulary and a modelled starter. The episode closes with the cameras still running and the forest still unidentified. The next episode will prepare the team to go in.

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Lesson Plan — Night One

Students come to the carpet. The shared map is visible with everything placed on it so far. The teacher holds a pause, then narrator voice:

▸ Slide 23 - field research campsite equipment

> *"The Island Explorers had chosen their campsite carefully. Above the tideline, where the ground was firm. Close enough to the shore that they could reach the inflatable quickly if they needed to. And far enough from the treeline that the forest did not come right up to the tent doors. But not that far.*
> *They spent the rest of the morning unloading equipment and setting up the tents. By early afternoon, the camp was established. The shared map was pinned to the inside of the equipment tent. The Inquiry Books were stacked and ready. And the forest edge was there - visible from every tent, dark and still, no more than thirty metres away."*

▸ Slide 24 - campsite

Hold the moment. Then, in facilitator voice:

> "This is what a camp like ours might look like. Let's just look at it for a moment."

Allow fifteen seconds of quiet. Then:

> "What decisions do you think went into this? Why are the tents arranged like that? Why is the equipment in the middle?"

Take three or four responses. Do not resolve into correct answers. The point is that the team begins to think about the camp as a series of decisions, not a given arrangement. Then:

> "We need to make those same decisions for our camp. Let's think about them carefully."

Drawing the Camp

Students move to tables. Each student, or pair, has a blank A5 sheet and pencils.

▸ Slide 24 - return to the camping equipment

The teacher moves into twilight voice as students settle:

"We need a record of how the camp is laid out - where everything is, so that anyone arriving at The Island after us would be able to find their way around. Mark where the tents go. Mark where we're storing the equipment. Mark the forest edge and the direction of the shore. And think about where the gaps are in the perimeter - the places where something could approach the camp without being seen."

That last sentence is not dramatic. It is practical. Deliver it as practical. Then:

> "Label everything clearly. This drawing is part of the official record."

Circulate in twilight voice:

> "Why have you put the tents there? What does that position give us?"
>
> "Where's the forest edge on your drawing? How far is it from the nearest tent?"

> "If something were moving along the treeline at night, which direction would it come from? Is that on your drawing?"
>
> "We'll need to be able to find the equipment quickly in the dark. Does this layout make that possible?"

After approximately ten minutes - or when most students have a labelled layout - bring the group back together briefly. Take two or three contributions: "Where did you put the tents, and why?" Do not evaluate. Build a sense that the team has made considered decisions.

The Night Cameras

▸ Slide 26 - camera trap on a tree

In facilitator voice:

"Before it gets dark, we need to set up the motion-activated cameras. These are what they look like - small, rugged, fixed to trees at the forest edge. When something moves past them in the night, they take a photograph automatically. We won't be awake to see it happen. But in the morning, we'll have a record."

A brief pause. Then:

"Each of us is responsible for placing one camera. Think about where it should go. The forest edge runs around this side of the camp."

The teacher gestures toward the classroom walls - not dramatically, just practically - establishing without announcement that the walls are the forest edge and the centre of the room is the camp.

"Think about where the gaps are. Where would an animal be most likely to move? Where do we most need to know what's there?"

Distribute the small pieces of paper and ask the students to draw the cameras.

Say, "Place these around the camp." Wave your arm indicating the classroom. Students move around the classroom and place their tokens on the walls, windowsills, or door frames. The teacher circulates in twilight voice:

> "Why there? What made you choose that position?"
>
> "Is that covering the gap between the two tent positions, or is that a different section of the perimeter?"
>
> "If a large animal came out of the forest here, would this camera catch it?"

After three or four minutes, students return to the carpet. The tokens remain where they were placed.

In facilitator voice:

"The cameras are set. In the morning we'll collect the footage and see what they recorded. For now - it's getting dark. Time to get some rest."

The Night Sequence

▸ Slide 27 - night forest

Students are on the carpet. The teacher asks them to sit comfortably - cross-legged, or however they are settled. Then:

"I'm going to ask you, if you're comfortable, to close your eyes for the next part. You don't have to. But if you can, it will help."

The teacher moves into narrator voice. This narration uses darkness and silence as its primary dimensions. It is spoken slowly, with pauses. Not performed. Not whispered dramatically. Just deliberate and quiet.

> *"The sun went down over The Island at seven-fifteen. By seven-thirty, the camp was dark.*
> *The Island Explorers had eaten, checked their equipment, and gone to their tents. Outside, the forest was quiet. No wind. No rain. Just the sound of insects - a low, continuous sound, coming from everywhere and nowhere at once.*
> *By eight o'clock, the camp was still. The cameras were running at the forest edge. The map was inside the equipment tent. The Inquiry Books were closed.*
> *One by one, the team fell asleep."*

Hold the silence for five full seconds. Let the quiet sit.

> *"The hours passed.*
> *At some point in the night - the team could not be certain of the time - something changed.*
> *The insects stopped."*

Hold that silence. Five seconds. Then:

> *"And then - from somewhere inside the forest, no more than thirty metres from the nearest tent - there was a sound.*
> *Something heavy. Moving through undergrowth. Slowly. Deliberately.*
> *A branch broke.*
> *Then silence."*

Hold the silence again. Ten seconds this time. Do not fill it.

> *"The sound did not come again.*
> *Whatever had made it had stopped moving. Or had moved too far away to hear. Or was standing still, just inside the treeline, in the dark.*
> *The cameras were running.*
> *Morning was still three hours away."*

A long pause. Then, in facilitator voice, gently:

> "You can open your eyes."

Allow a moment for students to settle. Do not rush into discussion. Then:

> "What did you hear? In your imagination - what did that sound like to you?"

Take four or five responses. Do not evaluate or develop them. Simply receive each one: "Yes." "What else?" "What did it feel like when the insects stopped?" Let the responses come from wherever the students are.

Then:

"We need to record this. Tonight. While it's still clear in our minds. That's what field scientists do - they record as close to the moment as they can, because memory changes. Dr Orin needs to know exactly what we heard."

The Night Field Record

Students move to tables. They open their Inquiry Books to a fresh page headed: The Island Field Record - Night One.

▸ Slide 28 - Vocabulary

"These are words that might help. You don't have to use them. But they're the kind of language a scientific record uses - precise, careful, honest about what we don't know."

Then the teacher picks up a pen and thinks aloud briefly - not performing, just modelling the thinking:

> "I need to say what happened, when it happened, and what it was like. I'm going to start like this -"

The teacher writes on the board:

> *At approximately two o'clock in the morning, the team was woken by a sound from the forest. It was loud and close. It sounded like...*

"That's my starter. Yours might begin differently. But it needs to say: when, what we heard, and what it was like. And at the end - what we still don't know."

Students write. The teacher circulates in twilight voice:

> "What's the most important thing Dr Orin needs to know from this record?"
>
> "You've described the sound - have you said how long it lasted? Or when it stopped?"
>
> "That word - is that precise enough? Could you choose something from the board that's more accurate?"

"At the end - what are we still uncertain about? That needs to go in too. A good scientific record is honest about what it doesn't know."

Give this task at least fifteen minutes. It is the sustained writing work of the lesson and it should not be rushed.

Closing

Bring students back to the carpet. Take two or three students to read their records aloud - not the whole thing, just one or two sentences each. Receive them without evaluation. Then, narrator voice:

▸ Slide 28 - camera trap again

> *"When morning came, the Island Explorers checked the cameras.*
> *The footage was there. Something had moved at the forest edge at two-seventeen in the morning. The image was dark. The shape was large. It was not possible, from the footage alone, to say what it was.*
> *The team looked at the treeline.*
> *The forest was still. The birds were calling. And somewhere in there - something was going about its morning, entirely unaware that last night, for the first time, it had been recorded."*

Hold the silence. Then, in facilitator voice:

> "Next time, we prepare to go in."

End there.

Teacher Notes

Carrying forward from previous episodes

The footprint from Episode 2 is still unidentified. During the writing task, if a student makes a connection between the footprint and the night sound, acknowledge it inside the fiction: "That's worth noting - we have two pieces of evidence now. Are they from the same animal? We don't know yet." Do not confirm or deny. Keep it open.

What to watch for

Listen during the writing task for students who move beyond description into inference - who begin to reason about what kind of animal could make that sound, or what its presence in the forest suggests. These are the moments where the science and the fiction are working together. Acknowledge them as the Island Explorers' thinking, not as correct answers: "That's a significant observation - let's make sure that's in the record."

Episode 4

Into the Forest

LIVE TEACHING GUIDE

Episode 4 · Into the Forest

Curriculum focus Science: minibeasts, identifying habitats, working scientifically - close observation and recording. Geography: comparing forest and shore as distinct habitats. Speaking and Listening: examining evidence and testing interpretations. Writing: Inquiry Book entries - labelled drawings and evidence-based inference.

Main resources Slides 30–35; The Island Minibeast Infographic (printed, one per student); Inquiry Books.

Student artefact Rucksack list (labelled drawing, Day 2 Preparation). Large animal evidence record (drawing + written observations). Minibeast survey records (labelled drawings of 2–3 species).

Teaching route

Opening (packing the rucksack) → Entering the Forest (narration) → The Evidence (2 images, discussion) → Evidence recording task → Minibeast Survey (infographic + drawing) → Back Together / map additions → Closing narration

Keep in view

Do not confirm that the animal is dinosaur-like. Keep observation and inference strictly separate. Respond to 'it is a dinosaur' with: 'That's a strong inference - what evidence supports it?'

The infographic arrives only during the minibeast survey - not before. It is a reference tool, not instruction.

The forest entry narration uses all six dimensions: darkness/light, sound/silence, movement/stillness. Deliver slowly. The stillness of the delivery creates the stillness of the forest.

The footprint from Episode 2 is now in direct conversation with this footprint. If students make this connection, follow it: 'two prints - what does that tell us about this animal's range?'

Rucksack task is 8-10 minutes maximum including carpet discussion and table task.

Curriculum Connections

Science: Living things and their habitats - identifying and naming minibeasts in their habitat; understanding what a habitat provides; working scientifically - close observation, recording using labelled drawings, using an infographic as a reference tool. Science: Animals including humans - identifying and classifying invertebrates by observable features. Geography: Physical features of a forested environment; comparing forest and shore as two distinct habitats. Speaking and Listening: Collaborative discussion in which evidence is examined and interpretations are tested. Writing: Inquiry Book entries - labelled drawings, observed features and evidence-based inference.

Narrative Function

The Island Explorers enter the forest for the first time. This episode has four movements: packing for the day, crossing the treeline, finding the evidence of the large herbivore, and surveying the minibeasts of the forest floor. By the end, the team has two things they did not have before: a growing picture of the forest as a habitat, and a set of evidence that points - without confirming - toward something large, plant-eating, and unlike anything in any existing record. The animal is still not seen. The forest is still not fully understood. But the team is inside it now, and what they find there will shape everything that follows.

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World-Building Artefacts created by the students

The Packed Rucksack List: A brief annotated list or labelled drawing of what the student has chosen to pack, with a one-line reason for each item. This goes into the Inquiry Book as the first entry for Episode 4, headed: The Island Field Record - Day 2 Preparation. It is not a long task - five minutes at most - but it makes the entry into the forest feel earned.

The Evidence Record: A labelled drawing of the large footprint, accompanied by a written observation of the other signs of activity found at the site - broken branches, stripped bark, disturbed ground. This goes into the Inquiry Book, headed: The Island Field Record - Large Animal Evidence - Location: Forest Interior. Students record what they can see and what they infer from it, keeping the two categories distinct.

The Minibeast Survey Record: Labelled drawings of two or three minibeasts found at the survey site, recorded using the infographic as a reference. Each drawing is accompanied by: the common name, where it was found, and one observation about what it was doing or what conditions surrounded it. This goes into the Inquiry Book, headed: The Island Field Record - Forest Floor Survey - Minibeasts.

Lesson Plan — Into the Forest

▸ Slide 30 - campsite

Students come to the carpet. The shared map is visible. The teacher does not refer to it yet. Instead, in facilitator voice:

"Before we go any further - we need to be ready. Today we're going into the forest. We'll be in there all day. We need to think carefully about what we're taking with us."

"What do you think we should take with us? The rucksack has to be carried. So we need to decide: what do we absolutely need for a day of scientific survey work in a forest we've never been in before?"

Take contributions. For each one, press gently toward the reasoning: "Yes - the first aid kit. Why is that non-negotiable?" "The Inquiry Book - yes. What would happen if we found something and didn't have it?" "A magnifying glass - what would we use that for in the forest?" Build a shared list of six to eight items, each with a clear reason.

Then: "Open your Inquiry Books. New page - Day 2 Preparation. Draw your rucksack and label what you're putting in it. For each item, write one word or one short phrase saying why. Here is an image you might find useful."

▸ Slide 31 - rucksack and equipment

Students work briefly at tables - five minutes at most. The teacher circulates in twilight voice:

> "Is that everything you'd need to record a minibeast accurately? What if it was very small?"
>
> "The first aid kit - where in the rucksack would you put that? Why does the position matter?"
>
> "If we find evidence of the large animal, what will we need to record it with?"

Bring students back to the carpet. Take two or three contributions. Then, in facilitator voice:

> "Right. We're ready."

Entering the Forest

Students are on the carpet. The teacher moves into narrator voice. This narration uses all six dimensions of dramatic imagination - darkness and light, sound and silence, movement and stillness. It is spoken slowly and with complete seriousness.

> *"The Island Explorers left camp at seven o'clock in the morning.*
> *For the first thirty metres, they walked across open ground - the same ground they had crossed the night before, the same ground where the cameras had recorded something moving at two-seventeen in the morning.*
> *And then they reached the treeline.*

▸ Slide 32 - forest interior

> *"They stopped for a moment at the edge.*
> *On one side: the camp, the shore, the open sky, the sound of the ocean.*
> *On the other side: the forest.*
> *The light inside the forest was different. Not dark - but green. Filtered. Coming down through*

layer after layer of leaves until by the time it reached the forest floor it was barely the same thing as sunlight at all.
The sound was different too. On the shore, the wind moved. Here, nothing moved. The air was completely still. And the sounds - the insects, something calling high in the canopy, the distant drip of water somewhere deeper in - came from all directions at once, with no way of telling how far away any of them were.
The ground underfoot was soft. Deep leaf litter, months and years of it, laid down over roots that ran in every direction just below the surface.
The team took a step forward.
The forest closed around them."

Hold the silence for five full seconds. Then, in twilight voice:

"We're in. Take a moment - what do you notice, what can you hear, what's moving? Give some suggestions: birds chirping, insects humming, a frog croaking, something small darting between roots, gone before anyone sees it, an insect hovering in a shaft of light."

The Evidence

The teacher moves deeper into twilight voice - lower register, more deliberate:

"The team moves ahead slowly. Recording as they go. And then - about two hundred metres in - they find something."

▸ Slide 33 - evidence of large animal activity

In facilitator voice:

"What's this? What's happened here?"

Discuss.

"Those branches - how high up are they? It must have been something large, whatever could it have been?"

"Look at the bark on that tree - what could have done that? It's stripped all the bark off the tree!"

"And the ground - what do you notice about the ground here?"

After a short time:

"What can we say about this animal? What do the signs tell us?"

Let responses come. Students will begin to piece together: large, heavy, plant-eating, tall enough to reach high branches. Do not confirm. Do not name. Simply: "What else does the evidence tell us?" and "What are we still not sure about?"

▸ Slide 34 - close-up of the large footprint

"What's this - just here - in the soft ground."

Hold the image in silence for a moment. Then:

"We've seen a print before. On the shore, at the end of Day 1. How does this one compare?"

"Is it the same animal? Is it a different one? What does the evidence suggest?"

Take responses. Mark the uncertainty clearly: "We think it might be the same animal. We're not certain. That goes in the record as a question."

Students move to tables and open their Inquiry Books to a fresh page headed: The Island Field Record - Large Animal Evidence - Location: Forest Interior.

The teacher moves into twilight voice as students settle:

"We need two things on this page. First - a careful drawing of that footprint, labelled with everything we can observe. Second - a written record of the other signs: the branches, the bark, the disturbed ground. Keep what we know and what we think separate. What we can see goes in as observation. What we think it means goes in as inference - which means our best guess based on the evidence."

Circulate in twilight voice:

> "What can you actually see in that print? Don't write what you think the animal is - write what the print looks like."
>
> "The branches were broken at roughly what height? Is that in your record?"

"You've written that it's a large animal - how large? Can we be more precise than that? What does the print tell us about its weight?"

> "What are we inferring here - and what are we still uncertain about? Both need to be in the record."

After approximately ten minutes, bring the group back together briefly. Take two or three observations. Then:

"We know something large and plant-eating has been in this part of the forest. We don't know what it is. We don't know if it's still nearby.

Before we move on we should take a look at the creatures living here, the small ones, the ones easy to miss. Let's all stand up. Have you got your magnifying glass? Here's mine." Enact using an imaginary magnifying glass. "Take a look around and head back to your tables to make a record of what you find. I'll put up a list on the board."

▸ Slide 35 - Minibeasts infographic

The Minibeast Survey

"We're going to spend time now surveying this part of the forest floor - looking carefully at what's living here, where it's living, and what conditions it seems to need. Open your Inquiry Books to a fresh page: The Island Field Record - Forest Floor Survey - Minibeasts. You're going to draw and label two or three of the minibeasts from the reference sheet - the ones you think we're most likely to find in this part of the forest, based on what we can see about the conditions here. For each one: a careful drawing, the name, where it would be found, and one observation about what it might need from this habitat."

Students work at tables. The teacher circulates in twilight voice:

> "Why have you chosen that one for this part of the forest? What is it about the conditions here that suits it?"
>
> "Where exactly would we find this one - in the leaf litter, under a log, up on the bark? Is that in your record?"

"What does this minibeast need from its habitat? What is the forest floor giving it that it couldn't get somewhere else?"

"If we disturbed the leaf litter here - lifted it up carefully - what do you think we'd find underneath? Which of these would be most likely?"

"Dr Orin needs to understand not just what we found but where we found it and what the conditions were like. Is that in your record?"

Give this task at least fifteen minutes. Students who complete two or three entries should be asked: "Is there anything on the reference sheet that surprises you - something whose features you wouldn't have expected? That's worth noting - the unexpected things are often the most scientifically interesting."

Back Together

Students return to the carpet. The shared map is laid out.

In facilitator voice:

> "Let's add what we've found today to the map."

Take three or four contributions - the location of the large animal evidence, the area of the minibeast survey, any other features noticed during the forest entry. Students place small pieces of paper on the relevant area of the map. The interior of the map is beginning to fill.

Then hold the moment. In twilight voice:

"We've been in the forest. We've found evidence of a large animal - plant-eating, heavy, tall enough to reach branches at two metres. We've found minibeasts on the forest floor. And we still haven't seen the animal itself."

A natural pause. Then:

> "What do we think it is?"

Take responses. Do not confirm or deny. Receive each one seriously: "What makes you think that?" "What evidence supports that?" "What would we need to find to be more certain?"

Leave it open.

Closing

▸ Slide 36 - campsite at night

> *"That evening, the Island Explorers sat at the edge of camp and looked back at the forest. Their Inquiry Books had new entries. The shared map had new marks. And somewhere in the forest - moving through the undergrowth as the light faded, eating leaves from the high branches, entirely unaware that today, for the first time, its footprints had been measured and recorded - something large was going about its evening.*
> *The team did not yet know what it was.*
> *But they were beginning to understand what kind of place it lived in. And what that place gave it.*
> *And that was a start."*

Hold the silence. Then, in facilitator voice:

> "Next time - we find out what's making those prints."

End there.

Teacher Notes

Carrying forward from previous episodes

The footprint from Episode 2 is now in direct conversation with the footprint from Episode 4. Some students will make this connection spontaneously. If they do, acknowledge it inside the fiction: "We have two prints now - one from the shore edge, one from two hundred metres inside the forest. What does that tell us about this animal's range? Where is it moving?" This is genuinely interesting science and should be treated as such.

What to watch for

Listen during the minibeast survey for students who begin to make connections between the conditions of the forest floor and the features of the minibeasts - a centipede's many legs and the uneven root-covered ground, for instance, or the stick insect's camouflage and the density of the vegetation. These are the first movements toward adaptation thinking. Acknowledge them as significant: "That's an important observation - you're thinking about why this animal looks the way it does, and what its environment has to do with that. Make sure that's in your record."

Episode 5

The Clearing

LIVE TEACHING GUIDE

Episode 5 · The Clearing · 60 minutes

Curriculum focus Science: identifying and describing features of a living animal; observation, recording, drawing conclusions. Science: basic animal body systems - heart rate, breathing. Speaking and Listening: collaborative discussion under pressure; decision-making. Writing: Inquiry Book entry combining observational drawing and a precise written record.

Main resources Slides 38–44

Student artefact Treatment record: observational drawing of the triceratops in the clearing (labelled) + written account of the event. The Island Field Record - Significant Event - Location: Forest Clearing - Day 3.

Teaching route

Opening narration (the night sound) → Into the Jungle (narration + identification) → The Treatment (7 stages, enactive, on knees) → The Animal Gets Up (narration) → The Inquiry Book Entry (drawing + writing) → Closing

Keep in view

This is the emotional and dramatic centre of the context. Everything builds to this episode.

The move to knees should happen simply - teacher goes first, students follow. Do not announce it as a drama activity.

The treatment must not become playful. The animal is injured. The teacher's quiet, focused, practical voice is what holds the seriousness.

The silence after the animal leaves: ten full seconds. Do not break it. Do not invite students to break it. This is the most important moment in the episode.

The closing narration raises two new questions deliberately: what injured the triceratops, and are there others? Do not answer these. They carry forward into Episode 6.

Curriculum Connections

Science: Living things and their habitats - identifying and describing the features of a living animal; working scientifically - careful observation, recording an event as it happens, drawing conclusions from evidence. Science: Animals including humans - basic understanding of animal body systems; heart rate, breathing, and what they indicate about an animal's condition. Speaking and Listening: Collaborative discussion under pressure - making decisions, justifying actions, listening carefully to what others observe. Writing: Inquiry Book entry combining observational drawing and a precise written record of a significant event.

Narrative Function

This is the emotional and dramatic centre of the context. Everything that has come before - the shore survey, the camp, the night sound, the footprint, the minibeast survey - has been building the team's knowledge and their sense of responsibility toward this island and what lives on it. Now they are face to face with it. The triceratops is injured, breathing, and dependent on what the team does next. The episode asks students to bring everything they know - about animals, about care, about observation - and apply it in a situation that is serious and real within the fiction. The Inquiry Book entry at the end is the most significant piece of writing the team has produced so far: the only account in existence of a living triceratops being found, treated, and released.

Lesson Plan — The Clearing

▸ Slide 38 - Camp at night

Students come to the carpet. The shared map is visible. The teacher says nothing about what is coming. A pause. Then, in facilitator voice:

> "Last night - something happened."

The teacher asks students to sit comfortably. Then:

> "If you're comfortable, close your eyes. I'm going to tell you what the team heard."

Narrator voice. Slow. Serious. The silences are part of the narration.

> *"The camp was quiet. The team was asleep.*
> *It was just after midnight when the first sound came.*
> *Not from the shore. Not from overhead.*
> *From deep inside the forest.*
> *It was loud. Sudden. A collision - something enormous striking something else enormous, a sound that was felt as much as heard, a vibration through the ground itself.*
> *A terrible roar. Then a bellow.*
> *Long. Low. A kind of groan - something deep. The sound of something very large and very powerful and in pain.*
> *Then crashing - something moving fast through undergrowth, branches breaking, the sound moving away and then stopping.*
> *Then a second impact. Closer this time.*
> *Then silence.*
> *A silence that felt different from the silence before.*
> *The team lay still in their tents. The forest was completely quiet. The cameras at the perimeter were running.*
> *Nothing moved.*
> *Morning was four hours away."*

Hold the silence for ten full seconds.

> "You can open your eyes."

Allow a moment. Then, in facilitator voice:

> "What do you think that was?"

Take four or five responses. Receive each one seriously. Do not confirm or deny. Then:

> "We don't know yet. We heard it. That's all we know. We'll find out in the morning."

Into the Jungle

Students remain on the carpet. Narrator voice:

> *"The team was up before dawn. By six o'clock they were packed and moving. The jungle was the same as the day before - the filtered light, the still air, the soft ground underfoot.*

▸ Slide 39 - Jungle

"They moved carefully. Recording as they went. And then - sooner than they expected - they began to hear something.
A low sound. Rhythmic. A groan. A rumble. Felt as much as heard, coming up through the soles of their boots from the ground itself.
It was coming from ahead.
The team moved toward it. Slowly. The sound grew. The undergrowth thickened, and then - without warning - opened.
And the clearing was there. And lying in the middle of the clearing was a creature - something impossible. Massive, rough skin, a giant frill round its neck and three horns - two long and sharp, one stubby and blunt."

Hold the pause.

"What do you think it is?"

▸ Slide 40 - Triceratops on its side

"Careful, I think it is injured. Do you think it is dangerous?" Discussion.

The Treatment

The teacher asks students to move into a circle on the carpet. Then, simply and without drama, in twilight voice:

"Let's get down close to it - carefully."

The teacher moves to their knees. Students follow. The imagined animal is in the centre of the circle. Everyone - teacher included - is on their knees around it.

"Let's take out our first aid kits. Everything we need should be in here." Enact taking out the first aid kit.

The treatment proceeds step by step. At each stage, the teacher names the action, asks the question, and then enacts it with the students - on their knees, working around the imagined animal. The teacher's voice throughout is quiet, focused, and serious. This is not a game. The animal is injured and the team is working.

Stage 1 - Assessing the wounds

"Can you see any wounds? What does it look like? Is it deep? Is it still bleeding?"

Take two or three observations. Then: "We need to work."

Stage 2 - Putting on gloves

"First - gloves on. Always. Before we touch anything."

Students enact pulling on disposable gloves. The teacher does the same.

Stage 3 - Listening to the heart

"Before we treat the wound, we need to know how the animal is doing. We need to listen to its heart. Place your stethoscope."

Teacher and students enact placing a stethoscope against the imagined animal's flank, listening.

"What do you hear? Is the heartbeat strong or weak? Fast or slow?"

Take responses. In twilight voice: "It's slow. Steady. That's something. It's stable for now."

Stage 4 - Cleaning the wound

> "Now the wound. We need to clean it before anything else. What should we use?"

Take responses - antiseptic wipes, sterile gauze. Then:

> "Let's be careful - it will be tender."

Teacher and students enact cleaning the wound - slow, careful movements, working around the imagined injury on the animal's flank.

> "What does the wound look like now that it's clean? Is it deep? How should we close it?"

Stage 5 - Applying the dressing

> "We need to cover this. Bandage - gauze first, then tape."

Teacher and students enact applying gauze and bandaging - pressing gently, securing the edges.

> "Is it holding? Is there any bleeding coming through?"

Stage 6 - The injection

"The wound could get infected out here. We need to give it something to prevent that. There's a syringe in the kit - an antibiotic. Where should we inject an animal this size?"

Take responses - the muscle of the flank, away from the wound. Then:

> "Go slowly. Carefully."

Teacher and students enact drawing up the injection and administering it - slowly, deliberately.

> "Good. Done."

Stage 7 - Final check

"Last thing - we check everything before we move back. Breathing - is it changing? Heart rate - is it still steady? Wound - is the dressing secure?"

Teacher and students enact each check in sequence - listening, watching the flank rise and fall, checking the bandage.

In twilight voice, quietly:

"I think we've done everything we can. Let's move back to the edge of the clearing. Slowly. Quietly. We give it space now."

Students and teacher move back to the edge of the circle - still on their knees - and wait.

The Animal Gets Up

The teacher moves back into narrator voice. Students remain where they are - at the edge of the imagined clearing, watching.

> *"For a long moment, nothing happened.*
> *The triceratops lay still. Its breathing was slow and deep. The clearing was completely quiet.*
> *And then - something shifted.*
> *A long breath. The deepest breath the team had heard from it.*
> *The front legs moved. Slowly, with enormous effort, it got its front legs under itself. Pushed. Held.*
> *Then the back legs.*
> *It was on its feet.*

▸ Slide 42 - triceratops standing, about to move away

> *"It stood there, in the middle of the clearing, unsteady for a moment that felt much longer than it was. Its head turned - slowly - and for just a moment it seemed to look in the direction of the team.*
> *Then it turned away.*
> *And moved into the forest.*
> *And was gone.*
> *The clearing was empty.*
> *The team was still in it."*

Hold the silence for ten full seconds. Do not break it. Then, in facilitator voice, very quietly:

> "What are you thinking right now?"

Take two or three responses. Do not develop them. Receive them. Then:

> "We need to record this. All of it. While it's still clear."

The Inquiry Book Entry

Students move to tables. They open their Inquiry Books to a fresh double-page spread. The left page is for drawing. The right page is for writing. The heading on both pages: The Island Field Record - Significant Event - Location: Forest Clearing - Day 3.

The teacher displays the vocabulary bank on the board.

▸ Slide 43 - Vocabulary

"We need to say what we found, what we did, and what we observed. The drawing goes first - that's our visual record of the animal in the clearing. Then the writing. I'm going to start like this -"

The teacher writes on the board:

> *At approximately nine o'clock in the morning, the team located an injured triceratops in a forest clearing approximately two hundred metres from camp. The animal was lying on its side. It was breathing. The wound on its flank was...*

"That's my starter. Yours might begin differently. But it needs to say: when, where, what we found, what we did, and what happened. And at the end - what this means for the island. What does it tell us that a living triceratops is here?"

Students draw first - the animal in the clearing, labelled. Then write. The teacher circulates in twilight voice:

> "Your drawing - can I tell from it where the wound was? Is that labelled?"
>
> "You've described what the animal looked like - have you described what it did? The breathing, the way it got up?"

"What does it mean that there's a living triceratops on this island? Is that in your record? Dr Orin will need to understand why this matters."

"You've written what we did - have you written what we observed while we were doing it? What the heartbeat told us, what the wound looked like once it was clean?"

> "At the end - what are we still uncertain about? Are there others? Is this animal alone? That goes in too."

Give this task at least fifteen minutes. It is the most significant writing task of the context so far.

Closing

▸ Slide 44 - Camp

Bring students back to the carpet. Then, narrator voice:

> *"That evening, the Island Explorers sat at camp and wrote up their records. The shared map had a new mark on it - the clearing, two hundred metres inside the forest. The Inquiry Books contained the most important entry the students had made so far.*
> *Somewhere in the forest, a triceratops was moving through the undergrowth. Its wound had been cleaned and dressed. Its heartbeat had been steady when they left.*
> *The team did not know if there were others.*
> *They did not know how it had been injured.*
> *They did not know what else was on this island that was capable of injuring something that size.*
> *In the morning, there would be a message from Dr Orin.*
> *She had seen the camera footage."*

Hold the silence. End there.

Teacher Notes

On their knees - managing the physicality

The move to knees should happen simply and without announcement - the teacher goes down first, in twilight voice, and students follow. Do not make it a production. If a student cannot kneel comfortably, they sit - no comment needed. The important thing is that the teacher is at the same level as the students throughout the treatment. If students begin to lose focus during the enactment - moving around, breaking the circle - bring them back with a quiet, purposeful question from inside the fiction: "We need to keep the animal calm - how are we moving?" The task is the anchor.

The identification moment

Let the students arrive at it. The inductive sequence - describing the features before naming the animal - makes the identification feel like a genuine discovery rather than a reveal. If students call out "triceratops" before the features are all named, do not shut it down - but do press for the evidence: "What makes you think that? What are you seeing?" The slide confirms what the team has already worked out, rather than telling them something they didn't know.

The treatment - keeping it serious

The most important thing about the treatment enactment is that it does not become playful. The animal is injured and the team is working. The teacher's voice is the thing that holds the seriousness - quiet, focused, practical. If the tone begins to drift toward silliness, a simple quiet question from twilight voice brings it back: "Is the dressing secure? We can't leave until we're sure." The work is real within the fiction. Treat it as real.

The silence after the animal leaves

Ten seconds of silence after the triceratops has gone. Hold it. This is the most important moment in the episode and it must not be filled. If students break the silence, let them - but do not invite it. The

silence is doing work: it is the moment the team sits with what just happened, and it is the space from which the Inquiry Book entry grows.

The closing narration - raising the stakes

The closing introduces two new questions deliberately: what injured the triceratops, and are there others? These are not answered in this episode. They are what Episode 6 carries forward, alongside Dr Orin's satellite call. The camera footage she has seen is the bridge between this episode and the next - she has been watching, she knows what the team found, and she has questions of her own.

What to watch for

Listen during the Inquiry Book writing for students who move beyond description into genuine scientific thinking - asking what the presence of a living triceratops means for the island, or what could have caused an injury of that scale, or what the triceratops eats and where it finds it. These contributions are the beginning of ecological thinking and they should be acknowledged inside the fiction: "That is exactly the kind of question Dr Orin will ask when she reads this record. Make sure it's in there."

Episode 6

The Call from the Agency

LIVE TEACHING GUIDE

Episode 6 · The Call from the Agency · 60 minutes

Curriculum focus Science: consolidating habitats understanding. Geography: maps, symbols, keys, compass directions N/S/E/W, grid references, geographical features. Speaking and Listening: listening and responding to an adult in role; articulating findings. Writing: reading and responding to a formal commission.

Main resources Slides 46–49; The Island Map-Making Infographic (printed, one per student); blank individual map sheets (A3 or A4 graph paper per student); clipboard or notebook for TIR signal.

Student artefact Individual survey map of The Island: all geographical features marked with correct symbols, completed key, compass rose, grid, and scale bar.

Teaching route

Opening narration → Preparation for the call → Satellite Call TIR (Dr Orin) → Dr Orin's email → Map-Making Task (20+ minutes) → Back Together → Closing

Keep in view

TIR: The barely-contained excitement is the hardest thing to sustain. The restraint is what makes it land - pauses and a slight change in register, not over-playing.

Entry signal: clipboard or notebook picked up. Exit signal: set it down clearly and audibly. Move into facilitator voice immediately.

Map task: Year 2 students will need support with grid references and scale. Introduce through twilight voice ('Dr Orin asked where the clearing is - what grid reference would we give her?') not as a lesson.

Eastern side: students haven't been there. They are marking it from satellite data. Make this distinction explicit: consider marking it differently in the key.

Map task must not be shortened - give it at least 20 minutes.

Curriculum Connections

Science: Living things and their habitats - consolidating understanding of the island as a complex environment containing multiple habitats. Geography: Using and making simple maps; map symbols and keys; compass directions N, S, E, W; simple grid references; aerial perspective; geographical features of an island environment including coast, forest, ridge, volcano, cave, grassland, and waterways. Speaking and Listening: Listening carefully and responding to an adult in role; asking relevant questions; articulating findings clearly to an identified audience. Writing: Reading and responding to a formal communication; understanding how a commission shapes the work that follows.

Narrative Function

This episode has two distinct movements. In the first, Dr Orin makes contact - the satellite call that the closing narration of Episode 5 prepared the team for. She has read the reports. She knows about the triceratops. The call gives the team direct contact with the commission for the first time, raises the stakes of what they have found, and gives them their next two tasks: a complete map of the island and a survey of its dinosaur species. In the second movement, the team begins the map - individual maps, built from the geographical features of The Island, using the map-making skills and conventions introduced through the infographic. By the end of the

episode, each member of the team has a working map of the whole island - the most complete picture of The Island that has yet existed.

The Island Map-Making Infographic: A reference sheet combining map-making conventions with the specific geographical features of The Island. Print one per student. This stays in the Inquiry Book as a permanent reference tool.

World-Building Artefact

The Individual Survey Map: Each student's completed map of The Island - all geographical features marked using the correct symbols, a completed key, compass rose, grid, and scale bar. This is the most ambitious world-building artefact of the context so far. It is individual - each student's map is their own record - but it is built from the shared knowledge the team has developed across six episodes. When complete, it sits alongside the Inquiry Book as part of the team's official submission to the Agency.

Lesson Plan — The Call from the Agency

Students come to the carpet. The shared map is visible - fuller now than it has ever been. The teacher holds a pause. Then narrator voice:

▸ Slide 46 - satellite communication equipment

> *"The morning after the triceratops was found, the Island Explorers were at camp early. The satellite equipment had been set up the night before. Dr Orin had confirmed the call time: seven-thirty, Central Office time. That was now.*
> *The screen was on. The connection was establishing.*
> *In a few moments, for the first time since the team had landed on The Island, they would be speaking to someone in the outside world."*

Hold the pause. In facilitator voice:

"Dr Orin has read our reports. She knows what we found in the clearing yesterday. She wants to speak to the team directly."

A brief natural pause. Then:

> "Let's make sure we're ready. What do you think she'll want to know? What questions might she ask?"

Take three or four responses. Do not develop them - just receive them and leave them as things the team is carrying into the call. Then:

> "Here she is."

The Satellite Call - TIR as Dr Orin

▸ Slide 47 - Dr Orin

The teacher picks up a clipboard or a notebook - a simple, unannounced signal for entry into role. They sit on a chair facing the group, slightly more upright than usual, and begin. The voice is calm, measured, professional - but the team can sense something underneath it. Dr Orin is trying very hard to sound ordinary about something that is not ordinary at all.

Teacher in role (TIR) - Dr Orin:

> "Good morning. I hope you can hear me clearly - satellite connections to your coordinates are not always reliable.
> I have read your field reports. All of them. The shore survey, the camp log, the minibeast records, the animal evidence notes.
> And the treatment record from yesterday."

A brief pause. Dr Orin looks down at her notes - then back up.

> *"I want to ask you about that directly. When you found the triceratops in the clearing - what was your first assessment? What did you observe before you moved closer?"*

Take responses from students. Dr Orin listens carefully - nodding slightly, making a note.

> *"And the wound - you described it as a deep gash on the upper flank. In your judgement, what caused an injury of that size? What on this island is capable of that?"*

Take responses. Dr Orin does not confirm or deny any of them. She makes notes.

> *"The heartbeat - you recorded it as slow and steady. That is a significant observation. It suggests the animal was not in immediate danger when you reached it. Your decision to treat and release was correct."*

A beat. Then, more quietly - the professional exterior holding but only just:

> *"I want you to understand something. In thirty years of field discovery work, I have never - not once - received a report like the one you sent me yesterday. What you found on that island, what you did in that clearing - that matters. It matters more than I can easily explain to you right now."*

She straightens slightly. Back to business.

> *"Which is why I need you to keep going. I need two things from you, and I need them as completely and as carefully as everything you have done so far.*
> *First - a complete map of the island. Every geographical feature. The coast, the terrain, the forest, the ridge, the volcano, the cave, the waterways. Everything. The Agency cannot protect what it cannot describe, and right now your map is the only geographical record of The Island in existence.*
> *Second - I need to know what else is living on that island. The triceratops is one species. Your camera footage and your field notes suggest there may be others. I need a survey - how many different kinds, where they live, what they need. That survey is the scientific foundation of everything the Agency does next."*

She pauses. Looks directly at the team.

> *"Do you have any questions for me?"*

Take two or three questions from students. Dr Orin answers them directly and honestly - she does not know everything, and she says so where that is true. If students ask what will happen to the island, her answer is careful: "That depends on what you find. And on what you tell me."

Then:

> *"I am going to send you a written confirmation of this commission by email within the hour. Read it carefully. And then - get back to work."*

The teacher sets down the clipboard. Facilitator voice:

> "The call has ended."

A natural pause. Then:

> "What did you make of that? What did you notice about Dr Orin?"

Take two or three responses - particularly about what was underneath her professional exterior. Do not over-discuss. Then:

> "Let's wait for the email."

Dr Orin's Email

The teacher reads Dr Orin's email aloud. Slowly. Give each paragraph its weight.

▸ Slide 48 - Email

From: Dr Yael Orin, Head of Field Discovery
International Environmental Survey Agency, Central Office
To: The The Island Island Explorers
Subject: Commission Update - Following our call this morning
Thank you for speaking with me this morning. I want to confirm in writing what we discussed.
What you have found on The Island is of the greatest possible scientific importance. A living triceratops - treated, released, and recorded - is a finding that changes everything we thought we knew about this island and about what may still exist in places beyond the edge of our maps.
I need two things from you now.
First: a complete map of the island. Every geographical feature you can identify - the coastline, the terrain, the forest, the ridge, the volcano, the cave, the waterways. This map will form the geographical foundation of the Agency's official record. It must be as accurate and as complete as you can make it.
Second: a survey of the island's dinosaur species. How many different kinds are there? Where does each one live? What can you observe about what each one needs from its habitat? This information is essential before the Agency can make any recommendations about the island's future.
You are doing extraordinary work. The island is depending on you to get this right.
Dr Orin

Then, in twilight voice:

"Two jobs. The map first - we need a complete geographical record of the whole island before we go any further. Then the dinosaur survey. Let's start with the map."

The Map-Making Task

The teacher moves into twilight voice as students settle:

▸ Slide 49 - map infographic

"We've explored the western side of the island - the shore, the forest, the clearing. The infographic shows us the features we know are here and the symbols we use to mark them. The eastern side - beyond the ridge - we haven't been there yet. But we know from the satellite data that there's open grassland, and we know the volcano is there. We mark what we know, and we mark what the satellite data tells us, and we're honest in our key about which is which."

A brief pause. Then:

"Start with the features you're most certain about - the ones we've surveyed ourselves. The shore, the forest, the camp, the clearing. Then work outward."

"Let's get started."

The students return to their desks, the teacher distributes the blank individual map sheets. Students have pencils and coloured pencils.

As students work, circulate in twilight voice. These examples show the register:

"Where does the ridge run? Which direction across the island - north to south, or east to west? Check the satellite data we have - what does that tell us?"

"The volcano - can you see it from the shore? If it's the highest point on the island, where should it sit on the map relative to everything else?"

"You've marked the forest - but how far does it extend? Does it cover the whole western side, or does it thin out near the ridge?"

> "The cave - where did we find that? Is it on your map? What symbol are you using for it, and is that in your key?"

"Dr Orin needs to be able to read this map without us there to explain it. Is your key complete? Could someone who has never been to The Island understand what each symbol means?"

"You've got the compass rose - which way is the landing beach? That's our reference point for everything else. Is north in the right place?"

"Grid references - if Dr Orin asks us where the forest clearing is, what grid reference would we give her? Check your grid - what square is the clearing in?"

Give this task at least twenty minutes. The map is complex and students need time to think carefully about the placement of each feature. Students who finish the features quickly should be asked: "Is your key complete for every symbol you've used? And have you added the survey sites - the shore survey, the minibeast survey, the clearing? Those are part of the official record."

Back Together

Bring students back to the carpet - leave their maps on the tables. The shared map is laid out in front of them.

In facilitator voice:

"Let's compare. What have we all included? And is there anything on the shared map that we've missed on our individual ones?"

Take three or four contributions. Allow students to add anything they have missed. Then:

> "Is there anything on your individual maps that isn't on the shared map yet?"

This is the moment individual thinking enriches the collective record. If a student has placed a feature or marked a detail that the shared map doesn't yet have, add it. The shared map and the individual maps are in conversation.

Then, in twilight voice:

"We have a map. For the first time, The Island has a complete geographical record. Dr Orin has what she needs to begin the formal protection process - as soon as we complete the dinosaur survey."

Closing

> *"That evening, Dr Orin had confirmed receipt of the maps by return email. Her message was three words long.*
> *This is extraordinary.*
> *Tomorrow, the dinosaur survey would begin."*

Hold the silence. Then, in facilitator voice:

> "What do we think we'll find?"

Take one or two responses. Let them hang. Then:

> "We'll find out."

End there.

Teacher Notes

TIR as Dr Orin - holding the quality

The barely contained excitement is the hardest thing to sustain in this TIR. The key is in the pauses - the moment she looks down at her notes before she says what she says about the treatment record, the slight change in register when she says "in thirty years of field discovery work." These are the moments the students will feel. Do not over-play them. The restraint is what makes them land. If students respond with energy or excitement during the call, Dr Orin receives it professionally - a nod, a note, "that is significant" - rather than matching their energy. Her control is what tells the team how important this is.

Entry and exit from TIR

The clipboard or notebook is the signal for entry. Set it down clearly and audibly for the exit. Do not linger in the transition - move into facilitator voice immediately and cleanly. If students try to continue talking to Dr Orin after the clipboard is down, redirect simply: "The call has ended - what did you make of that?"

The map-making task - managing the complexity

The infographic does a great deal of the work here, but Year 2 students will need support with some of the conventions - particularly grid references and scale. The twilight voice during circulation is the right place to introduce these: not as a lesson explanation but as a practical question from inside the fiction. "Dr Orin asked us where the clearing is - what grid reference would we give her?" is a more purposeful frame than "can you remember how grid references work?"

The eastern side of the island

Students have not been to the eastern side - beyond the ridge. They are marking it from satellite data, not from direct survey. Make this distinction explicit in the twilight voice: "We're marking this from the satellite images - we haven't been there yet. Should we show that differently on the map somehow - a different symbol, or a note in the key?" This is honest scientific practice and it prepares the ground for the dinosaur survey episodes.

What to watch for

Listen during the map task for students who begin to think about the relationship between geographical features and the living things that might use them - who might live near the waterfall, what the cave might shelter, whether the open grassland would suit a different kind of animal than the forest. These are the first movements toward the dinosaur survey thinking, and they should be acknowledged inside the fiction: "That's worth noting - when we start the dinosaur survey, that kind of thinking is exactly what we'll need."

Episode 7

The Dinosaur Survey

LIVE TEACHING GUIDE

Episode 7 · The Dinosaur Survey ·

Curriculum focus Science: identifying and naming dinosaur species by observable features; different habitats providing for different animals; working scientifically. Geography: comparing forest and grassland environments. Speaking and Listening: collaborative identification from observation. Writing: Inquiry Book dinosaur species records - one in depth, one more briefly.

Main resources Slides 52–56; The Island Dinosaur Survey Infographic (printed); A5 plain paper (one sheet per student for map drawings).

Student artefact Dinosaur sighting drawings placed on shared map (by habitat). Inquiry Book: one species recorded in depth (drawing, name, features, habitat, diet, behaviour), one more briefly. Headed: The Island Field Record - Dinosaur Survey - Day 4.

Teaching route

Opening narration (crossing the ridge) → Camouflage and hiding → Enactive identification sequence (teacher, then 3-4 student volunteers) → Tables Task 1 (drawings placed on map) → Back Together + infographic introduction → Tables Task 2 (Inquiry Book records) → Closing

Keep in view

Infographic must NOT appear until after the enactive sequence and first drawing task. It arrives at Back Together as confirmation and extension, not as instruction.

The teacher enactment works only if committed to fully. Raise the arm slowly. Move with weight. Take your time. A rushed or self-conscious enactment loses its power.

Give student volunteers five seconds to think before moving. Do not demonstrate for them - let them find it themselves.

The triceratops from Episode 5 is already recorded in the Inquiry Books. If students add it to the map, welcome it: 'which side of the ridge was that one? What does that tell us about its range?'

Reduce student volunteers to 2-3 if time is short, but do not cut the teacher enactment.

Curriculum Connections

Science: Living things and their habitats - identifying and naming dinosaur species by observable features; understanding how different habitats provide for the needs of different animals; working scientifically - observation, classification, and recording using drawings, labels, and simple scientific language. Geography: Comparing two distinct environments - forest and grassland; understanding how physical features of an island determine where different animals live. Speaking and Listening: Collaborative discussion in which observations are shared and interpretations tested; listening carefully to what others enact and building identification from observable evidence. Writing: Inquiry Book entries - detailed drawing and written record of one species in depth, with a second recorded more briefly.

Narrative Function

The Island Explorers cross the central ridge and survey the whole island for the first time. This episode is the scientific centrepiece of the later arc - the team moves from knowing there is one dinosaur species on The Island to understanding that the island supports multiple species, each one suited to a specific habitat. The enactive identification sequence comes before any reference material - students work from prior knowledge

and physical observation first. The infographic arrives only when the team is ready to record precisely. By the end, the shared map shows where different dinosaurs have been observed across the island, and the Inquiry Books contain the team's most detailed species records so far.

World-Building Artefacts

The Dinosaur Sighting Map: A5 drawings of dinosaur species placed on the shared map at the locations where each was observed. By the end of the episode the map shows, for the first time, not just the geographical features of the island but the living things distributed across it - each species in its habitat, the island beginning to function as an ecosystem on paper.

The Inquiry Book Species Records: One species recorded in depth - detailed drawing, name, observable features, habitat, diet, behaviour note - and a second recorded more briefly. These are the most scientifically detailed Inquiry Book entries the team has produced. They go into the Inquiry Book, headed: The Island Field Record - Dinosaur Survey - Day 4.

Lesson Plan — The Dinosaur Survey

Students come to the carpet. The shared map is visible - with the geographical features added in Episode 6. The teacher holds a pause. Then narrator voice:

▸ Slide 52 - Jungle

"The Island Explorers left camp at first light. They had their equipment, their Inquiry Books, and their maps. Today they were going further than they had been before - up through the forest, up the slope of the central ridge, and over to the other side.
The climb took two hours. The forest thinned as they went higher. The trees became smaller. The light became stronger. And then - at the top of the ridge - the forest stopped.
And the eastern side of the island opened up in front of them.

▸ Slide 53 - view from the ridge top

"It was completely different.
Where the western side was dark and enclosed and full of the sound of the forest, the eastern side was open. Wide. The sky above it was enormous after the canopy. The grassland stretched away toward the base of the volcano - which was there, visible for the first time, its dark cone rising above everything else on the island.
The team stood at the top of the ridge and looked.
They had never seen this part of The Island before. No previous scientific record described it."

Hold the silence for five seconds. Then, in twilight voice:

"Take a moment. We're at the top of the ridge. The forest is behind us. Everything ahead - we haven't been there yet. What do we notice? How is this different from where we've been working?"

Take four or five responses. Receive them without evaluation. Then:

"We're going in. But first - we need to be ready. Because out there in the open, we are going to be visible. And we don't yet know what can see us."

Camouflage and Safety Briefing

In twilight voice: "Let's stand up and put on our camouflage - we don't want to be seen." Teacher enacts putting on camouflage, students join in.

"We need to be as invisible as possible. We're going to be observing animals that may never have encountered people before. We don't know how they'll react. We move slowly, we stay low, we don't make sudden movements, and if something large comes toward us - we stay completely still and completely quiet. Understood?"

Then:

"We're going to find a hiding position. Somewhere we can observe without being seen. Let's get down low. We'll need to stay as quiet and still as possible."

The teacher gives a simple quiet signal - a hand lowered slowly - and students crouch down around the carpet area. The teacher takes a hiding position too - beside the students, not above them.

In twilight voice, very quietly:

> "Stay still, something is coming!"

The Enactive Identification Sequence

The teacher enacts first.

The teacher rises slowly from their hiding position and moves to the open space in front of the group. They stand tall. They raise one arm slowly above their head - stretching, reaching upward, the arm becoming a long neck. They turn their hand slowly, opening and closing it, as if it is a head and a mouth cropping and eating leaves from a high branch. They move with the slow, heavy, unhurried quality of something very large. They say nothing.

After fifteen to twenty seconds of silent enactment, the teacher comes out of role - a simple step back, a change in posture - and moves into facilitator voice:

> "What kind of dinosaur do you think this is? What did you notice?"

Take observations. Hold the group in noticing first - what they saw, not what they think. Then:

> "What does that long neck tell us? What is it doing with it? What does that tell us about what it eats?"

Build the identification from the physical evidence. Do not confirm until the students have reasoned their way there. When the identification is made:

> "Brachiosaurus. Yes. And what does this part of the island give it that the forest doesn't?"

Take two or three responses. Then, in twilight voice:

> "Let's keep looking. There's more out there."

Student volunteers enact.

The teacher invites a volunteer - quietly, so the rest of the team stays in their hiding positions. The volunteer comes to the front. The volunteer enacts. The teacher facilitates from the side, drawing the watching team's attention to what they can observe:

> "Look at the way it's moving. Its eyes flicking side to side, like it's looking for something."
>
> "Look at its back - what do make of that?"
>
> "Look at those jaws and sharp teeth!"

The students suggest what it might be and the teacher asks the volunteer to come out of role and say what kind of dinosaur they were representing.

Others follow. After each enactment, the identification is built from the observations before the name is confirmed. Run three or four volunteers.

After the final volunteer, in twilight voice:

"We've seen what's out here. Now we need to record it. Back to the Inquiry Books - carefully, quietly. We've got work to do."

Students return to their seats.

Tables Task 1 - Drawing and Placing on the Map

Students move to tables. Each student has a sheet of A5 paper and pencils. The shared map is accessible at the front.

▸ Slide 54 - drawings of dinosaurs

The teacher moves into twilight voice:

"Draw the dinosaurs we've observed today. One dinosaur per piece of paper. Name it if you can. Draw it as accurately as you can from what you observed - the features that helped you identify it. When you've finished each one, bring it to the map and place it where we saw it."

Circulate in twilight voice:

> "What features are you including that would help someone else identify this species?"
>
> "Where on the map did we see this one - which side of the ridge? Which habitat?"
>
> "You've drawn the plates on the back - good. How many are there? Is that in your drawing?"

"When you place this on the map, think about where exactly - was it in the grassland, at the forest edge, near the swamp?"

As students complete drawings and bring them to the map, the teacher facilitates the placement:

> "Where are you putting that? Why there? What does that part of the island provide for this animal?"

The map begins to fill with dinosaur sightings. By the end of this task, several species are placed across the island in their habitats.

Back Together - Discussion

Students return to the carpet. The shared map is laid out with the dinosaur drawings placed on it.

In facilitator voice:

> "Let's look at what we've got. Where are the dinosaurs on this island?"

Take three or four contributions. Build a picture of the distribution: brachiosaurus in the open grassland, stegosaurus at the forest edge, ankylosaurus near the swamp.

> "What do we notice about where each species is? Are they all in the same place, or spread across the island?"

"Why do you think the brachiosaurus is on the eastern side and not in the forest? What does the grassland give it that the forest doesn't?"

> "And the ankylosaurus - why near the swamp? What does it need from that environment?"

Hold these as genuine questions. Do not press toward conclusions. Then:

"We've recorded where they are. Now we need to record what they are - precisely enough that Dr Orin can understand exactly what we found and where. For that, we need this."

▸ Slide 55 - Dinosaur Survey Infographic

> "Let's just look at this together for a moment before we go back to our tables."

Allow one minute of quiet looking. Then:

> "What do we notice? Is there anything here that surprises you? Anything that matches what we observed today?"

Take two or three responses. Then:

> "Back to your Inquiry Books. We've got records to write."

Tables Task 2 - Inquiry Book Records

Students return to tables. Inquiry Books open to a fresh page headed: The Island Field Record - Dinosaur Survey - Day 4. The infographic stays open beside the Inquiry Book.

The teacher moves into twilight voice:

"Choose the dinosaur you observed most clearly today - the one you know the most about. That's your in-depth record. Draw it carefully - using the infographic to check your details - and write: its name, its key features, its habitat on The Island, what it eats, and one observation about its behaviour. Then choose a second species and record it more briefly - a drawing and the key facts."

Circulate in twilight voice:

"You've drawn it - now check your drawing against the infographic. Is there anything you've missed? Any features that would help Dr Orin identify this species?"

> "What does this animal eat? Is that in your record? And what does The Island provide that gives it that food?"
>
> "Your behaviour note - what did you actually observe today? Don't copy from the infographic - write what you saw."
>
> "The second species - which one are you choosing? Why that one?"

"Dr Orin needs to understand not just what this animal looks like but where it lives and what it needs. Is all of that in your record?"

Give this task at least fifteen minutes. Students who complete both records should be asked: "Is there anything from today's survey that isn't in your Inquiry Book yet - something you observed that the infographic doesn't cover? That goes in too. Your observation is part of the record."

Closing

Bring students back to the carpet. Take two or three students to share one observation from their Inquiry Book records. Receive each one without evaluation.

▸ Slide 56 - view from the ridge

> *"That evening, the Island Explorers made camp on the eastern side of the ridge. The volcano was visible against the darkening sky - its dark cone outlined against the stars, completely still, completely silent.*
> *The shared map had new marks on it. Brachiosaurus in the grassland. Stegosaurus at the forest edge. Ankylosaurus near the swamp.*
> *'What a day! I wonder what tomorrow holds.'"*

End there.

Teacher Notes

The teacher enactment - committing to it

The teacher enactment works only if it is committed to fully and held in complete seriousness. The brachiosaurus is the right species to enact first because its defining feature - the extraordinary long

neck - is simple to convey physically and immediately recognisable. Raise the arm slowly. Move with weight. Take your time. The students will be watching carefully. If the enactment is rushed or self-conscious it loses its power. The twilight voice that follows - "what kind of dinosaur is this?" - is what makes it scientific rather than performative.

Student volunteers - managing the enactment

Give them five seconds to think about how to show it physically before they move. If a volunteer is uncertain, a quiet prompt from twilight voice is enough: "Think about how it moves. Think about its most distinctive feature. Show us that." Do not demonstrate for them - let them find it themselves. The watching team's job is to identify from observation, so the enactment needs to be genuine, not guided.

The infographic - timing its arrival

The infographic must not appear until after the enactive sequence and the first drawing task are complete. Its arrival at the back together discussion is the moment it does most work - confirming what students already know and extending it with precise scientific language. If it arrives earlier, it becomes instruction rather than reference.

Carrying forward from previous episodes

The triceratops is already recorded in the Inquiry Books from Episode 5. If students want to add it to the dinosaur sighting map, welcome it - and use it as a comparison point during the back together discussion: "We've already recorded the triceratops - which side of the ridge did we find that one? What does that tell us about where it prefers to live?"

What to watch for

Listen during the back together discussion for students who begin to connect the features of each species to its habitat - who understand not just that the brachiosaurus lives in the grassland but why its long neck suits it to that environment, or why the ankylosaurus's low armoured body suits the boggy ground. These are the first movements toward genuine adaptation thinking and they should be acknowledged inside the fiction: "That is exactly the kind of observation that makes a field record scientifically valuable. Make sure that reasoning is in your Inquiry Book."

Episode 8

Into the Cave

LIVE TEACHING GUIDE

Episode 8 · Into the Cave

Curriculum focus Science: cave-dwelling creatures; what habitats provide; different zones with different conditions. Science: light and dark. Science: rocks - stalactites, stalagmites, cave columns. Geography: cave as distinct physical environment; mapping a cave system. Writing: labelled cave map; Inquiry Book entries recording cave creatures.

Main resources Slides 58–66; Map outline (pre-drawn, one per student); Cave Entry Protocol (printed card, one per student); graph paper for map drawing.

Student artefact Cave system map (labelled: zones, formations, creature locations, light/dark areas, key, grid). Cave creature records in the Inquiry Book (one in depth, one more briefly). The Island Field Record - Cave Survey - Day 5.

Teaching route

Opening narration → Cave Entry Protocol → Into the Cave narrative entry → First chamber (bats) → Glow worm moment (torches off) → Second chamber (stalactites, pool, spiders) → Third passage (marked and left) → Back to light → Tables Task 1 (cave map) → Back Together (cave creatures discussion) → Tables Task 2 (Inquiry Book records) → Closing

Keep in view

The glow worm moment - torches off, hold the image for 15 seconds - is the most atmospherically significant moment of the episode. Do not rush it.

Cave map aerial view: some students will struggle with the perspective. Allow a cross-section sketch in the margin alongside the aerial map - this is scientifically legitimate.

Stalactites hold tight to the ceiling / stalagmites rise from the ground. Offer this memory aid during the mapping task.

Third passage: do not go in. Mark it and withdraw. This must feel like the team's discipline, not a teacher's rule.

This is the final fieldwork episode. After this, the survey of The Island is complete.

Curriculum Connections

Science: Living things and their habitats - identifying and naming cave-dwelling creatures; understanding how the cave as a habitat provides for the specific needs of the living things within it; understanding that different zones of the cave have different conditions and support different life. Science: Light and dark - understanding that darkness is the absence of light; that we need light to see; that some living things are adapted to live without light. Science: Rocks - simple observation of rock formations including stalactites, stalagmites, and cave columns; understanding that these formations take an extraordinarily long time to grow. Geography: Understanding the cave as a distinct physical environment within the island; mapping a cave system using symbols and labels. Speaking and Listening: Collaborative discussion in which observations are shared carefully and quietly; listening to what others notice in conditions of limited information. Writing: Labelled cave map - the team's geographical record of the cave system; Inquiry Book entries recording cave creatures and conditions.

Narrative Function

The Island Explorers enter the last unexplored environment on The Island. The cave is unlike anything the team has surveyed before - dark, enclosed, formed over thousands of years, and home to living things that have developed in conditions of permanent darkness. This episode gives the science one final, genuinely distinct habitat to explore, and it gives the context its last moment of genuine discovery before the team prepares to leave the island. The cave map and the Inquiry Book entries are the final world-building artefacts of the fieldwork arc. After this episode, the team's survey of The Island is complete.

World-Building Artefacts

The Cave System Map: Each student's labelled map of the cave - zones, formations, creature locations, light and dark areas all marked with symbols and a completed key. This is the geographical record of the last unexplored environment on The Island. It goes alongside the island map as part of the team's complete survey record.

The Cave Creature Inquiry Book Entries: One cave creature recorded in depth - detailed drawing, name, observable features, what it needs from the cave habitat, how it is adapted to darkness - and a second recorded more briefly. Headed: The Island Field Record - Cave Survey - Day 5.

Lesson Plan — Into the Cave

Students come to the carpet. The shared map is visible - the dinosaur sightings from Episode 7 still on it, the cave marked at the base of the volcanic rock. The teacher holds a pause. Then narrator voice:

▸ Slide 58 - cave entrance

> *"On the fifth day of the survey, the Island Explorers crossed the eastern grassland and approached the base of the volcanic rock.*
> *The cave entrance was there - exactly where the satellite data had shown it. Dark. Surrounded by ferns and moss. The volcanic rock around it was rough and ancient, formed thousands of years ago when the island itself was born from the ocean floor.*
> *The team stopped at the entrance and looked in.*
> *They could see the first metre or so - lit by daylight. Beyond that: darkness.*
> *Whatever was in there had never been recorded. There was no record of anyone having been inside."*

Discuss.

Hold the pause. Then, in facilitator voice:

> "Before we go in, we need to follow the protocol. Dr Orin sent this through this morning."

▸ Slide 59 - protocol

Read the protocol aloud - slowly, giving each instruction its weight.

> *THE ISLAND CAVE SURVEY - Entry Protocol*
> *International Environmental Survey Agency*
> *Before entering the cave system, all team members must:*
> *1. Check head torch is functioning*
> *2. Move slowly and quietly at all times*
> *3. Do not touch cave formations - stalactites and stalagmites take thousands of years to form*
> *4. Do not disturb roosting animals*
> *5. Stay together - no team member moves ahead alone*
> *6. Record everything - what you see, what you hear, what conditions feel like*
> *7. If the third passage is reached - do not enter. Mark it on your map and withdraw.*
> *There is no record of anyone entering the cave before. Everything you record will contribute to the first systematic scientific account of this environment.*

> "Any questions about the protocol before we go in?"

Take one or two responses. Then:

> "Head torches on."

Teacher and students enact turning on their imaginary head torches. In twilight voice:

"Check your torch is working, check the battery - we don't want them to run out once we're underground. Good. We go in slowly. Quietly. Stay together."

Into the Cave - The Narrative Entry

▸ Slide 60 - cave entrance

"If you're comfortable, close your eyes for this part. You don't have to. But if you can, it will help you feel what the cave is like."

> *"The entrance passage was narrow. The team moved in slowly - one at a time, single file. The daylight behind them faded with each step. The rock walls were close on both sides. The floor was uneven - roots in the first few metres, then bare rock, slightly damp underfoot.*
> *The temperature dropped.*
> *The sound of the outside world - the wind, the insects, the grassland - disappeared. In its place: silence. A different kind of silence from the forest. Deeper. Older.*
> *The torches made small circles of light in the darkness ahead.*
> *And then the passage opened.*
> *The first chamber."*

Pause. Then, still in narrator voice:

> *"The ceiling above them was high - much higher than the entrance had suggested. The torches swept upward and found it - and found something else.*
> *Movement."*

▸ Slide 61 - Bats

> "Open your eyes and look up."

> *"Something shifted in the upper darkness. Then more movement. Then - a sound. Dry. Fast. Wings.*
> *Hundreds of them.*
> *The bats were roosting directly above - a dense mass of them clinging to the ceiling, disturbed now by the light and the warmth of the team below. They moved and resettled, moved and resettled - a sound like rustling paper, but alive.*
> *The team stood completely still."*

Hold the silence for ten full seconds. Then, in twilight voice, barely above a whisper:

> "Don't move. Let them settle. We wait."

Hold another five seconds. Then:

> "They're settling. Good. Keep your torches low - don't shine them upward. We don't want to disturb them again."

Then, in narrator voice:

> *"And then as they moved forward into the next chamber, they noticed something.*
> *On the ceiling - between the bats, in the spaces where the rock was bare - something was glowing.*

▸ Slide 62 - glow worms

> *"Tiny points of blue-green light. Dozens of them. Scattered across the rock above like stars."*

Pause. Then, in twilight voice:

> "Turn your torches off. Carefully. All of them."

Students enact switching off their torches.

"Look up."

Hold the image in silence for fifteen seconds. Let it do its work. Then, in facilitator voice, very quietly:

"What is that? What's making that light?"

Take two or three responses. Then:

"Glow worms. Living things - producing their own light in a place where there is no other light source. Think about that for a moment. What does that light give them? What would they need it for in a place this dark?"

Take responses. Hold the question open. Then:

"Torches back on. We keep moving."

Students enact switching torches back on. The teacher moves back into narrator voice:

"The narrow passage connecting the first chamber to the second was low. The team had to crouch to get through - moving carefully, torches forward, the rock close above their heads. And then the next chamber opened up."

▸ Slide 63 - next chamber with stalactites and pool

"This chamber was smaller than the first. But what it contained was extraordinary.
From the ceiling, formations hung downward - long, thin, pointed. Some of them were a metre long. Some were barely a centimetre. Each one had taken thousands of years to grow - drip by drip, mineral by mineral, in the darkness and the silence of the cave.
From the floor, other formations rose to meet them. In one place, a stalactite and a stalagmite had finally touched - joined into a single column of rock that had been growing over an immense span of time.
And in the corner of the chamber - a pool. Still. Dark. Perfectly reflecting the formations above it.
On the walls around them, pale shapes moved slowly. Cave spiders. Long-legged, almost transparent, feeling their way across the rock without any need for light.
The third passage was there - leading deeper into the rock. Dark. The team could feel the air moving from it, cool and old.
They did not go in."

Hold the moment. In twilight voice:

"Mark the third passage on your map. We record it - and we leave it. That's the protocol."

Students enact making a note - a brief gesture toward their imagined Inquiry Book.

"Time to go back to the light. Carefully. The same way we came in."

The teacher leads the line back - narrator voice continuing quietly:

"The team moved back through the narrow passage, through the first chamber - the bats above them, settled now - and back along the entrance passage toward the light.
The daylight, when it came, felt enormous after the darkness of the cave."

Students open their eyes - or simply settle as the narration ends. A moment of quiet. Then, in facilitator voice:

"What did you notice in there? What will you remember most clearly?"

Take four or five responses. Receive them without evaluation. Then:

> "We need to map it. And we need to record what lives in it. Let's get to work."

Tables Task 1 - The Cave Map

Students move to tables. Each student has the Cave System Map outline paper, pencils, and coloured pencils.

▸ Slide 64 - the outline of the cave

The teacher moves into twilight voice as students settle:

"We've been through the cave system. Now we need to map it accurately - every zone, every formation, every creature location. Use the outline as your base. Add your labels, your symbols, and build your key as you go. Remember - this is the first map of this cave system in existence. It needs to be clear enough that another scientist, working only from this map, could find their way through."

Point out the entrance and restricted area. Return to the previous slides to show where the bats were located, the glow worms, and the chamber with the stalactites and stalagmites.

Discuss this in twilight voice:

> "The stalactites are on the ceiling - how should we show that on a map that looks from above? What symbol could work?"
>
> "The bat roost - which chamber is that in?"
>
> "Let's not forget to label the underground pool."

"These formations - the stalactites and stalagmites - do you know which is which? Stalactites hang down from the ceiling. Stalagmites rise up from the ground. There's a way to remember: stalactites hold tight to the ceiling."

Give the students time to think carefully about what goes where and how to represent it from above.

Back Together - Cave Creatures Discussion

> "Now - what did we find living in the cave? Let's think about each creature and what the cave gives it."

▸ Slide 65 - cave creatures composite

Work through the five cave creatures - bat, cricket, spider, glow worm, centipede - taking observations from the group for each one. For each creature, ask:

> "What does this creature need to survive? And what does the cave provide?"
>
> "How has this creature adapted to living in darkness? What features does it have that help it?"

Hold these as genuine questions. Build the understanding that the cave is not just a dark space but a specific habitat with specific conditions that specific living things have adapted to over thousands of years.

Tables Task 2 - Inquiry Book Records

Students return to tables. Inquiry Books open to a fresh page headed: The Island Field Record - Cave Survey - Day 5. The cave creature composite image remains displayed.

"Choose the cave creature that surprised you most - the one whose adaptation to the darkness interests you most. That's your in-depth record. Draw it carefully. Write its name, its key features,

where in the cave we found it, what it needs from the cave habitat, and how it is adapted to living without light. Then choose a second creature and record it more briefly."

Circulate in twilight voice:

> "What does this creature have that helps it live in the dark? Is that in your record?"

"The glow worm produces its own light - why? What does that light do for it in a cave where there is no other light source?"

> "You've drawn the bat - have you noted where in the cave it roosts?"

"This creature has never seen daylight. It has lived its whole life in the cave. What does that tell us about what the cave provides?"

"Is there anything about this creature that connects to what we already know about habitats? What does every living thing need - and how does the cave provide those things for this creature?"

Closing

Bring students back to the carpet. Take two or three students to share one observation from their Inquiry Book records. Receive each one without evaluation.

Then, narrator voice:

▸ Slide 66 - cave entrance

> *"That evening, the Island Explorers sat at the cave entrance and looked back at the island behind them.*
> *Every environment on The Island had now been surveyed. Every habitat had been entered, observed, and recorded. The Inquiry Books were full. The maps were complete. The shared map had marks on every part of the island.*
> *The survey was done.*
> *Tomorrow, the team would meet Dr Orin. She had asked to meet them in person. She wanted to see their Inquiry Books."*

Hold the silence. Then, in facilitator voice:

> "We've done it. The survey of The Island is complete. Next time - we meet Dr Orin."

Teacher Notes

The cave map - aerial perspective

Some students will find the aerial view of the cave challenging - they want to draw what they saw from inside, not what it looks like from above. The twilight voice prompt during circulation addresses this directly: "A map shows the view from above - as if you were a bird looking down through the rock. What shape would the first chamber be from above?" If students are genuinely stuck, allow them to add a small cross-section sketch in the margin - a side view of the cave - alongside the aerial map. This is scientifically legitimate and keeps the task purposeful rather than frustrating.

What to watch for

Listen during the cave creature discussion and the Inquiry Book task for students who make connections between the cave creatures' adaptations and the conditions of the cave - who understand not just that the cave spider is pale because it lives in darkness, but why colour would be unnecessary and perhaps even costly for an animal that never sees light. These are the moments where adaptation thinking becomes genuinely sophisticated. Acknowledge them inside the fiction: "That is a significant scientific observation. Make sure it is in your record - Dr Orin will want to read that."

Episode 9

The Last Day

60 minutes

LIVE TEACHING GUIDE

Episode 9 · The Last Day · 60 minutes

Curriculum focus Science: consolidating habitats understanding across all environments surveyed. Speaking and Listening: engaging in serious deliberation; articulating a reasoned position. Writing: written recommendation - a single considered statement, from the final page of the Inquiry Book.

Main resources Slides 68–74; ID card for Callum Ross (printed or displayed); clipboard for TIR entry signals.

Student artefact Written recommendation (final page of the Inquiry Book): one or two sentences stating what the team believes the Agency should do about The Island, and why.

Teaching route

Opening narration (camera trap image: journalist in camp) → TIR 1: Callum Ross (journalist) → Deliberation (team discusses without TIR) → Decision → TIR 2: Dr Orin arrives at camp → Dr Orin reads Inquiry Books → Written recommendation (5 minutes) → Dr Orin receives recommendations → Physical tidying of camp → Closing narration + final question → Out-of-fiction closing

Keep in view

Callum Ross must not be played as a villain. He makes a reasonable case. The team's deliberation must be genuine.

The deliberation phase: do NOT steer it. Wait. The team's uncertainty and disagreement is the work.

Dr Orin reading Inquiry Books: she asks specific questions about each student's work. Prepare 2-3 specific references from Inquiry Books you have read.

Physical tidying of camp must not be skipped. The physical act of clearing the space is the departure. Do not abbreviate it.

the final silence after 'The Island had not become theirs. But now there were people who understood why it mattered.' is the most important silence in the whole context. Do not fill it.

Curriculum Connections

Science: Living things and their habitats - consolidating understanding of The Island as a complex environment containing multiple habitats, each providing for the specific needs of the living things within it. Speaking and Listening: Engaging seriously in deliberation - listening carefully to two positions, articulating a reasoned response, hearing others, changing position if the thinking warrants it. Writing: Written recommendation - one or two sentences stating what the team believes the Agency should do about The Island, and why. The recommendation must be reasoned, not simply felt.

Narrative Function

The survey is complete. This episode closes the context. It has two encounters and one final task. The first encounter is with Callum Ross, a science journalist from the Global Science Network, who has been following the team and wants to file a story. The second is with Dr Orin, who arrives in person - not by satellite, but standing in the camp, reading the Inquiry Books. Between and after these encounters, the team makes one final written record: their recommendation to the Agency. The episode ends with the physical departure from the island - the classroom itself becomes the leaving - and with a closing narration that places The Island exactly where it was before the team arrived, except that now it is known.

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Lesson Plan — The Last Day

Students come to the carpet. The shared map is visible - complete, full of marks, the most detailed it has ever been. The Inquiry Books are on the tables. The teacher holds a pause. Then narrator voice:

> *"The last morning on The Island. The Island Explorers were up before dawn. Camp struck, equipment packed, everything ready to carry down to the inflatable for the journey back to the Alcyone.*
> *Before they left - one final task. Check the camera traps.*
> *The footage from the previous night was on the screen. The team scrolled through it quickly.*
> *Forest edge. Nothing. Forest edge. A small lizard. Forest edge. Nothing.*
> *And then - just before midnight - something that was not an animal."*

▸ Slide 68 - camera trap image with journalist

Hold the image in silence for a moment. Then, in facilitator voice:

> "What is this? Who is that?"

Take responses. Then:

> "That is a person. In our camp. At midnight. With a camera."

A brief pause. Then:

"This is the science journalist from the Global Science Network. The one Dr Orin mentioned at the beginning - the one who had heard rumours of an uncharted island."

> "He found us."

Allow a moment. Then:

> "He's still here. He's asked to speak to the team."
>
> "What do you think we should do?"

Take two or three responses. Do not resolve. Then:

> "He's here. Let's hear what he has to say."

TIR 1 - Callum Ross, Journalist

▸ Slide 69 - ID card

The teacher places the ID card on the floor or holds it up. Then picks up the clipboard - the TIR signal - and becomes Callum Ross. Ross is not a villain. He is a professional, experienced science journalist who has followed a significant story with skill and patience. He is on the island without permission, and he knows it. He makes no apology for being there - but he makes no threat either.

Teacher in role (TIR) - Callum Ross:

> "My name is Callum Ross. I'm a science journalist at the Global Science Network. I've been covering environmental science for twenty-two years.
> I know I wasn't supposed to be here. I came by kayak from a charter vessel twelve kilometres out. I set up camp in the forest four days ago. I've been observing from a distance - I haven't disturbed anything and I haven't interfered with your survey."

He pauses - not defensive, not apologetic. Just clear.

> "Here's what I want to say to you. I've been watching this island for four days. I've seen what you've found. I know this place is extraordinary. And I know that right now, the only people who know it exists are the people in this room and a small number of officials at the Agency.
> Once I file my story, that changes. The world will know about The Island.
> Now - I understand why that might alarm you. I understand that you're worried about what happens to this place once people know it's here. And those are legitimate concerns and I take them seriously.
> But here is the other side of that argument. Secrets don't protect places. People protect places. And the only way people protect a place is if they know it exists and understand why it matters. A place that nobody knows about is a place that nobody is watching. The only protection The Island has - real, lasting protection - is if the world knows what is here and cares about it."

He stops. He looks directly at the team.

> "I'm not asking for your permission to file. I already have what I need to do that. I'm asking for an interview. Five questions. On the record. Because I think you're the people who can explain why this island matters. And I think the world needs to hear that from you."

He waits.

Take responses from students. Ross listens carefully. He responds directly and honestly to whatever the team raises. If students say the island will be ruined by publicity, he says: "That's possible. It's also possible it will be protected by it. I've covered seventeen conservation stories in twenty-two years. Publicity is not the enemy of protection - ignorance is." If students say they need to ask Dr Orin, he says: "That's your decision to make, not hers."

After four or five exchanges, the teacher sets down the clipboard - back to facilitator voice:

> "He's stepped outside to give us space to discuss."

Deliberation

The teacher stays in facilitator voice. No TIR now - this is the team talking to itself.

> "So - what do we think? Do we give him the interview?"

Allow genuine deliberation. The teacher's job here is to hold the space, not to steer it. Ask clarifying questions that sharpen the thinking without pulling toward a conclusion:

> "What's the best thing that could happen if we say yes? What's the worst?"
>
> "Is there anything he said that you think is true - even if you don't want to give him the interview?"
>
> "If we say no - does that stop him filing the story?"
>
> "What would Dr Orin say if we asked her?"
>
> "What do we actually think is best for this island?"

Do not rush this. Do not steer it. Wait. The team's uncertainty and disagreement is the work. If the group reaches consensus quickly, press the other side: "Is everyone sure? Is there anyone who thinks differently?" If the group is completely divided, hold it: "We disagree. What do we do when we disagree and we have to decide?"

Eventually, the team reaches a position. Whatever it is, it is the team's position. The teacher does not correct it.

> "Let's tell him."

The teacher picks up the clipboard. One brief exchange - Ross receives the team's decision. He nods. Whatever the answer:

> "I respect that. Thank you for talking to me."

The teacher sets down the clipboard.

TIR 2 - Dr Orin Arrives

▸ Slide 70 - Dr Orin standing at camp

In narrator voice:

> *"At nine o'clock, the inflatable from the Alcyone arrived at the shore. And with it - someone the team had not expected to see in person."*

The teacher picks up the clipboard. Now Dr Orin - not via satellite this time, but standing in the camp.

Teacher in role (TIR) - Dr Orin (in person):

> "I wanted to come in person. I hope that's all right.
> I've read everything you've sent. The shore survey, the camp log, the minibeast records, the animal evidence, the treatment record, the map, the dinosaur survey, the cave record. I've read all of it.
> But I wanted to see the Inquiry Books."

She moves through the camp - the teacher moves around the group slowly and with presence - stopping at each student, picking up their imagined Inquiry Book, opening it and reading for a moment. The teacher has prepared specific references from Inquiry Books they have read during the course of the context.

> "I saw your drawing of the footprint from Day 1. The way you showed the depth in the soil - I could see the weight of the animal from that alone."
> "Your record of the night sound from Night One - the phrase you used. That was precise. A scientist wrote that."
> "Your cave map. The way you marked the third passage - not 'unexplored' but 'not entered'. That distinction matters."

She continues through the group - two or three references at most, each specific. Then she stops.

> "I have one final thing to ask of you. I need your recommendation. One sentence, or two. What do you believe the Agency should do about The Island? And why?
> Not what you think I want to hear. What you actually believe, based on everything you've found here.
> You have five minutes. Please write it on the final page of your Inquiry Book.
> I'll wait."

The teacher sets down the clipboard.

The Written Recommendation

▸ Slide 71 - Inquiry Book

Students move to tables. Inquiry Books open to the final page. The heading is already there, or the teacher writes it on the board:

The Island Recommendation — Island Explorers — International Environmental Survey Agency

In twilight voice:

> "One sentence or two. What should the Agency do about The Island? And why - based on what we have actually found here."

Students write. The teacher circulates without comment - no twilight voice this time. The students are writing their own final word. The teacher is simply present.

If a student has nothing yet after two minutes, a single quiet question is enough: "What do you think is the most important thing we found on this island?" Then step back.

Give this task five minutes. Not more, not less. It is the final writing task of the context and it must have its full time. But it is also contained - one or two sentences, from the heart of what the team now knows.

Dr Orin Receives the Recommendations

Students return to the carpet. The teacher picks up the clipboard - Dr Orin receives the recommendations in person.

She asks three or four students to read their recommendation aloud. After each one, she responds briefly and directly - inside the fiction:

> "Protected. Yes. And here's why that matters - because protection is only meaningful if the record that justifies it is complete and accurate. Yours is."
> "You've said 'in its current state'. That's important. You're saying that what is here now - the triceratops, the cave creatures, the glow worms, the entire ecosystem that has developed in isolation for thousands of years - has a right to continue as it is. I agree."
> "You've made the case for access as well as protection. That's a harder argument to make and you've made it carefully. I'll be thinking about that."

After the final recommendation, she pauses. Looks at the team.

> "When I was asked to lead this mission, three weeks ago, I didn't know what we would find. I knew we had to act quickly and carefully. I knew the team we sent had to be people who would look properly.
> You did that.
> The Island is the most significant natural discovery of the last century. And it is documented. It is recorded. Because you were here, and you looked carefully, and you wrote down what you saw. Whatever the Agency decides to do - and we will make that recommendation within the month - the record you have made is what makes any decision possible. It is the foundation of everything that comes next.
> Thank you."

The teacher sets down the clipboard.

A moment of quiet. Then, in facilitator voice, simply:

> "It's time to go."

Leaving the Island - Physical Tidying

In twilight voice - no drama, just the practicality of leaving:

"We need to leave the camp exactly as we found it. Pack everything away. Take everything we brought with us. The island shouldn't carry any trace of us being here."

The teacher begins physically tidying the classroom space - straightening chairs, collecting loose materials, moving things back to where they belong. Students join in. This is not announced as a drama exercise. It is the departure. The physical act of clearing the space is the goodbye.

The teacher moves around the room in twilight voice, quiet and unhurried:

> "Everything needs to go. The map, the Inquiry Books, the equipment. Nothing left behind."

The tidying takes three to five minutes. Do not abbreviate it and do not announce what it represents. Students will understand.

When the classroom is tidy, students return to the carpet. The shared map is the last thing to come down from the wall. The teacher rolls it carefully.

In twilight voice: "That goes back to Dr Orin. It belongs to the record now."

Closing Narration

Students are on the carpet. The classroom is tidy. The teacher holds a long pause - longer than usual. Then narrator voice, slow and clear:

▸ Slide 72 - Alcyone at anchor

> *"The Island Explorers carried their equipment down to the shore and loaded it into the inflatable. The last thing to go in was the rolled-up map.*
> *Dr Orin was already on her way back to the Alcyone.*
> *The captain was waiting.*
> *The Island Explorers took one last look at the island - the forest, the shore, the ridgeline against the sky - and then they got in the inflatable and left."*

▸ Slide 73 - island receding

> *"As the inflatable moved away from the shore, the island got smaller. The forest receded into the distance. The coastline - the same rocky, irregular shoreline they had mapped on their first day - became smaller, and smaller, and then was just a dark shape on the horizon.*
> *Behind them, on the island, the animals were going about their lives. The triceratops was moving through the clearing. The brachiosaurus were grazing in the eastern grassland. In the cave, the glow worms were giving off their quiet light, as they had done every night for thousands of years.*
> *The Island had not become theirs.*
> *But now there were people who understood why it mattered."*

Hold the silence for fifteen seconds. Do not break it. Do not invite anyone to break it. Let it sit.

Out of Fiction - The Final Question

The teacher moves very gently into facilitator voice. Not rushed. Not bright. Just present.

> "What do you think was the most important thing the Island Explorers did?"

Take responses. Receive each one seriously. Do not steer, do not evaluate. Allow a minute or two of genuine reflection.

Then, very simply:

> "The Island is still out there."

End there.

Teacher Notes

Two TIR roles in one episode

This episode contains two teacher-in-role encounters - Ross and Dr Orin - and the transition between them needs to be clean. The clipboard is the signal both ways. When Ross exits, set the clipboard down audibly. When Dr Orin enters, pick it up with a changed posture and a changed register. The teacher should think of these as two completely different people: Ross is self-contained and direct; Dr Orin is more measured, more emotionally invested in what she has found. The quality of the presence is different, and that difference is what makes the two encounters feel distinct.

Callum Ross must not be a villain

The temptation is to play Ross as the antagonist - the threat to the island, the one the team needs to defeat. Resist this entirely. Ross is a professional making a reasonable case. His argument - that secrets don't protect places, people do - is not wrong. The deliberation that follows his exit is genuinely difficult precisely because he makes a real point. If the teacher plays him as villainous, the deliberation collapses into the obvious: of course we say no to the bad guy. If he is played as a serious, thoughtful professional making a legitimate argument, the deliberation is real. This is the most important performance note in the episode.

The deliberation must not be steered

The teacher's job during the deliberation phase is to hold the space, not to guide the team toward the "right" answer. There is no right answer to the journalist question, and the team should not be led to feel there is one. The teacher's clarifying questions - listed in the episode content - are designed to sharpen the thinking, not to point toward a conclusion. If the team decides to give Ross the interview, that is a valid decision and it should be received as such. If they decide not to, that is equally valid. Whatever the team decides, they own it.

Dr Orin reading the Inquiry Books - preparation required

The most powerful moment of Dr Orin's visit is when she makes specific reference to students' actual work. This requires the teacher to have read the Inquiry Books before this episode - not all of them in detail, but enough to know two or three specific things that specific students have written or drawn. A reference to an actual piece of work in a student's actual Inquiry Book is worth more than any general praise. Prepare this in advance.

Physical tidying must not be skipped

The physical act of tidying the classroom is the departure from the island. It is not a practical task that happens to coincide with the end of the lesson - it is the enactive leaving. Do not abbreviate it

and do not announce what it represents. The teacher begins tidying without explanation. Students will understand what is happening. The three to five minutes this takes is earned time - it is the goodbye to the island, and it gives the closing narration its proper weight.

The final silence

Fifteen seconds after "But now there were people who understood why it mattered." This is the most important silence in the entire context. It must not be filled. If students begin to speak, that is fine - allow it and let it pass. But do not invite responses until the silence has run its course. The silence is the island going back to itself. It is the space in which the whole context settles.

The final question

"What do you think was the most important thing the Island Explorers did?" This question is asked out of fiction, in the facilitator's own voice - not as a teacher asking for a lesson summary, but as someone who has been on a journey with the class and is genuinely curious what they think. The answers will be varied and some will be unexpected. Receive them all. Do not evaluate. The last word - "The Island is still out there" - is the teacher's, and it is spoken simply, as a fact, and ended on.