
FAIRY TALE
PROBLEM
SOLVERS
A TEACHING GUIDE
RECEPTION / AGES 4–5
8 EPISODES

Mantle

HOW TO USE THIS GUIDE

TWILIGHT	The teacher holds the fiction lightly — narrating or commenting from a semi-fictional position, between themselves and the world of Fable.
FACILITATOR	The teacher speaking as themselves, outside the fiction — to set up an activity, pause the story, or address the class directly.
NARRATOR	The teacher telling the story in the third person, moving the action forward or bridging between moments.
AIR	Adult in Role — a colleague or assistant playing a character. Script and cues are given in the lesson plan.
TIR	Teacher in Role — the teacher briefly inhabiting a character, then stepping out of role by moving away from a fixed spot.

CONTENTS AND CONTEXT MAP

EP.	TITLE	MAIN FUNCTION	STUDENT RECORD OR OUTCOME
1	Mrs Pig	Opens the world of Fable; establishes the Team; first commission	Designs for the pigs' homes; shared plan for the wolf
2	The Queen	Introduces the forest mystery; Team receives a formal commission	Written and drawn record of the commission; castle sketch
3	Into the Forest	Team builds the map, enters the forest, sights the wolf	Shared map; written record of wolf observation; creature drawings
4	Signs and Guides	Team completes the Queen's commission: signs up, guide written	Forest signs (on classroom walls); individual guide booklets
5	The Girl in the Red Coat	Team guides a traveller through the forest; discovers situation at cottage	Rescue plan; written reflection on the wolf
6	The Letter and the Beanstalk	New commission: Jack is missing; Team prepares to climb	Equipment lists; collective beanstalk with speech bubbles
7	Into the Castle	Climb, survey, enter the castle; find Jack in the dungeon	Annotated floor plan; written record: 'We found Jack'
8	The Rescue	Plan and carry out the rescue; review the case; write the report	Shared sequential rescue report copied into inquiry books

CONTEXT OVERVIEW

Year group and age

Reception / Ages 4–5

Overview

Students come to understand how fairy tales and traditional stories work — the kinds of characters that appear in them, the problems those characters face, and the patterns that shape how stories unfold. The situation creates conditions for this understanding to develop through encountering real characters caught inside their own stories, listening carefully to what has happened, and thinking together about what the Team should do. The work offers opportunities to develop early language for reasoning and empathy, purposeful mark-making and early writing, and a growing sense of how narrative, character, and consequence are connected.

Inquiry questions

- Why do fairy tales so often begin with someone in trouble?
- What kinds of characters appear again and again in traditional stories, and why?
- How do we know when someone needs help — and what does helping well actually look like?
- Can the same problem look different depending on who you are?
- What patterns can we find across different fairy tales and traditional stories?

Child-facing inquiry language

The inquiry questions below recur across all episodes. Use them to open discussion at any point in the work:

- Who needs help?
- What do we know?
- What do we still need to find out?
- What might happen if we do that?
- Who would that help, and who might it harm?
- Is it fair for everyone?
- Does another character see it differently?
- Have we met a character or problem like this before?

Narrative

Somewhere beyond the edge of the familiar world, where the woods grow thick and the paths wind between stories, there is a place called Fable. It is a land where all the old tales are real — where castles sit on hills, where cottages stand at the edge of dark forests, where giants live above the clouds and small creatures make their homes beneath the roots of ancient trees. The characters of Fable live full and complicated lives, and sometimes — more often than people realise — they find themselves stuck. Caught at a difficult moment in their own story, unable to see a way through. A

mother whose son has not come home. Two creatures whose homes have been destroyed and who do not know what comes next. These are not simple situations. They need more than a kind word.

Word has spread across Fable that there is a team who can help. Not just willing to help — able to. A team with the skills, the knowledge, and the determination to take on whatever a situation requires: to search for someone who is missing, to negotiate with a difficult or dangerous character, to plan a rescue, to investigate what has really happened, to make or find whatever is needed, to listen carefully and advise when a character does not know what to do. Characters who are in trouble know that they can send word — and the Problem Solvers will come.

The Team

Role

A trusted team of specialist problem solvers, known throughout the land of Fable. When a character is caught in a situation they cannot manage alone, they send for the Team.

Powers

The Team is welcomed and trusted by characters throughout Fable. Anyone in the land will speak honestly with them. The Team can travel freely to wherever they are needed, move through places others cannot easily reach, and call upon a wide range of skills depending on what a situation demands.

Responsibilities

To respond when word arrives. To listen to everyone involved before deciding anything. To use the right skills for the situation — whether that means searching, negotiating, planning, making, investigating, or simply helping a character think clearly. To find a way forward that is fair to all.

Capabilities

- Listening — understanding the situation before deciding what to do
- Investigating — finding people, creatures, objects and information, and piecing together what has happened
- Planning — working out safe, fair and practical ways forward
- Making — creating or finding the resources a situation requires
- Advising and negotiating — helping characters think, communicate and reach fair solutions

Values

Listening before acting. Using the right approach for the situation. Fairness toward everyone involved — not only the one who sent the message. Honesty about what is known and what is still unclear.

Other points of view

- The character asking for help — has their own version of events and their own sense of what a good outcome looks like; this may not be the whole picture
- Other characters caught up in the same situation — may see things differently, or may have needs that the person who sent the message has not mentioned
- Characters who caused the problem, even without meaning to — their point of view matters too, even when they are not the one who asked for help

- The wider community of Fable — what the Team decides in one story may affect how other characters feel, and how stories across the land continue to unfold

What the Team needs to know

- Fairy tales and traditional stories follow patterns — certain kinds of characters, certain kinds of problems, and certain kinds of moments appear again and again across different tales, and recognising those patterns helps the Team understand a new situation quickly.
- Characters in fairy tales often represent clear, simple qualities — kindness, cruelty, greed, courage, fear — and understanding a character's nature helps the Team know how to approach them.
- A problem is not always what it first appears to be — listening carefully often reveals something important that was not in the original message.
- There is usually more than one person involved in a problem, and each of them may have a different version of what happened and a different sense of what a good outcome would look like.
- What a character asks for and what they actually need are not always the same thing — and the Team must be able to tell the difference.
- Choosing the right approach matters: a situation that needs careful negotiation will not be helped by rushing in, and a situation that needs urgent action will not be helped by waiting.
- A solution that helps one character but causes harm to another is not a fair solution — the Team must think about everyone the decision will affect.

Curriculum objectives

Communication and Language

Listening, Attention and Understanding

Students listen carefully to stories, messages and characters, respond to what they hear, and ask relevant questions to find out more. They follow extended exchanges inside the fiction and begin to distinguish between information that is known, inferred or still uncertain.

Speaking

Students use talk to organise their thinking, explain ideas, give simple reasons and contribute to shared decisions. Encounters with different characters create purposeful reasons to adapt vocabulary, tone, volume and manner of speaking to suit an audience and situation.

Literacy

Comprehension

Students develop familiarity with fairy tales and traditional stories, recalling key events, anticipating what might happen next and discussing characters' actions, motives and feelings. They notice recurring characters, situations and narrative patterns, compare different versions and begin to explain connections between stories.

Word Reading

Students join in with shared reading of letters, messages, signs, maps and guides from inside the fiction. They read words and short phrases that are consistent with the grapheme–phoneme

correspondences and common exception words they have been taught, while the teacher reads aloud text that is beyond their current decoding ability.

Writing

Students engage in purposeful mark-making and early writing arising from the Team's work, including labels, lists, signs, messages, captions, plans, records and simple reports. They rehearse ideas orally before writing and record them through independent writing, supported writing, copying, drawing, labels or adult transcription, according to what they can manage. The emphasis is on composing something that has a clear audience and function, while continuing to develop spelling, handwriting and letter formation.

Personal, Social and Emotional Development

Self-Regulation

Students pause before acting, manage excitement and uncertainty, and begin to consider the possible consequences of different choices. They practise remaining attentive during sustained fictional situations and responding thoughtfully when a problem does not have an immediate or simple answer.

Building Relationships

Students listen to one another, take turns, share responsibility and work towards decisions as a trusted Team. They encounter characters with different feelings, needs and perspectives, and begin to understand that helping well requires empathy, patience, fairness and an awareness of how a decision may affect everyone involved.

Mathematics

Students use positional and directional language while constructing and following maps, locating features and describing routes. They compare distance, size and scale; consider shorter and longer journeys; sequence actions and events; and use language such as first, then, next, after that and finally to organise plans and reports. The recurring patterns found in stories also provide opportunities to notice, describe and continue sequences.

Understanding the World

The Natural World

Students encounter real animals, habitats and landscapes alongside their fictional representations. They begin to distinguish between storybook wolves and wolves in the natural world, consider what animals need to survive, and use observations, photographs and simple information texts to think about forests, weather, shelter and food.

People, Culture and Communities

Students encounter fairy tales and traditional stories as stories that are shared, retold and changed across communities and generations. They notice that the same tale may exist in different versions and begin to talk about why storytellers might make different choices.

Past and Present

Students explore features commonly associated with fairy-tale settings, including castles, cottages and older forms of travel and communication. Teachers should distinguish clearly between the

conventions of a fairy-tale world and claims about how all historical buildings or communities operated.

Physical Development

Students develop coordination and control through carefully managed enactive work, including travelling through imagined environments, climbing, balancing, crouching and using gesture to represent purposeful actions. Drawing, writing, folding, positioning map pieces and making signs and booklets also provide sustained opportunities to strengthen fine-motor control, pencil grip and the accurate use of tools and materials.

Expressive Arts and Design

Students develop and adapt narratives through role, storytelling, drawing, movement and collaborative making. They represent imagined places, characters and events through maps, plans, pictures and artefacts, making choices about how their work can communicate meaning inside the fiction. The activities are not decorative additions: each act of making contributes to the Team's understanding or enables it to carry out its commission.

Oracy — Voice 21 Framework

Physical

Students begin to speak audibly and clearly, use facial expression and gesture purposefully, and adjust pace, volume and body orientation to suit different situations — for example, addressing a Queen respectfully, questioning a worried client or speaking quietly during a rescue.

Linguistic

Encounters with different characters and their stories draw students towards more deliberate language choices. They begin to use vocabulary for uncertainty, sequence, fairness, feelings and evidence, and distinguish between statements such as I saw, I think and I wonder.

Cognitive

The Team's work creates natural conditions for organising thinking: identifying what is known, what is missing, what should happen first and what the consequences of a decision might be. Students practise explaining their reasoning simply, giving a relevant reason and building on ideas offered by others.

Social and Emotional

Working as a trusted Team requires students to listen, take turns, respond to previous speakers and remain aware that their words carry weight inside the fiction. Encounters with characters in genuine difficulty create meaningful conditions for careful, empathetic and purposeful talk.

Observable oracy objectives

- Students listen to the previous speaker and respond in a way that keeps the thinking moving forward.
- Students ask a relevant question to obtain missing information.
- Students explain a simple reason for what they think the Team should do next, using because where appropriate.

- Students distinguish between observation, inference and uncertainty using language such as I saw, I think and I wonder.
- Students speak clearly enough for a character or group to understand and adjust tone or volume to suit the situation.
- Students contribute to a shared decision.

Curriculum progression across the episodes

Story comprehension

Early episodes emphasise recalling familiar events and recognising characters. Middle episodes ask students to compare information, predict, infer and use reference documents. Later episodes invite students to question familiar character roles, compare perspectives and consider why different versions of a story make different choices.

Oracy

Early episodes develop careful listening, questioning and simple reasons. Middle episodes require students to explain, justify and build on one another's ideas. Later episodes ask the Team to negotiate, sequence actions, hold competing viewpoints and reason under genuine uncertainty.

Writing

Early episodes use purposeful labels, pictures, lists and short messages. Middle episodes develop signs, instructions, observations and shared records. Later episodes introduce sequenced plans, reports and individual reflections, with the transcription demand adapted to what each student can manage.

Spatial and mathematical thinking

Early episodes locate familiar features and use simple positional language. Middle episodes construct and amend shared maps and compare routes. Later episodes interpret and annotate plans, sequence complex journeys and use spatial information to make consequential decisions.

Personal and social development

Early episodes focus on recognising feelings and responding with care. Middle episodes ask students to consider the needs of several characters. Later episodes require them to hold moral complexity, evaluate the consequences of actions and consider what fairness looks like when no character is entirely right or wrong.

Literacy and oracy links

1. Reading or listening to a message from a character in need

When word arrives from Fable, the Team must attend closely to what has been sent, work out what the character is asking for, and begin to notice what the message does not say. This requires early reading behaviours and careful, purposeful listening.

2. Talking about what kind of character this is

Before the Team can help, they need to understand who they are dealing with. Discussing what is known about a character from the story — their nature, their situation, their role in the tale — requires students to draw on their knowledge of fairy tales and use story language to describe and compare.

3. Recording what the Team has found out

After gathering information, the Team keeps a shared record of what is known and what remains unclear. This requires early mark-making or writing for a clear purpose, with students making decisions about what is important enough to write down.

4. Writing back to a character

At key moments, the Team sends a written reply — a message, a short note, a simple set of suggestions. This requires students to write with a real audience in mind and to choose words carefully so that the character understands what the Team is advising.

5. Talking through what to do next

Before any decision is made, the Team discusses the situation together. This requires students to put forward a thought, listen to what others say, consider the feelings of the character involved, and help the group reach a shared view — with reasons.

Planning the length of the episodes

The episodes in this guide have no fixed time limit. They describe a sequence of dramatic, investigative and curriculum opportunities rather than a single lesson of predetermined length. Teachers should decide how long to spend on each episode in response to their students, timetable and the depth of the work that develops.

Some episodes may be completed in one session; others will work better across two or more sessions. Natural stopping points are identified in some plans, but teachers can create additional breaks whenever the Team has reached a meaningful pause — for example, after receiving a commission, completing a map or plan, discovering new evidence, or agreeing what needs to happen next. When returning to the context, use the Team's maps, letters, records, drawings and inquiry books to recall where the work stopped and what remains unresolved.

The priority is not to reach the end of an episode quickly. Give important encounters, decisions, talk and writing enough time to matter, and move on when the class is ready.

A note on the stories

The completed episodes in this context are drawn from three well-known fairy tales: The Three Little Pigs, Little Red Riding Hood, and Jack and the Beanstalk. The wider list of possible commissions later in the introduction is background to the world of Fable and offers starting points for future work; those commissions are not all taught in the sequence that follows. Before each episode, it is worth reading or telling the relevant story to the class — or revisiting it if students already know it. The fiction works best when students have the story in mind as they work: they will draw on it, refer back to it, and sometimes surprise you with how carefully they have attended to it.

Do not assume that all students know the same version. Fairy tales exist in many forms. The Three Little Pigs may end with the wolf falling into a pot of boiling water, or simply running away. In some versions of Little Red Riding Hood the grandmother is eaten; in others she hides. Jack and the Beanstalk varies too — in some tellings Jack is a straightforward hero, in others his behaviour toward the giant raises more uncomfortable questions. These differences are not errors — they are part of what makes traditional stories interesting. When a student offers a detail that comes from a different version, take it seriously. The question of why the same story gets told in different ways is one of the most genuinely interesting questions this context opens up, and it connects directly to the inquiry question: what patterns can we find across different fairy tales and traditional stories?

It is also worth being honest with students about the difference between what a story says and what the Team is doing. The Team is not retelling the story — they are working inside a world where the story is real and the outcome is not fixed. What happens next depends on what the Team decides. This is a different relationship to narrative from the one students are used to, and it is worth naming simply when it first comes up: "In the story, this is what happens. But we're not in the story — we're in Fable, and here things can turn out differently."

EPISODE 1

Mrs Pig

LIVE TEACHING GUIDE **Episode 1 – Mrs Pig**	
Duration	One to two sessions
Roles in play	AIR as Mrs Pig / Teacher as Facilitator, Twilight voice and Narrator
Student outcome	Students have designed homes for the pigs, caught the wolf safely, discovered her cubs, and reached a fair decision about how to help both the pigs and the wolf.
Teaching route	• Open the office together — make the sign • Welcome Mrs Pig — listen to her problem • Examine the photograph of the pigs • Design homes for the two younger pigs • Introduce the wolf — catch it safely • Hike to the forest and find the cave • Discover the wolf cubs • Decide what to do — discuss and agree • Draw or write the Team's plan • Release the wolf
Key resources	• Slides • A picture of the Three Little Pigs (no wolf) — for the AIR to produce from her bag • Large sheet of black sugar paper cut into the shape of a cave mouth, placed on the floor • Large sheets of sugar paper (for the sign and the house designs) • A5 paper (for equipment drawings and cave-entrance drawings) • Pens, pencils, crayons • A handkerchief for the AIR
Keep in view	• Hold both the wolf's situation and the pigs' safety simultaneously throughout • Do not rush to resolution — each stage (catching, discovering the cubs, deciding) must be earned • The wolf is not a villain to defeat; the episode ends with a fair outcome for everyone
Curriculum focus Communication and Language · Literacy · PSED · Physical Development · Understanding the World · Oracy	

Curriculum connections

English — Reading

Students draw on prior knowledge of The Three Little Pigs and begin to notice what a familiar story looks like from the inside — from the perspective of characters living through it.

English — Writing

Students engage in purposeful mark-making and early writing: labelling drawings, contributing to a shared sign, and recording the Team's plan.

Communication and Language

Students listen carefully to the AIR, ask questions to find out more, and begin to talk through what they think the Team should do — giving simple reasons.

Understanding the World

Students encounter a real-world wolf through photographs and brief discussion, and begin to distinguish between animals as they appear in traditional stories and animals as they actually are.

PSED

Students practise making decisions together, considering the needs of more than one character, and thinking about what a fair response looks like.

Oracy (Voice 21)

Students listen to a character in difficulty and ask questions to find out more — drawing on social and emotional strands. When the Team discusses what to do about the wolf, students begin to give simple reasons for their thinking, drawing on cognitive and linguistic strands.

Description

This is the episode that opens the world of Fable and casts students as the Team. It works through a sequence of simple, cumulative moves: an adult in role draws students in, a shared task establishes the Team's office, a commission arrives, and the Team takes on their first real piece of work. The second half introduces the wolf — not as a villain to be defeated, but as a character with her own situation — and works through to a resolution that requires the Team to think about the wolf's situation as carefully as the pigs'.

LESSON PLAN — EPISODE 1: MRS PIG

Opening: Someone at the Door

Gather students on the carpet.

Slide 1 — A Story

> **FACILITATOR** "Today we're going to start a story. It starts with a woman, standing on her own."

This is a prompt for the AIR to stand up. "You'll know when Mrs Brown is the person in a story, because she's going to do something for you to look at."

The adult stands up at the side of the carpet, takes a handkerchief out of her pocket, and begins to represent someone crying.

Ask the students what they notice: "What do you make of that? What might make someone in a story cry?"

Discussion.

"Shall we ask her?"

"Excuse me, why are you crying?"

> **AIR** "It's my boys. They're leaving home and I'm so worried."

Discuss the character's answer with the students: "Oh, dear. What would make a mum worry about her boys leaving home?"

Next: "Can I ask, where are you at the moment?"

> **AIR** "I'm outside the office of the Problem Solvers. I understand they're very good."

Slide 2 — The Office of the Problem Solvers

> **FACILITATOR** "We could be the Problem Solvers! Shall we see if we can help?"

Before inviting the visitor into the office, pause to create the sign.

> **TWILIGHT** "If this is the office of the Problem Solvers, people need to know where they have arrived. What should our sign say?"

Place a large sheet of sugar paper where everyone can see it. Agree the wording together: The Office of the Problem Solvers. The teacher writes the main words, inviting students to help identify sounds, letters or familiar words.

Display the finished sign prominently.

> **TWILIGHT** "There. Now anyone who needs help will know they have come to the right place. Shall we invite her in?"

AIR sits down in front of the students.

> **TWILIGHT** "Hello, we understand you have a problem with your boys. Would you like to tell us more about it?"

Facilitate the discussion with the AIR, stopping the story if necessary to discuss relevant points with the students. The AIR talks to the Problem Solvers, answering their questions, and then asks:

> **AIR** "Would you like to see a picture of my boys?"

She takes out a picture of the Three Little Pigs.

Slide 3 — Three Little Pigs

The teacher discusses this with the students.

Designing the Homes

> **AIR** "One of my boys knows how to look after himself, but the other two are rather silly. This one built his house out of straw, and this one built his house out of sticks. What I would really like is for them both to have nice safe houses, like their bigger brother. Could you build them houses like that?"

> **TWILIGHT** "I'm sure we could! We'll have to start by drawing a plan. Let's get some paper and get going!"

The students set to work. Large sheets of sugar paper are available. Students design homes for the pigs — drawing plans, adding features and labelling what they can.

As they work, the teacher and the AIR walk around, supporting them and making comments. It is likely that the students will draw houses they recognise from their own experience, including stairs and windows, garages and gardens. If they do, don't correct them; just comment on how much the pigs will enjoy their new homes.

> **TWILIGHT** "Mrs Pig, we've put a bike in the shed. Do your boys like riding bikes?"

> **AIR** "Oh yes, they love going on bike rides."

> **AIR** "Oh, that's a fine fence. That should keep the rabbits off the lawn."

> **AIR** "Is that a TV? And a PlayStation! They'll love that."

When designs are finished, bring students back together. Lay the plans on the floor. Ask the AIR to walk among them, looking carefully. She pauses at each one, points, nods, perhaps smiles.

Teacher narrates quietly, in the third person, while the AIR moves:

> **NARRATOR** "Mrs Pig walked between the plans. She looked at each one carefully. Some things made her nod. Some things made her smile. She had been so worried when she arrived. Now she was beginning to feel that her boys might be all right after all."

Ask the Team: "How does she look now? What does her face tell us?"

Receive responses.

The Wolf

Let the AIR thank the Team and leave. Wait until she has gone.

Slide 4 — The Office of the Problem Solvers

> **FACILITATOR** "Well. Mrs Pig looked much happier when she left. But there's still something we have to deal with."

Pick up a piece of paper, lay it on the carpet with the students, and draw a paw print slowly — large, with claws.

Let the students react.

> **FACILITATOR** "Yes. There's still the wolf to think about."

Open the discussion. If students suggest harming the wolf, say:

> **FACILITATOR** "That's one way of dealing with it. But we don't want to make a decision before we know the full picture. How about if we catch the wolf first, without hurting it, and find out what we can? Then we can decide what to do."

Students draw their trap designs on A5 paper.

Slide 5 — Trap designs

The teacher circulates:

> **TWILIGHT** "What's this part for? How would the wolf get in without knowing the trap was there? What do we need to make sure the wolf isn't hurt?"

The Wolf in the Trap

Bring the whole group back to the carpet, leaving their drawings on the tables. Students sit in a circle. The teacher kneels on the carpet as part of the circle.

The teacher speaks in a quiet, storytelling voice:

> **FACILITATOR** "Hush. Get down. The wolf's coming. Grab hold of the rope."

Students enact grabbing hold of an imaginary rope.

> **FACILITATOR** "Here it comes. Wait. Wait. Now — pull!"

Students enact pulling the rope together.

> **NARRATOR** "They waited until the last possible moment to spring the trap. Then, quick as a flash, they pulled the rope and the wolf fell into the hole. Unhurt, but angry. They looked down and could see it, prowling around, growling and looking up at them."

> **TWILIGHT** "Oh, it doesn't look happy. Don't get too close to the edge — you don't want to fall in."

Pause. Let students look down at the imaginary wolf. Then:

> **FACILITATOR** "There's something that's been bothering me from the beginning. Why would a wolf come down from the forest to attack the pigs? It's a very dangerous thing to do. Very risky."

Take responses. Hold them without confirming or closing. If students suggest the wolf might be hungry, follow that: "Hungry enough to take that kind of risk? What would make an animal that hungry, do you think?" If students suggest it might have cubs or a family, hold that too: "So something might have driven it down. We don't know what yet."

If no student suggests going to find where the wolf came from, wait a moment, then say:

> **FACILITATOR** "We've got the wolf here. We know it came from somewhere in the forest. We don't know why. Is there anything we could do to find out more?"

If the suggestion to look for the wolf's home comes from the Team, take it seriously and build on it directly. If it does not come, the teacher can offer it as one possibility among others: "One thing we could do is go and look. See where it came from. See what's up there. What do the rest of us think about that?"

Hiking

Once the Team has agreed to go:

> **FACILITATOR** "It looks cold up there — if we're heading into the forest and up toward the mountains, we'll need to be prepared."

Slide 6 — Wolves in natural habitat

Let students look at the image of the wolves in their natural habitat. Discussion.

Slide 7 — Hiking equipment

> **FACILITATOR** "We'll have to be properly prepared, what should we take with us?"

Looking at the image of the hiking equipment. Discussion.

> **FACILITATOR** "Right then, you head back to the tables and draw what you want to take with you. Don't forget anything, it's a long way back!"

Students return to tables. They draw everything they think the Team will need for the journey on A5 paper. The teacher circulates:

> **TWILIGHT** "I'm thinking about the weather up there. What does it look like in that picture? What should we take for that?"
> "Binoculars might be useful — if we're trying to watch without being spotted. What else?"

When drawings are finished, bring students back to the carpet.

The teacher enacts putting on their hiking clothes, encouraging the students to join in:

> **FACILITATOR** "Let's put our coats on, and our boots — it'll be cold up there. Don't forget your gloves."
> "Let's sit down for the next bit of the story."

Teacher and students sit on the carpet.

> **NARRATOR** "The Team set off early in the morning and walked into the forest. It grew darker as they left the path behind and began to climb. All around them they could hear the sounds of the forest — birds somewhere above them, something small moving in the undergrowth, the creak of branches in the wind. After a long climb, they found wolf footprints in the mud near a stream. They followed them up to the side of the mountain. And there, cut into the rock, was the entrance to a cave."

Slide 8 — Entrance to the cave

Place the large black cave shape on the floor.

The Cave Entrance

> **FACILITATOR** "What do we think the Team might find near the entrance to the cave? What's been left there?"

Give out A5 paper. Students go back to their desks and draw what they imagine around the mouth of the cave — bones, scraps of fur, paw prints in the mud. As they work:

> **TWILIGHT** "I'm looking at these carefully. What does this tell us about who lives here and what they eat? Does this change anything we thought we knew?"

Students bring their drawings and lay them around the cave shape.

Sit back on the carpet around the cave entrance.

> **NARRATOR** "The Team crept up to the entrance and hid in the shadows. They took out their binoculars and kept very still. At first there was nothing. And then, out of the darkness, something moved. A small face appeared at the edge of the cave — round ears, bright eyes, a small dark nose. A wolf cub. It walked slowly to the cave entrance, sniffing at the old bones, and then turned and disappeared back into the dark."

Pause. "What do you make of that?"

Take responses. Then:

> **FACILITATOR** "What should we do now?"

> **FACILITATOR** "We need to think carefully. The wolf is still dangerous. But she has cubs, and it sounds as though the winter has been hard and there hasn't been enough food in the forest. The pigs still need protecting. But this isn't as straightforward as it looked when the mother walked through our door this morning."

Let the discussion develop. Students may raise questions about the mother wolf, the pups, the winter, the pigs. Hold all of it. Then:

> **FACILITATOR** "What do wolves actually eat? What do they need to survive?"

Take responses. If students are unsure, offer what is needed: wolves eat meat — deer, rabbits, other forest animals. In a hard winter, when those animals are scarce, a wolf might come much further down than usual to find food. A wolf with cubs to feed would take bigger risks than one on its own.

> **FACILITATOR** "So if the forest isn't providing enough food, the wolf doesn't have many choices. She's not coming down to cause trouble. She's coming down because she's desperate."

Pause. Then:

> **FACILITATOR** "What should we do? We can't leave her in the hole."

Let students propose solutions. Take everything seriously. If students suggest releasing the wolf immediately, hold that: "We could do that. But what about the pigs — what happens the next time she's hungry?" If students suggest feeding her, follow it: "What would we leave? Where would we put it? How do we make sure she finds it and doesn't need to come down again?" If students suggest something that would harm the wolf, return to the question of whether that is the right thing to do: "Is that what the Team does? What would we want someone to do, if it were us in that hole?"

Work toward a shared decision. It does not need to be elaborate. Leaving food near the cave entrance for the wolf and her cubs — enough to last until the forest animals return — is a resolution that is simple, fair, and within what the Team can do. If students arrive at it themselves, take it. If several different ideas are on the table, help the Team choose: "We need to decide together. What does the Team think is the fairest thing here — for the wolf, and for the pigs?"

Once a decision is reached:

> **TWILIGHT** "Right. So we know what we're going to do. Let's make sure we've got this written down before we forget it."

Students return briefly to tables and draw or write the Team's plan on A5 paper — what they decided and what they are going to do. This can be a single picture with a label, a list of steps, or a short sentence depending on what each student can manage. The teacher circulates:

> **TWILIGHT** "What are we leaving for the wolf? Where are we putting it? How are we going to get back down in time?"

Bring students back to the carpet. Then:

> **FACILITATOR** "And the wolf in the hole — what do we do about her?"

If the Team decides to release her, let them enact it together. The teacher narrates:

> **NARRATOR** "Carefully, slowly, they lowered the rope back into the hole. The wolf looked up at them. For a moment, nobody moved. Then she took hold of the rope in her teeth and climbed. When she reached the top, she stood for a moment and looked at the Team. Then she turned and ran — back into the forest, back up toward the mountain, back toward her cubs."

Slide 9 — Wolf and her cubs

Slide 10 — Wolf and her cubs (continued)

Pause.

> **FACILITATOR** "How do we feel about that?"

Take a few responses. Then close:

> **TWILIGHT** "The pigs are safe. The wolf is back where she belongs. And the Team made sure that everybody's situation was a little better than it was this morning. That's what the Problem Solvers do."

Teacher notes

On the AIR and the opening moment

Share the planning with your AIR in advance — including the specific scripted exchanges and the wolf moment. The AIR does not need to memorise lines, but they need to understand the function of each phase: initially a distressed stranger, then a client. The shift between these registers is a significant ask.

If you are working alone, you can represent the mother yourself — entering briefly, returning to facilitator voice by stepping away from that spot and turning to face the class. The AIR convention works better for this particular episode, but it is not essential.

On the giggling

It might happen. Acknowledge it briefly and redirect attention. Do not pursue it, explain it at length, or apologise for it. Return your own gaze to the AIR and students will follow. If necessary say, "Mrs Brown is not doing it to make you giggle. No one likes being giggled at. Let's try it again without the giggles." AIR repeats the action. This is usually enough; the children are giggling because it feels a bit odd, once they understand the purpose they usually stop.

On casting

This episode casts gradually. The conditional "if" begins when you say "we might be the Problem Solvers — we could try that for a while." The collaborative "we" enters when you make the sign together. No sentence announces the casting.

On twilight voice during the design phase

The most common drift during the house-design task is that the teacher circulates asking checking questions: "What's that?" "What colour is it?" "Have you done the door?" These are classroom questions. Twilight voice in this phase asks things the situation genuinely requires: what will keep the pigs safe, what will the mother think when she sees this, what will the less sensible brothers choose. The distinction is whether the question arises from the fiction or from classroom management.

On the wolf strand

This episode resolves the wolf's situation, but the resolution needs to be earned rather than rushed. The sequence moves through three distinct moments — catching the wolf, discovering the cubs, deciding what to do — and each one needs time before the next is reached. The risk is that students arrive at a solution before they have fully understood the problem: releasing the wolf immediately, for instance, without thinking about what happens the next time she is hungry. Hold each stage long enough for the difficulty to register. The question 'what about the pigs?' needs to stay in the room while the Team is feeling sympathy for the wolf, and the question 'what about the cubs?' needs to stay in the room while the Team is thinking about the pigs. The resolution is only satisfying if both have been genuinely held.

On the wolf's portrayal

If students want to kill or harm the wolf, the planning notes handle this well. Extend it slightly: you can name the distinction explicitly — "In the story, the wolf is frightening. In the real world, wolves do what wolves do because of hunger or fear." This is the Grace Element. It does not need a long lesson, just a clear and honest statement.

On the cave entrance drawings

These are world-building artefacts and should be treated as such. When students lay their drawings around the cave shape, the teacher looks at them with the same attention given to anything the Team has produced. If a student has drawn something unexpected — a fire, a sleeping animal, a pile of something unidentifiable — bring it into the fiction: "What do you think this is? What does it tell us about who's been here?"

EPISODE 2

The Queen

LIVE TEACHING GUIDE **Episode 2 – The Queen**	
Duration	One session; writing and drawing may extend into a second
Roles in play	AIR as the guard / AIR or TIR as the Queen / Teacher as Facilitator, Twilight voice and Narrator
Student outcome	Students have visited the castle, explained the Problem Solvers' work to the guard, received the Queen's commission, and made their own written and drawn record of what they need to do.
Teaching route	• Read the Queen's letter together • Draw the castle on a large shared sheet • Travel to the castle • Negotiate with the guard — explain who the Team is • Practise how to address a queen • Meet the Queen — listen to her commission • Receive and read the second letter • Record the commission in inquiry books • Draw the castle in inquiry books
Key resources	• Slides • Large sheet of paper for the castle drawing (on easel) • Inquiry books • Pens and pencils
Keep in view	• The guard is not an obstacle — the Team must genuinely satisfy them; this exchange takes time • The Queen should be calm and serious, not theatrical; if she performs distress the students become an audience • There are two letters in this episode — they do different work; do not conflate them
Curriculum focus Communication and Language · Literacy · PSED · Understanding the World · Oracy	

Curriculum connections

English — Reading

Students listen to and help read a short letter, reading words and phrases that match their developing phonic knowledge and identifying what the letter tells them and what it leaves out.

English — Writing

Students make their own written record of the Queen's commission, writing for a clear purpose with a real audience in mind — the Team itself, who will need to refer back to what they have noted down.

Communication and Language

Students explain who the Problem Solvers are and what they do to a character who does not know them, and ask questions of the Queen to find out what she needs. Both exchanges require students to listen carefully and respond to what they have actually heard.

Understanding the World

Students encounter a castle as a real place with a particular layout, purpose, and set of conventions — including how to behave in the presence of a queen.

PSED

Students navigate two adult encounters that require different registers — the guard, who needs to be satisfied, and the Queen, who needs to be listened to carefully. Both ask students to think about how they present themselves and what the situation requires of them.

Oracy (Voice 21)

When the Team explains themselves to the guard, students draw on cognitive and linguistic strands — organising what they know about the Problem Solvers and putting it into words clearly enough to satisfy someone who has never heard of them. When the Team questions the Queen, social and emotional strands come to the fore: listening carefully, responding to what she has actually said, and holding the weight of a serious commission.

Description

The Problem Solvers receive an urgent letter from the Queen and travel to her castle to find out what she needs. This episode establishes the commission that will drive the next phase of the story: people have been going missing in the forest, and the Team must investigate. By the end of the session, students have visited the castle, negotiated their way past the guard, met the Queen, received their commission, and begun to record what they know.

> Note for teachers: The material covered in this episode leads naturally into a substantial sequence of work — mapping the forest, exploring its paths, making signs, writing a guide, and eventually escorting a traveller safely through. That sequence is likely to span several further episodes. This episode is the beginning of that arc, not a standalone piece.

LESSON PLAN — EPISODE 2: THE QUEEN

Slide 11 — Problem Solvers Office

The Letter

The students settle on the carpet. Once the group is ready:

> **FACILITATOR** "We're going to go back into our story. We've received a letter."

> **FACILITATOR** "Let's see what it says."

Slide 12 — Letter

Read together:

> **NARRATOR** To the Problem Solvers of Fable
> I am writing to ask for your help.
> Strange things have been happening in the forest near my castle.
> People have been going missing.
> I am very worried and I do not know what to do.
> Please come to my castle straight away.
> Ask for me at the gate.
> Your Queen

Read it together. Discussion about what it means.

The Castle

> **FACILITATOR** "Well, let's get going. As you all know she lives in the castle on the hill."

Have a large sheet of paper ready on an easel where everyone can see it.

Begin drawing on the paper. Narrate quietly as you draw:

> **NARRATOR** "Here is the edge of the kingdom. And here — at the top of the hill — is where the castle sits."

Draw a simple outline: the hill, the outer walls, the main gate.

Then stop.

> **FACILITATOR** "What does a castle like this have? What do we need to put in?"

Take contributions one at a time. As students suggest features — towers, a drawbridge, a moat, flags, windows — draw them in, narrating each addition:

> **TWILIGHT** "A drawbridge — yes. If the moat is here, the drawbridge would need to come down across it. Where should the moat go?"

> **TWILIGHT** "Towers at the corners — that makes sense. How tall? Taller than the walls, or the same height?"

Do not accept everything without thought. If a suggestion doesn't fit — a car park, a swimming pool — redirect without dismissing: "I'm not sure the Queen has one of those. But she might have somewhere for the horses — where would that go?"

When the castle feels complete, step back.

> **TWILIGHT** "I've never been inside the queen's castle before. I wonder what it's like in there."

> **NARRATOR** "The Problem Solvers set off across the kingdom. They walked through the town, past the market and the mill, up the long road that wound to the top of the hill. When they arrived at the gate, the drawbridge was down — but a guard was standing in front of it."

The Gate

Slide 13 — Gate to castle

> **FACILITATOR** "Everyone stand up."

Students stand up.

AIR moves to stand in front of the group. They stand straight, arms at their sides — a guard at a gate.

The AIR looks the group up and down. Then:

> **AIR** "Stop there. State your business. Why have you come to the castle?"

Open the response to the Team. Students answer — they have come to see the Queen, she sent for them, they are the Problem Solvers.

The AIR listens. Does not immediately stand aside. Looks at them carefully.

> **AIR** "There have been some very strange things going on lately. I have been told to be cautious about who I let in to see the Queen. Who are you exactly? What is it that you do?"

Let the Team respond. This is a genuine exchange — the guard is not hostile, but they are doing their job carefully and the Team needs to satisfy them. If students struggle, the teacher can support from within the fiction:

> **TWILIGHT** "Perhaps we should explain what the Problem Solvers do. What do we tell people when they ask?"

The guard listens to the Team's answers, considers for a moment.

> **AIR** "Um, I'm not sure. Have you got some evidence to prove what you say?"

> **TWILIGHT** "Perhaps we should show the guard the letter?"

Hand over the imaginary letter. The guard looks at it.

> **AIR** "Very well. You may go in. The Queen is on her throne in the great hall. Mind your manners in there."

The AIR steps aside to the edge of the carpet and comes out of role.

> **NARRATOR** "The guard stepped aside and the great gates swung open. The Problem Solvers walked across the courtyard, through a heavy wooden door, and into the great hall of the castle."

> **FACILITATOR** "Let's make some room for the queen."

The students move back to the edge of the carpet.

The AIR brings up a chair and sits down. She looks down at her hands, as if she has a lot on her mind. They are now in role as the queen.

Slide 14 — Queen on her throne

Meeting the Queen

> **TWILIGHT** "The Queen is in there, waiting for us. Does anyone know the right way to approach a queen? We don't want to offend her."

Take responses. Students may suggest bowing, curtseying, not speaking until spoken to, using the right words. Take all of it seriously.

> **FACILITATOR** "Let's make sure we've got this right before we go in."

Practise together — the teacher alongside the students. Bow or curtsey. Try it a few times until it feels settled. If students are uncertain about the difference between bowing and curtseying, acknowledge it simply: "Either is fine — what matters is that we show her respect."

The teacher leads the group toward the Queen. They bow or curtsey together. The AIR nods in acknowledgement.

Slide 15 — Queen looking directly at camera

> **AIR** "Thank you for coming so quickly. Please — sit down."

Students settle. The AIR speaks directly to the Team:

> **AIR** "I am glad the Problem Solvers are here. I have a serious problem and I need your help. People have been going missing in the forest near my kingdom. Travellers set out along the path and do not arrive. I have heard stories of a wolf — a cunning wolf who knows the forest well and leads travellers away from the path and into danger. I do not know the full truth of it. That is part of what I need you to find out."

Open the exchange to the Team. Students ask questions directly. The teacher supports where needed.

When the commission is clear, the AIR produces a folded letter and holds it out:

> **AIR** "This sets out everything I need from you. I am counting on the Problem Solvers. The forest is dangerous — please be careful."

AIR steps out of role and sits with the students at the edge of the carpet.

The teacher takes the letter and reads it aloud to the Team:

Slide 16 — Letter from the Queen

> **NARRATOR** To the Problem Solvers,
> People have been going missing in the forest near my castle.
> I have heard stories of a wolf who knows the forest well.
> They say the wolf leads travellers away from the path and into danger.
> I need you to go into the forest and find out what is happening.
> Please make a map of the forest paths so that travellers can find their way safely.
> Put up signs at any places that seem dangerous.
> Write a short guide to help people stay safe in the forest.
> The kingdom is counting on you.
> Your Queen

> **TWILIGHT** "So that's our commission. A map, signs, and a guide. That's quite a job. Where do we even begin?"

Take responses. Let the Team begin to think about what mapping a forest requires — what they will need to take, what they will need to look for.

Recording the Commission

> **TWILIGHT** "Before we do anything else, we need to make sure we remember exactly what the Queen has asked us to do. Let's get this written down."

Students return to the desks and make notes in their inquiry books. The writing does not need to be long. The commission letter is still available to refer to. The question is: what does the Team need to remember?

As students write, the teacher circulates:

> **TWILIGHT** "What's the most important thing the Queen told us? What happens if we forget that?"
> "We've got the letter, but it's useful to have our own notes as well. What are you putting down?"

Students write or mark-make according to what they can manage — a single word, a short phrase, a sentence.

Drawing the Castle

Slide 17 — Castle

> **FACILITATOR** "While we've got it fresh in our minds — let's draw the castle. We might need to find our way back there."

Students draw the castle in their inquiry books, working from the co-created drawing still on the wall. They are not copying it exactly — they are making their own version, adding what matters to them.

As they work:

> **TWILIGHT** "Are you putting in the gate — that's where the guard stopped us? What else do we want to make sure we've got?"
> "If we need to find our way back, what's the thing we'd look for first?"

When drawings are finished, students can add a label or two — the gate, the great hall, the throne room — whatever they can manage.

Closing

> **NARRATOR** "The Problem Solvers thanked the Queen and made their way back down the hill. There was a great deal of work to do. Somewhere beyond the edge of the kingdom, the forest was waiting."

Teacher notes

On the guard

The guard is not an obstacle to be overcome — they are doing a reasonable job carefully, and the Team needs to take that seriously. The exchange should feel like a genuine test: the Team must explain who they are and what they do clearly enough to satisfy someone who doesn't know them. This is worth taking time over. If students find it difficult to articulate what Problem Solvers do, that is useful — it asks them to put into words something they have been doing rather than just inhabiting. Do not rush the guard into stepping aside.

On bowing and curtseying

The practice moment before meeting the Queen is brief but important. It is an enactive preparation that keeps the encounter from becoming purely verbal, and it draws students into the register of the fiction — this is a queen, the Team is there on serious business, the right behaviour matters. Do not turn it into a performance or extend it past the point where it is useful. Two or three attempts together is enough.

On the Queen

The Queen should be calm and serious rather than theatrical. Her function is to give the Team a real commission with real stakes. If she is performed too dramatically, students become an audience. If she is matter-of-fact, they stay in the room as colleagues receiving a brief. Prepare whoever is playing the Queen in advance with the key information she needs to convey and the letter text, so she is not improvising the commission under pressure.

On the two letters

There are two letters in this phase — the first arrives at the office and opens the session, the second is handed over by the Queen and sets out the commission in full. They do different work. The first creates urgency and carries the Team to the castle. The second is a formal document the Team will refer back to.

On adult roles in this phase

There are two adult roles in this phase: the guard and the Queen. Each can be played either by a classroom assistant acting as Adult in Role (AIR), or by the teacher stepping briefly into role (TIR) and returning to facilitator voice by stepping away from a fixed spot — a particular place in the room that the students come to associate with that character.

If you are working with an assistant, they can take both roles in sequence, or you can split them: the assistant plays the guard while you remain with the students, and you take the Queen yourself using TIR. This split works well because the guard and the Queen require different things — the guard is a brief, standing exchange, while the Queen is a longer, seated conversation that the teacher may want to manage more closely.

If you are working alone, both roles are manageable using TIR. Simply step out of role as the guard and step back in as the queen when you sit on the chair. Students will hold the fiction as long as the transitions between voices are clean and unhurried. The images on the slides will help them understand. Come out of role if they are confused and explain.

Share the plan with your assistant in advance. They need to know the function of each role, the key lines, and when to take their cue from you.

On the writing and drawing activities

Both activities ask students to consolidate what they have just experienced — one through writing, one through drawing. They work together: the writing fixes the commission in words, the drawing fixes the place in images.

EPISODE 3

Into the Forest

LIVE TEACHING GUIDE **Episode 3 – Into the Forest**	
Duration	Two sessions; map-making alone may fill the first session
Roles in play	AIR as the wolf under the oak tree / Teacher as Facilitator, Twilight voice and Narrator
Student outcome	Students have built the shared map, explored the forest, sighted the wolf under the oak tree, and made a written record of what was observed. The map is fuller; the wolf's whereabouts are known.
Teaching route	• Review the Queen's commission letter • Build the map together on the carpet • Put on hiking equipment and enter the forest • Stop at the stream — examine footprints • Stop at the broken branches — decide whether to follow the path • Arrive at the oak tree — sight the wolf • Return to the map and add new features • Write and draw the observation record in inquiry books • Add forest creatures to the map
Key resources	• Slides • Large sheet of sugar paper for the map (paths and hill pre-drawn) • Small pieces of paper for map features • Crayons and pencils • Inquiry books • Resources Pack PDF (examples of map, oak tree, cottage)
Keep in view	• The map is the fixed point the Team returns to — keep it on the carpet throughout • Do not resolve the wolf ambiguity: asleep or pretending? Hold the uncertainty • Narration creates the forest — do not rearrange furniture or set up fixed stations
Curriculum focus Communication and Language · Literacy · PSED · Understanding the World · Mathematics · Oracy	

Curriculum connections

English — Reading

Students re-read the Queen's commission letter together, identifying what the Team has been asked to do and what they still need to find out.

English — Writing

Students make a written record in their inquiry books — a simple sentence and a drawing recording what the Team observed in the forest.

Communication and Language

Students discuss where to place features on the map, giving reasons for their decisions. In the forest, they talk through what they find at each stopping point and what it might mean.

Understanding the World

Students encounter a forest as a place with its own geography, features, and signs of habitation — both human and animal. They begin to think about what evidence tells us and what it leaves uncertain.

PSED

Students make shared decisions about the map and about how to respond to what they find in the forest, including the wolf. They practise restraint — watching without acting — and begin to think about what careful observation requires.

Oracy (Voice 21)

The map-making discussion asks students to give reasons for placing features where they do, drawing on cognitive and linguistic strands. The wolf observation asks students to describe what they see carefully and hold uncertainty rather than rushing to a conclusion, drawing on all four strands.

Description

The Team prepares for and enters the forest for the first time. They build the map together before they go in, then use it as a working document as they explore. The episode moves from the carpet to the wider classroom and outside, with the map as the fixed point students return to. It ends with the wolf sighted under the oak tree — watched but not approached, still or perhaps not quite still — and the Team's first written record of what they have seen.

> Note for teachers: This episode covers a substantial amount of ground. Depending on the pace of your group, the map-making alone may fill a session, with the forest exploration beginning in a subsequent lesson. The phase markings below show where a natural break can be made if needed.

LESSON PLAN — EPISODE 3: INTO THE FOREST

Phase 1: Back at the Office

Slide 18 — Problem Solvers office

Students settle on the carpet around the map — which is already laid out, blank except for the paths the teacher has drawn and the hill in the middle. The edge of the trees is marked at the border. (See Resources Pack)

> **FACILITATOR** "Before we go anywhere, let's remind ourselves what the Queen asked us to do."

Slide 19 — Queen's letter

Read the commission letter aloud together.

> **TWILIGHT** "So. A map, signs, and a guide. The map comes first — we can't put up signs until we know where the dangerous places are, and we can't write the guide until we've been inside. Let's get started on the map."

Phase 2: Building the Map

Slide 20 — The map key

Point to each symbol briefly:

> **FACILITATOR** "Here is what we're using to show additional things on the map."

Do not go through the key exhaustively. Let students refer to it as they work.

> **FACILITATOR** "The paths are already on here, and the hill. Let's draw a stream."

Teacher picks up a thick blue crayon and, with the students' guidance, draws a stream winding across the map.

Give out small pieces of paper and ask them to draw what they think will be on the map. Ask them to look at the key for help. Once several drawings are ready, bring the group back together with their drawings.

> **FACILITATOR** "Now — where do these go?"

Students place their drawings on the map and say where and why. The teacher does not decide for them — but asks questions that make them think:

> **TWILIGHT** "If the bridge crosses the stream, it needs to go where the path meets the water. Does that work here?"
>
> "The clearing — if it's in the middle of the forest, near the hill, where would that be?"

When the student contributions are placed, the teacher adds two features of her own.

The drawing of the old oak tree. (See Resources Pack)

> **NARRATOR** "This is the old oak tree. It's one of the oldest trees in the forest — you can see how wide the trunk is, how far the branches spread. Two paths meet just here, near the centre of the forest."

Place the oak tree where two paths join.

The drawing of the cottage. (See Resources Pack)

> **NARRATOR** "And at the end of this path, right at the edge of the forest, there is a small cottage. An old woman lives there on her own."

Place the cottage at the end of one of the paths, a distance from the oak tree.

Step back. Let the group look at the whole map.

> **TWILIGHT** "That's a start. But we won't really know this forest until we've been in it. There will be things in there that we can't see from out here."

--- Natural break point if needed ---

Phase 3: Into the Forest

Slide 21 — Hiking Equipment

> **FACILITATOR** "We're going to need our hiking equipment again."

> **FACILITATOR** "Everyone stand up."

> **FACILITATOR** "Let's put on our boots."

Enact putting on boots.

> **FACILITATOR** "And our coats. It'll be cooler under the trees."

Then as they begin to move — from the carpet, out into the wider classroom, and if possible outside — narrate:

> **NARRATOR** "The Team set off toward the forest. The path was clear at first — wide enough to walk comfortably, the sky still visible above. But as they went further in, the trees grew closer together. The light changed. The sounds changed too — birds higher up, something rustling in the undergrowth, the creak of branches somewhere above them."

Pause. The group stops.

> **TWILIGHT** "Listen. What can we hear?"

Take responses. Then move on.

The Team stops at three or four significant locations as they move through the space. At each one, the teacher narrates what the Team finds, then opens the observation to students:

At the stream:

> **NARRATOR** "Here — the path crosses a stream. The mud on the bank is soft."

> **TWILIGHT** "Are there any footprints? What's been here?"

Students look, discuss. Whatever they suggest, take it seriously and ask what it tells them.

> **TWILIGHT** "Should we mark this on the map when we get back?"

At the broken branches:

> **NARRATOR** "Further along, one of the paths leads away to the left. The branches across it are broken — snapped, not cut. Something has pushed through here recently."

> **TWILIGHT** "This path isn't on our map. Where do you think it leads? Do we follow it?"

Let the Team decide. If they choose not to follow it, note it as a place to mark on the map. If they want to follow it a short way, do — but the teacher narrates that the path grows darker and overgrown, and the Team decides to turn back.

At the oak tree: The teacher narrates as the group approaches the oak tree location — a fixed point in the room or outside, perhaps a particular chair or table that has been designated in advance:

> **NARRATOR** "Eventually, the path opened out a little. And there — just where the paths met — was the old oak tree. Exactly as it looked on the map. The branches spread wide overhead."

Pause.

> **TWILIGHT** "Stay still for a moment. Look over there — under the tree."

The AIR is already in position — seated on the floor, back up against the oak tree, apparently asleep. The Team observes from a distance.

> **FACILITATOR** "Get your binoculars out. Don't get any closer."

Students take out their imaginary binoculars and watch.

The AIR is still. Then — slowly — shifts position. A hand moves. An eye opens briefly, then closes. Then stillness again.

> **TWILIGHT** "Did you see that? What do you make of it?"

Take responses. Hold the uncertainty:

> **FACILITATOR** "Is the wolf asleep or is it pretending? What was it the Queen told us about the wolf?"

Let students recall what the Queen said — that the wolf is cunning, that it leads people away from the path. Hold that alongside what they are seeing now.

> **FACILITATOR** "We're not going any closer. Let's mark the position and move back."

The Team retreats quietly. The teacher narrates:

> **NARRATOR** "They backed away slowly, keeping their eyes on the wolf the whole time. When they were far enough along the path, they stopped and looked at each other."

> **TWILIGHT** "Right. We know where the wolf is. That's important."

Phase 4: Back at the Map

The Team returns to the carpet and the map.

> **FACILITATOR** "Let's mark what we found."

Students go back to their desks and draw on small pieces of paper — adding to the map — footprints near the stream, the unmarked path through the broken branches, the wolf's position under the oak tree.

The teacher marks the wolf's location clearly.

> **TWILIGHT** "We've been in once. We know more than we did this morning. But there's still a lot we don't know."

Phase 5: Recording What Was Seen

> **FACILITATOR** "Before we do anything else — let's make sure we've got a record of what we saw under that tree."

Students draw the wolf sleeping under the oak tree in their inquiry books. The teacher draws alongside them.

As they work:

> **TWILIGHT** "What do we want to make sure we show? The tree, the wolf — what else?"

When drawings are finished, students write or copy a simple sentence beneath: We saw the wolf sleeping under the tree.

The teacher supports students with the writing according to what each can manage — some will write independently, some will copy, some will mark-make with a word or two, some might write more: The wolf was pretending to be asleep.

> **FACILITATOR** "You remember all the sounds we heard when we were in the forest and all the things that were moving? There are all kinds of things living in a forest — here are a few."

Slide 22 — Infographic: Forest Animals

Let students look.

> **TWILIGHT** "Did you imagine seeing or hearing any of these animals?"

Take responses.

Students choose creatures from the infographic and draw them on small separate pieces of paper. They add a label if they can — the name of the creature.

When drawings are finished, students bring them to the map and place them where they think each creature might be found — near the stream, in the canopy above the path, close to the cottage.

After the session, the teacher might stick all drawings — the wolf observations and the creature drawings — to the map and photograph it.

Closing

Bring the group back together sitting on the carpet, looking at the map.

> **NARRATOR** "The Team sat and looked at the map. It was fuller now than when they had set off. The stream, the broken path, the oak tree — and somewhere under its branches, a wolf that may or may not have been asleep. There was still the guide to write, and the signs to put up. But first, the Team needed to let the Queen know what they had found."

Leave it there.

Teacher notes

On the map and movement

The map on the carpet is the fixed point the Team returns to. When they are in the forest, the map stays on the carpet — they are moving away from it into an imagined space. When they return, they bring what they have found back to it. This in-and-out structure gives the exploration a clear shape.

On the forest exploration

The classroom and outside space become the forest through narration and the teacher's voice, not through elaborate staging. Do not rearrange furniture to represent trees or set up fixed stations in advance — the narration does that work. What matters is that the teacher moves with the group and stops at deliberate moments. Each stopping point should generate a genuine question the Team has to think about, not a predetermined answer they are being led toward.

On the AIR as the wolf

Brief the AIR carefully before the session. They need to know: stay still until the group is watching, then move just enough to create uncertainty — a shift, an eye opening — then return to stillness. They should not interact with the Team, make sounds, or acknowledge the students directly. The uncertainty about whether the wolf is asleep or not is the most important thing this moment creates. Do not resolve it. If students are convinced the wolf is pretending, hold that: "Maybe. We don't know. What should we do with that?"

If you represent the wolf yourself (TIR) then tell the students you are going to be the wolf under the tree. Sit in the place for the wolf and pretend to be asleep. Come out of role, move away and ask the students what they saw. Do it again if necessary.

On the map key slide

The key is a reference, not a lesson. Show it briefly and leave it visible. Students do not need to master every symbol before they begin — they will use it as they go.

On the written record

The sentence We saw the wolf sleeping under the tree is a shared text the whole group can access. Some students will write it independently. Some will need to copy it. Some will write part of it with support. All of these are valid. The drawing is as important as the sentence — it is the student's own record of what the Team observed, and it will be added to the map after the session.

On the wolf's portrayal

The wolf in this episode is observed, not encountered. The Team does not interact with it, does not know what it wants, and cannot be certain whether it is asleep or aware of them. This uncertainty is deliberate — it keeps the wolf genuinely complex rather than simply threatening. Resist any pressure to resolve the question in this episode.

Significant oracy moments

The map-placement discussion is the episode's most sustained talk moment. Students are giving reasons for spatial decisions — which requires them to think with what they know about forests, paths, and geography, and to respond to what others have said rather than simply asserting their own preference. The wolf observation is the most emotionally demanding moment — students are holding genuine uncertainty and describing what they see carefully rather than leaping to a conclusion.

EPISODE 4

Signs and Guides

LIVE TEACHING GUIDE **Episode 4 – Signs and Guides**	
Duration	One session
Roles in play	Teacher as Facilitator, Twilight voice and Narrator (no AIR in this episode)
Student outcome	Students have made the forest signs, placed them in the classroom forest, received the Queen's reply, and completed their own copy of the traveller's guide.
Teaching route	• Read the letter to the Queen aloud • Discuss what each sign should say and where it should go • Make the signs at tables • Walk the classroom forest and put signs up • Read the Queen's reply together • Agree the three lines of advice for the guide • Make the guide booklets • Share the finished guide together as a class
Key resources	• Slides • Half-sheets of A4 card or paper for the signs • Pre-folded four-page booklets (one per student) — prepare in advance • Pencils, crayons, felt-tip pens for the signs • Blu-tack for putting signs up around the classroom
Keep in view	• Prepare booklets in advance; establish the three guide lines through discussion before students open them • Signs have real function inside the fiction — when they go up, the classroom becomes the forest • The guide must be finished and owned by students before Episode 5, where it becomes a working document
Curriculum focus Communication and Language · Literacy · PSED · Understanding the World · Oracy	

Curriculum connections

English — Reading

Students read two letters — the teacher's report to the Queen and the Queen's reply — identifying what each one says and what it means for the Team's next steps.

English — Writing

Students make individual copies of the traveller's guide — a four-page book with a title and three pieces of advice. Each page requires students to write or copy a short sentence with a clear purpose and a real audience.

Communication and Language

Students discuss what each sign needs to say and where it should go, giving reasons connected to what they found in the forest. They contribute lines to the shared guide before writing their own versions.

Understanding the World

Students think about what information a traveller needs before entering a dangerous place, and how to communicate that information simply and clearly.

PSED

Students complete a piece of work that has a real function within the fiction — signs that will protect travellers, a guide that will be read by someone who needs it. The sense of responsibility this creates is central to the episode.

Oracy (Voice 21)

The discussion about what the signs should say draws on cognitive and linguistic strands — students are selecting and prioritising information, then finding the shortest and clearest way to say it. Contributing lines to the shared guide requires students to listen to what others have suggested and build on it rather than simply adding their own idea.

Description

The Team reports to the Queen, completes the commission, and produces the two things the forest still needs: signs at dangerous places and a guide for travellers. The episode moves from reading and responding to making — the signs go up around the classroom, the guide takes shape as a small book each student makes for themselves. By the end of the session the commission is complete, and the Team has something real to show for their work in the forest.

> Note for teachers: This episode completes the Queen's commission. Episode 5 opens with a new letter and a new client — the worried mother whose daughter needs to travel through the forest. The guide the Team makes in this episode will be used in Episode 5, so it is worth making sure it is finished and that students feel ownership of it before the session ends.

LESSON PLAN — EPISODE 4: SIGNS AND GUIDES

Phase 1: The Letter to the Queen

Slide 23 — The office

Students settle on the carpet.

> **FACILITATOR** "We're going back into our story. After our last visit to the forest, I've written a letter to the Queen to tell her what we found. Here is what it says."

Slide 24 — Letter to the Queen

Read the letter aloud, slowly.

> **NARRATOR** To Her Majesty the Queen,
>
> We have been into the forest and we have made a map.
>
> We found a stream with soft mud on the banks. There were footprints there.
>
> We also found a path that was not on our map. The branches across it were broken. We did not follow it. We think it may be dangerous.
>
> We saw the wolf. It was sleeping under the old oak tree, where the two paths meet. We watched it carefully. We are not sure it was really asleep.
>
> We are putting up signs at the dangerous places. We are also writing a guide for travellers.
>
> We will send these to you when they are finished.
>
> The Problem Solvers

Then:

> **FACILITATOR** "Does this say the right things? Have I missed anything important?"

Take responses. If students want to add something — a detail from the forest exploration that the letter has not mentioned — take it seriously:

> **TWILIGHT** "Should I add that? What would the Queen need to know about it?"

This is not a long discussion. The purpose of reading it together is to make sure the Team feels it represents what they found, and to remind them of what they still need to do.

> **TWILIGHT** "I'll send this letter off right away. The map is done. But we still need to do the signs and the guide. Let's get those finished today."

Phase 2: The Signs

Show the photograph of the class map from Episode 3 or use:

Slide 25 — The forest

"We know where the dangerous places are. We need to decide what the signs should say and where they should go."

Point to specific locations on the map — the path leading to the tree, the tree where the wolf was pretending to sleep, the fork where paths divide.

> **FACILITATOR** "What does a traveller need to know when they reach this point?"

Take responses. Work toward short, clear phrases — not sentences of explanation but direct instructions:

Keep to the path. Do not talk to the wolf. Danger — turn back. Stay together.

Write each suggestion on the board as it comes. Then:

> **FACILITATOR** "Which ones do we need? Where does each one go?"

The Team decides together — which sign for which location, and why.

Students take half-sheets of paper and make the signs. The teacher circulates:

> **TWILIGHT** "This one is going near the path — what does it need to say? What would make a traveller stop and read it?"
> "Big letters. Clear. Someone needs to be able to read this quickly."

When signs are finished, the Team goes back into the forest — the classroom becomes the forest again, briefly and purposefully. Students carry their signs to the locations marked on the map and put them up around the room.

> **NARRATOR** "The Team went back into the forest. They knew the paths now. They moved quickly and carefully, putting up the signs at every dangerous place. Along the path. Near the oak tree. At the fork where the routes divided."

When all signs are up, the Team returns to the carpet.

> **TWILIGHT** "Right. Anyone coming into this forest now will know where to be careful. That's two things done — the map and the signs. One more to go."

Phase 3: The Queen's Reply

> **FACILITATOR** "But first, we have a reply from the Queen."

Slide 26 — The Queen's reply
Read it aloud together.

> **NARRATOR** To the Problem Solvers,
> Thank you for the map. It is exactly what I needed.
> I can see the paths clearly and I can see where the wolf was spotted.
> Please do not forget the signs and the guide.
> People are still travelling through the forest and I am still very worried.
> Your Queen

When the reading is finished, the teacher looks at the map, then at the signs around the room:

> **FACILITATOR** "She says don't forget the signs and the guide. What do we think about that?"

Take responses. The Team is ahead — the signs are already up. Students will enjoy this.

> **TWILIGHT** "I think we can tell her the signs are done. But she's right about the guide — we still need to finish that."

Phase 4: The Guide

> **FACILITATOR** "The guide needs to tell travellers the most important things to know before they go into the forest. Not everything — just the things that matter most. What should we include?"

Take contributions. Draw on what the Team found in Episode 3 — the dangerous path, the wolf, the importance of staying together, telling someone where you are going. Write suggestions on the board as they come.

Then narrow it down together: "If someone could only remember three things, what would they be?"

Work toward three clear pieces of advice. The guide will have these three lines, one per page:

Stay on the path. Keep away from the wolf. Always tell someone where you are going.

Slide 27 — Advice

Give out the pre-folded booklets.

Ask the students to start by writing the title on the front page: Keeping Safe in the Forest.

Students open the booklet. Each of the three remaining pages gets one line of advice and a picture to go with it.

As students work:

> **TWILIGHT** "This page is about the wolf. What do we want to show? What will remind the traveller to be careful?"
> "The last page — always tell someone where you are going. Who would you tell? Can we show that in the picture?"

Once they are finished, suggest drawing a picture on the cover under the title.

Gather back on the carpet. The teacher reads the guide aloud as if they are someone reading it for the first time — one page at a time, slowly:

> **NARRATOR** "Keeping Safe in the Forest."
> "Page one: Stay on the path."
> "Page two: Keep away from the wolf."
> "Page three: Always tell someone where you are going."

> **TWILIGHT** "That's it. That's the guide. If someone reads this before they go into the forest, they'll know what to do."

> **FACILITATOR** "We should let the Queen know the signs are up and the guide is finished. I think she'll be pleased."

Closing

> **NARRATOR** "The commission was complete. The map was drawn. The signs were up in the forest. And a guide was written for people visiting the forest. The Problem Solvers had done what they were asked to do. The forest was a safer place than it had been when the Queen first wrote to them."

Pause.

> **NARRATOR** "For now, that was enough."

Leave it there.

Teacher notes

On the guide booklets

Prepare the booklets in advance — four pages, folded and stapled, students begin by writing the title on the front page: Keeping Safe in the Forest. Support those who need it with the spelling before they open the booklet. The three lines of advice should be established through discussion before students open their booklets, so that everyone knows what goes on each page. Some students will write the lines independently. Some will need them on the board to copy. Some will need the teacher or a teaching assistant alongside them. All versions are valid — what matters is that every student finishes with a complete guide they have made themselves.

EPISODE 5

The Girl in the Red Coat

LIVE TEACHING GUIDE **Episode 5 – The Girl in the Red Coat**	
Duration	Two sessions; the forest journey and open door may fill the first session
Roles in play	TIR as the girl in the red coat / AIR as the wolf at the oak tree / AIR as the wolf in the bed / Teacher as Facilitator, Twilight voice and Narrator
Student outcome	Students have planned the safe route, guided the girl through the forest, discovered the grandmother's situation, made and enacted a rescue plan, and reflected in writing on what they know about the wolf.
Teaching route	• Read the mother's letter • Plan the route on the map — choose the longer way round • Meet the girl at the edge of the forest (TIR) • Journey through the classroom forest — pass the signs • Sight the wolf again at the oak tree — keep moving • Arrive at the grandmother's cottage — find the door open • Investigate — discover the wolf in the bed • Find grandmother hiding under the bed • Make a shared plan for the rescue • Enact the plan • Return to the office — reflect and write
Key resources	• Slides • Forest signs from Episode 4 (still on the classroom walls) • Students' guide booklets from Episode 4 • Class map from Episode 3 • A basket — real or mimed — for the TIR • A5 paper for the rescue plan • Inquiry books
Keep in view	• Every resource from Episodes 1–4 is a working tool in this episode — keep them visible and accessible • The open door needs time: return to the carpet, sit down, think before acting • Do not rush past the possibility that grandmother has been eaten — take it seriously before showing the slide • The wolf remains morally complex throughout; the office reflection holds that complexity
Curriculum focus Communication and Language · Literacy · PSED · Understanding the World · Oracy	

Curriculum connections

English — Reading

Students read the mother's letter, identifying what she is asking for and what the Team already knows that she does not. They use the guide and the map as reference documents during the journey.

English — Writing

Students contribute to a shared written plan for rescuing the grandmother — a list of steps the Team agrees on before they act.

Communication and Language

Students discuss what the open door might mean, drawing on their knowledge of the story. They make a shared plan and give reasons for each step. At the end of the episode they reflect on what the Team has learned across the whole story.

Understanding the World

Students think about a familiar story from the inside — from the perspective of people trying to help rather than people watching events unfold. They consider the wolf's situation alongside the grandmother's.

PSED

Students face a situation that requires careful thought before action. The plan-making moment asks them to hold competing considerations — the grandmother's safety, the girl's safety, what to do about the wolf — and reach a shared decision.

Oracy (Voice 21)

The open-door discussion is the episode's most demanding talk moment, drawing on all four Voice 21 strands. Students are reasoning under genuine uncertainty, drawing on story knowledge, and negotiating a shared plan of action.

Description

The Team takes on its most complex commission yet — guiding a girl safely through the forest to her grandmother's cottage. Everything the Team has built across the previous episodes is put to use: the map, the signs, the guide. When they arrive at the cottage and find the door open, the story takes an unexpected turn. The Team must work out what has happened, find the grandmother, and decide how to help — drawing on everything they have learned about the wolf and about what helping well actually looks like.

> Note for teachers: This episode brings together all the work of the previous four episodes. The map, the signs, and the guide are not background detail — they are the tools the Team uses to do the job. Make sure they are visible and accessible throughout the session.

LESSON PLAN — EPISODE 5: THE GIRL IN THE RED COAT

Phase 1: The Letter

Slide 28 — The office

Students settle on the carpet. The guide booklets from Episode 4 are nearby. The class map is visible.

> **FACILITATOR** "Something has arrived at the office."

Pick up the letter.

> **FACILITATOR** "It is addressed to the Problem Solvers. Let's see what it says."

Slide 29 — The letter

Read it together.

> **NARRATOR** To the Problem Solvers,
> I hope you can help me.
> My mother lives alone in a cottage on the other side of the forest.
> She is not well and I need to send her some food and medicine.
> I cannot make the journey myself.
> My daughter has said she will take the basket to her grandmother.
> But I have heard about the wolf in the forest and I am very worried.
> I have read your guide and I think my daughter will be safe if she follows it.
> Please will you meet her at the edge of the forest and walk with her to the cottage?
> You cannot miss her. She will be wearing her red hood.
> A worried mother

When the reading is finished:

> **FACILITATOR** "So. What does this mother need from us?"

Take responses. Then:

> **FACILITATOR** "We know this forest. We've been in. We've made the map, we've put up the signs, we've written the guide. Do you think we can help?"

Phase 2: Planning the Route

Slide 30 — The map

The teacher points to the top left-hand corner of the map where the path starts.

> **FACILITATOR** "Here is the path the girl will take into the forest. Look where it goes."

Trace the route with the students to the cottage. It runs directly past the old oak tree — where the wolf was last seen.

> **FACILITATOR** "What do we think about that?"

Take responses. Hold the concern without resolving it:

> **FACILITATOR** "We know the wolf was under that tree. We don't know if it's still there. What should we do?"

If students do not suggest an alternative route, point to the hill and the bridge:

> **FACILITATOR** "There is another way. It goes round the hill and over the bridge. It takes longer. But look where it comes out."

Let students see that the longer route avoids the oak tree and still reaches the cottage.

> **FACILITATOR** "Which way should we take her? What do you think?"

Work toward a shared decision. Once the route is agreed:

> **TWILIGHT** "Right. We know the way. Let's go and meet her."

Phase 3: The Girl at the Edge of the Forest

Slide 31 — The girl at the edge of the forest

> **FACILITATOR** "Well, let's see what happens. Let's all stand up. I'll walk over here and represent the girl in the red hood."

The teacher moves to the edge of the carpet — the edge of the forest — and holds an imaginary basket. She waits for a moment and then speaks to the Team in an ordinary voice:

> **TIR** "Oh, I'm so glad you're here. I've been waiting. The forest looks very dark. I've read the guide but I didn't want to go in alone."

The Team welcomes her. They show her the map. They tell her the route they have chosen and why.

> **TIR** "The longer way round? Is it safe? What about the wolf?"

Let the Team explain. Then:

> **TIR** "All right. I'll follow you. Just — don't go too fast."

Phase 4: Through the Forest

The Team moves through the classroom, showing the girl the way — the signs still on the walls from Episode 4.

> **NARRATOR** "The Team led the way into the forest. The girl followed close behind. The path was narrow and the trees grew thick on either side. The signs were there — just where the Team had put them."

As they round the hill, they come within sight of the oak tree — at a distance.

Once again the AIR is in position under the oak tree, as in Episode 3. This time the wolf shifts more noticeably — turning, opening an eye, watching the group.

> **FACILITATOR** "Keep moving. Don't stop. Don't look at the wolf."

The Team moves steadily past. The wolf watches but does not follow.

> **NARRATOR** "They kept walking. Nobody spoke. The wolf watched them from under the tree as they rounded the hill and the oak tree disappeared behind them. The path opened out ahead. And there, at the end of it, was the cottage."

Phase 5: The Open Door

The group arrives back at the carpet at the front of the classroom.

Slide 32 — The door to the cottage is open

> **TWILIGHT** "The door is open!"

Let that land. Then:

> **FACILITATOR** "That's strange, why would the door be open?"

Students look at each other.

Pause the story by asking the students to sit down on the carpet.

> **FACILITATOR** "Let's think about this carefully before we do anything. What do we think is going on here?"

Take responses. Students know the story. They will know what an open door at grandmother's cottage might mean. Hold all suggestions without confirming:

> **FACILITATOR** "So the wolf got here before us. How? It was under the tree when we passed. Did it take a short cut? Oh, the Queen said it was cunning."

Let the uncertainty develop. Then:

> **FACILITATOR** "Where do you think the wolf is?"

Remind them of the story.

> **FACILITATOR** "Let's take a look."

This is the AIR's cue. They come to the edge of the carpet and lie down as if asleep in bed.

Slide 33 — The wolf in grandma's bed

> **FACILITATOR** "Is the wolf sleeping? Or is it pretending? And where is grandmother?"

Discussion. Take some responses. Listen seriously.

Some of the students might have read a version of the story where grandma gets eaten: "She's in the belly of the wolf!" they might say.

If so, don't panic. Just say, "Oh, that would be very bad news for grandmother. Let's hope that hasn't happened."

Once the discussion is over, say:

> **FACILITATOR** "Let's go back to the story and see where she is."

Slide 34 — Grandmother hiding under the bed

Teacher reacts as if they are seeing it for the first time: "Oh, she's under the bed! What can we do?"

Discussion.

Phase 6: The Plan

> **FACILITATOR** "We need a plan. We can't rush in — that would be a disaster. What are we going to do?"

Students contribute ideas. The teacher scribes on a large sheet of paper — a shared list of steps the Team agrees on:

- Find a way to let the grandmother know help is coming
- Work out how to get the wolf out of the cottage without anyone getting hurt

As ideas come:

> **TWILIGHT** "If we do that first, what happens next? Is there anything that could go wrong?" "What do we know about wolves?"

> "Let's draw our plan and decide what we are going to do."

Slide 35 — Plans to get the wolf out of the house

The students go off and draw their plans in their inquiry books. The AIR comes out of role to support them. Going back into role once they return to the carpet.

The Team enacts their plan — briefly, purposefully, while the teacher narrates what is happening:

> **NARRATOR** "Quietly, the Team signalled to the girl to step back from the door. They moved around the cottage. One of them tapped on the back window — softly, so only the grandmother could hear."

The AIR — representing the wolf in the bed — stirs, shifts, opens an eye.

> **NARRATOR** "The wolf lifted its head and started to sniff. It could smell something nice coming from downstairs. It got up slowly and padded down the stairs."

Once the wolf has left the cottage and the grandmother is safe, sit all the students back on the carpet. AIR comes out of role and sits with them.

> **NARRATOR** "The grandmother came out from under the bed. She was shaken but unhurt. The girl came through the door and put the basket down on the table. They sat together in the kitchen and had a nice cup of tea."

Slide 36 — Grandma and Red Riding Hood sitting at the table in her kitchen

> **NARRATOR** "For a moment, nobody spoke. Then grandmother looked at the Team and said: thank you."

Pause. Give the students time to look at the image.

Phase 7: Back at the Office

Slide 37 — The office

> **NARRATOR** "The Team made their way back to the office, back through the forest. The signs were still there. The paths were clear."

Pause.

> **TWILIGHT** "We've been working on this for a while now. The forest, the wolf, the grandmother. What do we actually know about the wolf, after everything?"

Take responses. Let the complexity surface. The Team has met two different wolves in Fable: the mother wolf with cubs in Episode 1, and the cunning wolf they have observed in this story. What they learned from the first encounter may help them think, but they should not assume that the two wolves have the same needs, motives or history.

> **FACILITATOR** "And did we do the right thing today?"

Take responses. Do not close the question.

Students write or draw in their inquiry books — one thing they think about the wolf, or one thing the Team did that they are glad about. The teacher writes alongside them.

Leave it there.

Teacher notes

On TIR as the girl

The teacher plays the girl only briefly — at the edge of the forest, for the initial exchange. Once the journey begins, the teacher returns to facilitator and narrates the girl's presence rather than performing it. This keeps the teacher free to manage the group's movement through the space and to respond to what students do. If a student wants to carry the basket and represent the girl during the journey, that is a natural and useful development — take it.

On the open door

Do not rush this moment. The group arrives, the door is open, and the teacher says nothing more for a beat. Let students feel the wrongness of it before the discussion begins. The carpet return is important — it signals that this is a moment for thinking, not acting. The Team does not rush in. That restraint is part of what the episode is teaching.

On the wolf in the bed

The AIR moves from the oak tree position to the bed position during Phase 5, once the group has returned to the carpet and the open door discussion has begun. The cue is the line 'Let's take a look.' The AIR should be able to move to their position quickly and quietly. Brief them in advance on exactly where the bed is, how to get there without disrupting the carpet discussion, and when to move. The wolf in the bed is still until the Team's plan gives it a reason to stir. The AIR takes their cue from the teacher's narration.

On the belly of the wolf

Some students will know a version of the story in which the grandmother is eaten. Take that seriously before redirecting: "That does happen in some versions of the story — you're right. But let's see what's happened in this one." Then show the slide. The distinction between versions of a story is itself worth a moment — it opens up the inquiry question about how fairy tales work and why different tellings make different choices. Do not close it down; just move forward.

On the final reflection

The inquiry questions from the Story Plan surface here — why do fairy tales begin with someone in trouble, what does helping well look like, can the same problem look different depending on who you are. Do not ask all of them. Choose one that the session has genuinely opened up and let the Team sit with it. The writing and drawing in inquiry books at the end is where students make their own record of where they have arrived.

EPISODE 6

The Letter and the Beanstalk

LIVE TEACHING GUIDE **Episode 6 – The Letter and the Beanstalk**	
Duration	One to two sessions; beanstalk making may extend into a second
Roles in play	TIR as Jack's mother / Teacher as Facilitator, Twilight voice and Narrator
Student outcome	Students have met Jack's mother, prepared their climbing equipment, built the beanstalk collectively, added speech bubbles, and written the closing sentence in their inquiry books.
Teaching route	• Read the letter at the office • Travel to Jack's house — meet the mother (TIR) • Question the mother — find out what she knows • Discuss and draw the climbing equipment • Enact putting on equipment — prepare to climb • Roll out the beanstalk — add student sections • Draw Team members climbing • Write speech bubbles and attach them • Sit back — look at the finished beanstalk • Write the closing sentence in inquiry books
Key resources	• Slides • Long roll of paper with central stalk already drawn along its length • Separate pieces of paper (one per student) for beanstalk sections • Speech bubbles drawn and cut out in advance — two or three per student • Crayons, pencils, thick markers • Glue or tape for attaching sections to the roll • Inquiry books
Keep in view	• The letter is deliberately sparse — save information for the mother encounter • Physical preparation for the climb is not a warm-up; it is part of the fiction and should be taken seriously • The beanstalk making is collective and cumulative — each student's section contributes to the whole
Curriculum focus Communication and Language · Literacy · PSED · Physical Development · Understanding the World · Oracy	

Curriculum connections

English — Reading

Students read the mother's letter closely, identifying what she is asking for, what she knows, and what she does not know.

English — Writing

Students create and label an equipment list, write short, purposeful speech bubbles showing what climbers would need to say to one another, and record a final sentence explaining the Team's purpose: climbing the beanstalk to find Jack.

Communication and Language

Students question the mother to find out more than the letter tells them. They discuss what equipment the Team will need and why, giving reasons for their choices.

Understanding the World

Students encounter a giant beanstalk as a real object within the fiction — something with physical properties, dangers, and demands. They think practically about what climbing it would require.

PSED

Students work together on a shared making task, contributing their own section to a collective artefact. They practise listening to one another during the equipment discussion and making decisions as a team.

Oracy (Voice 21)

The questioning of the mother draws on social and emotional strands — students are listening carefully to someone in distress and asking questions that will actually help. The equipment discussion draws on cognitive and linguistic strands — students are reasoning about what the situation requires and justifying their choices.

Description

The Team receives an urgent letter from a mother whose son has disappeared. They visit her house, hear what she knows, and come face to face with the beanstalk for the first time. The episode moves from reading and questioning to making — the beanstalk is built together on a long roll of paper, with each student contributing their own section. It ends with the Team equipped, prepared, and standing at the foot of something none of them has ever seen before.

> Note for teachers: This episode covers the letter, the meeting with the mother, the equipment preparation, and the beanstalk making. Episode 7 begins with the climb.

LESSON PLAN — EPISODE 6: THE LETTER AND THE BEANSTALK

Slide 37 — The office

Phase 1: The Letter

Students settle on the carpet.

> **FACILITATOR** "Something has arrived at the office."

Pick up the letter.

> **FACILITATOR** "It is addressed to the Problem Solvers. Let's see what it says."

Slide 38 — The letter

Read it together.

> **NARRATOR** To the Problem Solvers of Fable,
> I am writing because my son Jack has gone missing.
> Yesterday morning I woke up and found a giant beanstalk growing in our garden.
> I do not know where it came from.
> Jack is nowhere to be found.
> I am very worried.
> Please come to our house as quickly as you can.
> A worried mother

When the reading is finished:

> **FACILITATOR** "So. What do you make of that?"

Take responses. Students will notice quickly that the letter raises more questions than it answers — where did the beanstalk come from, where is Jack, what has the beanstalk got to do with his disappearance.

> **TWILIGHT** "There is a lot we don't know yet. The best thing we can do is go and speak to the mother. She might be able to tell us more."

Phase 2: Meeting the Mother

> **FACILITATOR** "Let's all stand up and imagine we've travelled to Jack's mum's house."

Slide 39 — Cottage and beanstalk

The students stand. The teacher moves to a spot at the side of the carpet.

TIR — They look upward, shading their eyes as if looking at something very tall. Wait for students to notice. Then:

> **TIR** "Oh — you came. Thank you for coming so quickly. I didn't know who else to call."

The Team responds. The teacher, in role, looks upwards again.

> **TIR** "It just appeared overnight. I've never seen anything like it. I don't know how something like this grows so fast."

Open the exchange to the Team. Students ask questions. The TIR answers carefully — she knows some things and not others:

- Jack was there the previous evening. They had an argument. She had sent him to market to sell their cow, and he came home with a handful of beans instead of money. She was so angry she threw the beans out of the window.
- She woke in the morning and the beanstalk was there. Jack was gone.
- She does not know anything about a giant. She has heard stories, but she does not know if they are true.
- She has not been able to bring herself to look up to the top. She does not know what is up there.

If students ask whether she thinks Jack climbed it, hold that: "I don't know. It would be just like him. But I can't think where else he could have gone."

When the exchange feels complete, the TIR looks at the Team:

> **TIR** "Do you think you can find him? Do you think he is safe?"

The students respond. Once they have finished, the teacher steps out of role, moves back to the front of the carpet and switches to twilight voice:

> **TWILIGHT** "Let's sit down for a minute and think about this. We don't know what's happened to him, but it looks like he might have climbed the beanstalk. Shall we climb and look for him?"

Let the Team respond. Then:

> **TWILIGHT** "Well, if we are, then we're going to need to be properly prepared."

Phase 3: Equipment

Slide 40 — Climbing equipment

Let students look.

> **FACILITATOR** "If we are going to climb this beanstalk and find Jack, what are we going to need to take with us?"

Take responses. As students suggest items, the teacher makes an imaginary list — hard hats, gloves, ropes, harnesses, strong boots, torches, food and water, first-aid equipment.

> **FACILITATOR** "Let's get ready. Head off to your tables and draw and label your lists. We don't want to forget anything."

Students create their lists.

Once they have finished, they meet back on the carpet and stand together.

> **TWILIGHT** "It's a long way up. Let's get ready."

The teacher enacts putting on equipment alongside the students — hard hat, gloves, harness, boots. Narrating as they go:

> **NARRATOR** "Hard hat on. Gloves. Let's check the harness — pull it tight, make sure it's secure. Rope. Head torch on. Right."

Students enact the same. Then:

Slide 41 — Beanstalk

> **NARRATOR** "The Team stood at the foot of the beanstalk and looked up. The stalk was as wide as a tree trunk and wound upward until it disappeared into the clouds. The leaves were enormous. The branches looked strong enough to hold a person's weight — just. Nobody could see the top."

> **FACILITATOR** "Let's have a go at building this beanstalk."

Phase 4: Building the Beanstalk

Roll out the long sheet of paper on the floor. The central stalk is already drawn.

> **FACILITATOR** "I've made a start, but here's some paper. We need leaves and branches and anything else you think belongs on the beanstalk. I expect there'll be insects and birds."

Give out separate pieces of paper — one per student.

Students draw their sections. The teacher circulates in twilight voice:

> **TWILIGHT** "These leaves are going to need to be big enough for the Team to stand on — are they big enough?"
> "If the rope ties off here, where does the next climber put their foot? Can you show that?"
> "What does it look like this high up? Are we still below the clouds, or are we getting close?"

Once sections are drawn, students bring them to the roll and attach them — building the beanstalk together, section by section.

When the beanstalk is assembled, stand around looking at it.

> **FACILITATOR** "Now let's draw the team climbing up the beanstalk."

Hand out bits of paper so the students can draw members of the Team climbing.

Ask them to add them to the picture.

> **FACILITATOR** "Now — I wonder what the Team might be saying to each other as they climb?"

Slide 42 — Speech bubbles

Look at the examples on the slide.

Give out the pre-cut speech bubbles.

> **FACILITATOR** "Write what a climber would say — something useful, something that helps the person above or below."

Students write their speech bubbles and attach them to the beanstalk at the point in the climb where they belong.

Phase 5: Ready to Climb

Bring the group back together, looking at the finished beanstalk.

> **NARRATOR** "The beanstalk stretched upward — branch after branch, leaf after leaf, disappearing into the clouds far above. The Team checked their equipment one final time. Ropes secure. Harnesses tight. Torches ready. Somewhere up there, Jack was waiting."

> **TWILIGHT** "Right. We know what we're climbing. We know what we're carrying. Tomorrow — we go up."

Students open their inquiry books and draw the beanstalk, the stalk winding away into the clouds. Beneath the drawing, they write or copy: We are going to climb the beanstalk to find Jack.

Closing

> **NARRATOR** "The Problem Solvers stood at the foot of the beanstalk as the light began to fade. Above them, the great stalk wound up and up and up. They had their equipment. They had their plan. They had each other. In the morning, the climb would begin."

Leave it there.

Teacher notes

On the letter

The letter is deliberately sparse. It gives the Team just enough to know something is wrong and to want to find out more. The most important moment after reading it is the question of what the letter does not say — students who notice the gaps are already thinking like Problem Solvers. Do not fill the gaps yourself. Save the information for the meeting with the mother.

On TIR as the mother

The teacher plays the mother at the foot of the beanstalk, looking upward. The physical action of looking up establishes where the beanstalk is in the room and gives the TIR a clear focus that is not the students — which is exactly right for this moment. She is not performing distress; she is doing what a person does when they are frightened and looking at something they do not understand.

When students ask questions she cannot answer — where is Jack, what is at the top — hold the uncertainty honestly. She does not know. That is what makes the commission necessary.

On the equipment phase

The enactive preparation is important. Students putting on imaginary equipment alongside the teacher is not a warm-up activity — it is the moment the Team becomes physically real as a group of people about to do something difficult and dangerous. Take it seriously. Move through each item deliberately. If a student adds something unexpected — a grappling hook, a special device — take it seriously within the fiction: "Good thinking. Where does that go in the bag?"

EPISODE 7

Into the Castle

LIVE TEACHING GUIDE **Episode 7 – Into the Castle**	
Duration	Two to three sessions; natural break after the castle survey
Roles in play	AIR as the giant pacing at the window / AIR as Jack in the dungeon / Teacher as Facilitator, Twilight voice and Narrator
Student outcome	Students have climbed the beanstalk, surveyed and entered the castle, copied and annotated the floor plan, found Jack in the dungeon, and know where the key is held.
Teaching route	• Equipment check — begin the climb on the spot • Arrive above the clouds — survey the strange landscape • Observe the castle through binoculars — sight the giant • Discuss entry points — decide how to get in • Enter the castle — navigate the corridors • Find and copy the floor plan from the wall • Annotate the plan — mark dungeon, giant's location, route • Navigate to the dungeon • Find Jack — question him through the door • Draw and write the closing record in inquiry books
Key resources	• Slides • Beanstalk roll from Episode 6 • A4 paper for students to copy the floor plan • Pencils and crayons • Inquiry books
Keep in view	• The giant paces but never looks at the Team — brief the AIR carefully; preoccupation, not threat • The question of why the giant paces is the episode's most important moral moment — hold it • Jack's admission that he tried to take the gold should not be dismissed; it matters • Plan the AIR's transition between the giant and Jack roles — it must be quick and clean
Curriculum focus	Communication and Language · Literacy · PSED · Understanding the World · Oracy

Curriculum connections

English — Reading

Students read the castle floor plan, identifying key locations and working out the route from their current position to the dungeon.

English — Writing

Students annotate their own copies of the floor plan — marking the route, the giant's likely location, hiding places, and alternative exits.

Communication and Language

Students question Jack to find out what happened and what the Team needs to know before they can plan the rescue. They discuss the giant's point of view during the castle survey.

Understanding the World

Students encounter a castle as a real building with a layout, a logic, and a set of dangers. They begin to think about the giant as a character with his own perspective rather than simply an obstacle.

PSED

Students make decisions under pressure throughout the episode — during the climb, during the entry, and when they find Jack. They practise restraint and careful observation before acting.

Oracy (Voice 21)

The questioning of Jack draws on social and emotional strands — students are speaking to someone who is frightened and needs reassurance as well as information. The discussion of the giant's point of view draws on cognitive and linguistic strands — students are being asked to hold a perspective that is not their own and reason from inside it.

Description

The Team climbs the beanstalk, reaches the land above the clouds, and enters the giant's castle. This is the longest and most enactively demanding episode in the context. It moves through five distinct phases — the climb, the survey, the entry, the floor plan, and the finding of Jack — each one building on the last. By the end of the session the Team has found Jack, heard his story, and withdrawn to plan the rescue.

> Note for teachers: This episode covers a great deal of ground. The natural break point, if the session runs short, is after the castle survey — the entry and floor plan can begin Episode 8. Flag this in your planning and keep the floor plan slide ready for either session.

LESSON PLAN — EPISODE 7: INTO THE CASTLE

Phase 1: The Climb

Slide 43 — Bottom of the Beanstalk

Students settle on the carpet.

> **FACILITATOR** "Last time, we built the beanstalk and got ready to climb. Today — we go up. Let's all stand up."

Teacher and students stand on the carpet.

> **TWILIGHT** "Equipment check before we start. Hard hat. Harness. Rope. Torch. Everyone ready?"

Students enact checking their equipment alongside the teacher.

> **FACILITATOR** "Here it is. Look how high it goes. We can't even see the top from here."

The climb begins — on the spot, the teacher narrating while students enact the movements of climbing: reaching up, pulling, finding footholds, testing branches.

> **NARRATOR** "The Team began to climb. The first branches were wide and strong — easy enough to grip. But as they went higher, the stalk began to sway. The leaves were enormous, bigger than doors, and the Team used them as platforms to rest on before climbing the next section."

Pause. The teacher speaks as a colleague mid-climb:

> **FACILITATOR** "Don't look down. Keep your eyes on the next branch. Pass the rope up when you're secure."

> **NARRATOR** "Higher and higher they climbed. The ground below disappeared. The air grew colder and thinner. Then, without warning, the first wisps of cloud drifted past — cool and damp against their faces. The beanstalk kept going. The Team kept climbing."

Pause again.

> **FACILITATOR** "Look up. Can anyone see the top of the beanstalk? It's covered in clouds."

Take responses. Then:

> **NARRATOR** "And then — they were through. The cloud parted and the Team pulled themselves up onto solid ground. They stood up slowly and looked around."

Phase 2: The Land Above the Clouds

Slide 44 — The strange landscape above the clouds, the castle in the distance

Let students look in silence for a moment.

> **TWILIGHT** "There it is."

> **FACILITATOR** "What do we make of this place?"

Take responses.

> **FACILITATOR** "And the castle — what do you think?"

Hold the responses without rushing to action.

> **FACILITATOR** "We can't simply walk up to the gates. We need to find out what we're dealing with first. Let's find somewhere to watch from."

Phase 3: Surveying the Castle

Students and teacher settle — crouching or sitting low, as if concealed some distance from the castle.

> **FACILITATOR** "Get your binoculars out. What can we see from here?"

Students take out imaginary binoculars and look.

Slide 45 — Castle through binoculars

> **FACILITATOR** "Do you notice anything — is there anything that catches your eye?"

Notice the window high up illuminated by a light.

> **NARRATOR** "The castle was enormous — stone walls as thick as houses, towers so tall their tops were lost in the cloud. The gates were iron and wood, closed and bolted. But there — in one of the upper windows — something moved. Let's zoom in."

Slide 46 — The castle window — shadow of the giant walking behind the glass

> **FACILITATOR** "Oh, is that who I think it is?"

Take responses. Then:

> **FACILITATOR** "Let's watch. How often does the shadow pass? Does it follow a pattern?"

The AIR moves into position at the edge of the carpet as the giant — visible to students, moving slowly back and forth as if pacing. They do not look toward the group. They are simply present, moving, thinking. Looking thoughtful, rubbing chin, looking up at the ceiling.

> **TWILIGHT** "There. Can you see? Pacing back and forth. What do you think is going on in there?"

Take responses. Then:

> **FACILITATOR** "Why would someone pace like that?"

Let students sit with that. Then:

> **FACILITATOR** "Do you think Jack is somewhere in the castle? How are we going to get in and rescue him?"

Slide 47 — The castle

Students look at the image of the castle and discuss which entrance looks least secure, where the giant cannot see from the windows, where the Team might hide. The teacher takes notes as students speak.

> **FACILITATOR** "We think we know enough. It's time to move."

Phase 4: Entering the Castle

The AIR continues to pace up and down. Students stand.

> **NARRATOR** "Moving low and keeping to the shadows, the Team made their way toward the castle. They stayed away from the windows. They stopped when the giant crossed the window. After waiting, they moved again."

Pause at the edge of the carpet — the castle wall.

> **FACILITATOR** "The wall. We're here. Now — how do we get in?"

Look at the image of the castle on the screen.

Let the Team decide. A partly open service door, a small window, a gap in the stonework. Accept whatever the Team suggests and narrate it:

> **NARRATOR** "There — a door, smaller than the others, set into the wall. A servants' entrance. The lock was old. It gave way with a little pressure. The Team slipped inside."

Students enact entering — ducking through a low door, stepping carefully, pausing to listen.

Slide 48 — Inside the castle

> **NARRATOR** "Inside, the castle was vast. The ceilings were so high the Team could barely see them. The corridors were wide enough to drive a cart through. Everything was enormous — the doors, the furniture, the flagstones underfoot. The Team moved carefully, keeping close to the walls."

Pause.

> **TWILIGHT** "Footsteps. Above us. Keep still."

Students freeze. The teacher counts silently — five seconds, ten. Then:

> **FACILITATOR** "They've stopped. Keep moving."

Phase 5: The Floor Plan

> **NARRATOR** "Further along the corridor, they found a map of the castle pinned to the wall."

Slide 49 — Map of the castle

Let students look.

> **FACILITATOR** "What can we see? Where might Jack be?"

Move through the floor plan together — the entrance, the kitchens, the counting room, the great staircase, the servant passages, the dungeon.

> **FACILITATOR** "Where are we now, do you think? And where do we need to get to?"

Students trace the route from the plan on the wall of the entrance hall, down the stairs, across the dining room, through a door and down the spiral staircase to the dungeon.

> **FACILITATOR** "This plan is too big and too high for us to use, we're going to need our own copies. Let's get these drawn quickly — we can't stay here for long."

Students move to tables and copy the floor plan from the slide onto A4 paper. The teacher circulates in twilight voice:

> **TWILIGHT** "Make sure you've got the dungeon marked clearly — that's where we're heading. Where is the staircase?"
>
> "Where do you think the giant is?"

Students annotate their plans as they draw — marking their current position, the dungeon, the counting room, hiding places, the safest route. When drawings are finished, students return to the carpet. They discuss the best route, tracing it once more on the slide.

> **FACILITATOR** "Right. We know the castle. We know the route. Let's go."

Phase 6: Finding Jack

> **NARRATOR** "The Team followed the floor plan deeper into the castle, creeping silently, careful not to make a noise. The bright rooms and wide corridors were left behind. They crept down the staircase, across the great dining hall, through the door into the office. At last, they found a staircase leading down beneath the castle. At the bottom was a heavy door. They listened. Silence."

The group arrives at a fixed point — the dungeon door.

The AIR is in position sitting on the edge of the carpet, arms around their knees, head down.

Slide 50 — Jack

> **FACILITATOR** "Let's sit down."

Teacher and students sit on the carpet.

> **NARRATOR** "They tried the handle. The door was locked. Through the gap in the bottom of the door, they could just see a faint light."

> **TWILIGHT** "Jack? Jack, are you in there?"

The AIR lifts their head slowly.

> **AIR** "Who's there? Is someone there?"

The Team responds. The AIR — as Jack — listens, then:

> **AIR** "The Problem Solvers? My mum sent you? I can't believe it. I can't get out — the giant locked the door and took the key. He caught me trying to take his gold. I know I shouldn't have, but — I just thought, if I could bring some home, things would be different for us."

Students ask questions. Jack answers:

- The giant locked him in and put the key on a chain around his neck.
- The giant often sits in his counting room for hours, counting his gold. Sometimes he falls asleep there.
- Jack does not know how long he has been down here.
- He is frightened and tired, but not hurt.

When the exchange feels complete:

> **TWILIGHT** "Right, Jack. We're going to get you out. But we need to get that key first. Stay here and stay quiet. We'll be back."

> **TWILIGHT** "Oh, poor Jack! Where did he say the giant is likely to be?"

Slide 51 — Map of the castle

Locate the counting room. Trace a path from the dungeon to the counting room.

> **FACILITATOR** "That's a long way. We're going to need a plan."

Closing

> **FACILITATOR** "Let's make a note in our inquiry books so we know where to pick up from next time."

Students write or draw in their inquiry books — a sketch of the dungeon, or Jack sitting in the dark, with a sentence beneath: We found Jack. The giant has the key.

Once they finish they all sit back on the carpet.

> **NARRATOR** "The Team sat in the shadows of the castle and thought. Above them, somewhere in the counting room, the giant was pacing. The key was there. Jack was waiting. The hardest part of the rescue was still to come."

Leave it there.

Teacher notes

On the climb

The climb is entirely enactive and entirely narrated. Students mime on the spot — reaching, pulling, stepping, balancing — while the teacher narrates. Do not ask students to demonstrate how tired or cold they are, or to act out the cloud. The narration does that work. The teacher's job during the climb is to pace the narration so that the physical effort feels real: pauses where the Team rests, moments where the stalk sways, the gradual change in temperature and light. Keep it moving but do not rush it.

On the AIR as the giant

The giant paces at the window but never looks toward the Team. Brief the AIR carefully: slow, deliberate movement back and forth, as if thinking deeply about something. They should not look at the students, react to them, or acknowledge them in any way. The giant is preoccupied. This is what creates the question the teacher poses — why is the giant pacing, what is he worried about — and that question is more interesting than a giant who simply looks threatening.

On the castle plan

The castle plan copying task is a purposeful making activity, not a copying exercise. Students are making a working document the Team will use. The annotation is as important as the drawing — where are we, where is the dungeon, where is the giant, which route is safest. Circulate in twilight voice throughout and keep the fictional purpose of the document alive. If a student finishes quickly, ask them to mark an alternative escape route in case the first one is blocked.

On the AIR as Jack

Jack is frightened and uncertain, not dramatic. Brief the AIR to keep the performance quiet and still — sitting on the floor, head down, responding to the Team with relief rather than excitement. The moment when Jack hears the Team through the door and looks up is the most important beat in the phase. Give it time. Do not rush to the exchange.

Jack's admission that he was trying to take the giant's gold is important — take it seriously within the fiction. The Team is not here to judge Jack, but the information matters. Students may have strong feelings about whether Jack was right or wrong. Hold those feelings without resolving them: "That's something we'll need to think about. Right now, we need to get him out."

On the giant's point of view

The question of why the giant is pacing is the episode's most important moment of moral complexity. Students who suggest the giant might be worried, lonely, or upset by having his things taken are making a significant cognitive and empathetic move. Take every suggestion seriously.

EPISODE 8

The Rescue

LIVE TEACHING GUIDE **Episode 8 – The Rescue**	
Duration	Two sessions; the report may work best in a separate session
Roles in play	AIR as the giant asleep in the counting room / AIR as Jack in the dungeon / Teacher as Facilitator, Twilight voice and Narrator
Student outcome	Students have planned and carried out the rescue, freed Jack, reviewed the moral questions the story raises, and written a shared sequential report for the Problem Solvers' files.
Teaching route	• Review the situation — consult the floor plan • Make the rescue plan together (First / Then / Next) • Navigate to the counting room — keep quiet • Retrieve the key while the giant sleeps • Return to the dungeon — free Jack • Escape the castle • Reunion with Jack's mother • Review the case — discuss Jack, the giant, fairness • Build the shared rescue report • Copy the report into inquiry books
Key resources	• Slides • A large key — real if possible • Students' annotated floor plans from Episode 7 • A large sheet of paper for the shared rescue report • Inquiry books • Pencils
Keep in view	• The rescue plan is the episode's most important thinking — do not rush it • Brief the AIR carefully: slow unpredictable movements, the freeze-and-continue pattern builds tension • Do not close the moral questions about Jack and the giant in the case review • The beanstalk is left standing deliberately — this is open, not an oversight
Curriculum focus Communication and Language · Literacy · PSED · Understanding the World · Oracy	

Curriculum connections

English — Reading

Students re-read their annotated floor plans from Episode 7, using them as working documents to plan and carry out the rescue sequence.

English — Writing

Students contribute to a shared rescue report — a sequential account of what the Team did, written in the first person plural using First / Then / Next / After that / Finally. Students copy the shared text into their own inquiry books as a record for the Problem Solvers' files.

Communication and Language

Students discuss the rescue plan before acting, giving reasons for each step. In the case-review discussion, they consider the giant's point of view and the moral questions the story raises.

Understanding the World

Students encounter a familiar story from an unfamiliar angle — thinking seriously about the giant as a character with his own perspective, his own losses, and his own reasons for behaving as he did.

PSED

Students carry out a plan they have made themselves, taking responsibility for decisions under pressure. The case-review discussion asks them to hold complexity — Jack was wrong to take the gold, and the giant was wrong to imprison him — and to think about what fairness looks like when everyone has done something they should not have.

Oracy (Voice 21)

The plan-making discussion draws on cognitive and linguistic strands — students are sequencing decisions and reasoning about consequences. The case-review discussion draws on all four strands simultaneously: students are reasoning under genuine moral uncertainty, listening to perspectives that challenge their initial position, and finding language for ideas that are genuinely difficult to express.

Description

The Team plans and carries out the rescue. This is the episode where everything comes together — the floor plan, the knowledge of the castle, the understanding of the giant built across Episode 7. The key is retrieved, Jack is freed, and the Team escapes. The episode ends outside the fiction, with the Team reviewing the case and thinking seriously about what the story of Jack and the giant actually means.

LESSON PLAN — EPISODE 8: THE RESCUE

Phase 1: Back in the Castle

Slide 50 — Jack in the dungeon

Students settle on the carpet.

> **FACILITATOR** "Last time, we found Jack. He's still in the dungeon. The giant has the key. Today — we finish the job and rescue him."

> **TWILIGHT** "Let's remind ourselves where we are and what we need to do."

Slide 51 — The map of the castle

Look at the map of the castle together.

> **FACILITATOR** "Here is where we are — just outside the dungeon. Here is where we need to go — the counting room. And here is the route."

Trace the route together on the slide.

(Possible route: up the spiral staircase into the office; through the dining room; up the second spiral staircase into the entrance hall; across the entrance hall and up the grand staircase; onto the grand staircase landing; into the counting room.)

Phase 2: The Rescue Plan

> **FACILITATOR** "We need to agree on every step before we go anywhere. What is the first thing we do?"

Take contributions. The teacher scribes on a large sheet of paper or on a whiteboard as students speak, building the plan together:

First we... Then we... Next we... After that we... Finally we...

As ideas come, ask questions that push the thinking forward:

> **TWILIGHT** "If we do that first, what happens next? What if the giant stirs?"

"Who goes closest to the giant? Who stays back and watches the door?"
"How do we signal to each other without making a sound?"
"Once we have the key, what is the fastest route back to Jack?"

(Possible answer: there is a servant staircase through a door at the back of the counting room.)

Work toward a clear, agreed sequence. The plan does not need to be elaborate — it needs to be something the Team can hold in their heads and follow. When it is finished, read it back to the group.

TWILIGHT "Right. We know what we're doing. Let's go."

Phase 3: To the Counting Room

Students stand. The teacher narrates as the group moves quietly through the classroom, following the route from the floor plan:

NARRATOR "The Team moved silently through the castle, keeping close to the walls. As they passed through the entrance hall they could smell the kitchens — something enormous had been cooked there recently. They climbed the great staircase one step at a time, clambering up each one as if it were the side of a cliff. At the top, the landing led toward the counting room. The door was ajar."

Pause at the door — at the carpet.

TWILIGHT "Listen. Can you hear that?"

Wait. Then:

NARRATOR "From inside came a slow, heavy sound. The giant was asleep."

Phase 4: Taking the Key

Slide 52 — The counting room — the giant asleep surrounded by gold

The AIR gets into position — seated in a chair, half way across the classroom, eyes closed, hands resting in their lap. The large key rests on the AIR's arm, visible to students.

The group gathers on the carpet. The teacher crouches alongside the students and speaks very quietly:

> **TWILIGHT** "There he is. And there is the key."

Let students look. Then:

> **FACILITATOR** "We need to be as quiet as mice. Who would like to go first?"

Invite students forward in small groups — two or three at a time — to creep toward the giant and retrieve the key. The teacher is close by, narrating very quietly:

> **NARRATOR** "The members of the Team crept forward, slowly. One step at a time. As quiet as mice. Careful not to make a noise. Slowly, carefully, they reached out and took the key. Then crept back to join the others."

The AIR remains relatively still throughout. The key rests on their arm. They might move slightly, snore or yawn, but they do not wake up. If the giant makes a noise, the teacher says, "Wait." The students freeze while the AIR moves, perhaps murmuring, but remains asleep. Fortunately, the giant is a deep sleeper. Once the students reach the key, they lift it carefully — without touching the AIR — and bring it back to the group.

Repeat this for however many students want to have a turn.

Once they are finished, the teacher narrates:

> **NARRATOR** "The key was in the Team's hands. The giant slept on, unaware. For a moment, nobody moved. Then, quietly and carefully, the Team turned and made their way back to the dungeon."

Phase 5: Freeing Jack

The group moves back through the classroom to the dungeon door. The AIR slips quietly out of the counting room position and takes up the Jack position — sitting on the floor, head down.

Slide 53 — Jack in the dungeon

> **NARRATOR** "The Team reached the dungeon door. They tried the key in the lock."

The teacher and students enact turning the key.

> **NARRATOR** "It turned. The door swung open."

> **TWILIGHT** "Jack. We've got the key. Come on — we need to move quickly."

The AIR lifts their head, stands slowly — stiff, uncertain on their feet.

> **AIR** "Oh, thank you. I'd given up hope of anyone coming. I thought — I thought I was going to be here forever, or worse."

> **TWILIGHT** "You're all right now. Stay close. We know the way out."

Phase 6: The Escape

> **NARRATOR** "The Team moved through the castle as quickly and as quietly as they could. They followed the floor plan — servant passages, back staircases, keeping away from the counting room. At last, they reached the small door in the castle wall and stepped back out into the cool air."

Back on the carpet.

Slide 54 — Outside the castle

Pause.

> **FACILITATOR** "We've got to get back to the beanstalk."

Slide 55 — From the top of the beanstalk

> **FACILITATOR** "Oh, it's a long way down! Climb carefully."

> **NARRATOR** "One by one, the Team helped Jack into his harness and secured the ropes. They put on their own climbing equipment, and the descent began — slow and careful, branch by

> branch, the land above the clouds growing distant above them. The clouds came again — cold and damp. Then, at last, the familiar green of the garden below."

> **FACILITATOR** "Almost there. Keep going. Not far now."

> **NARRATOR** "Finally, their feet touched the ground. Jack's mum was waiting to meet them. She rushed forward and threw her arms around her son."

Phase 7: The Reunion

Slide 56 — Jack and his mother embracing outside the house

Let students look.

> **NARRATOR** "For a long moment, neither of them said anything at all. Then Jack's mum looked at the Problem Solvers and said: thank you. Just those two words. But the Team knew exactly what she meant."

Pause.

> **FACILITATOR** "Let's sit down."

The students, the teacher and the AIR sit together on the carpet. Another pause.

> **TWILIGHT** "We did that."

Let that land.

Discussion: "What was the scariest bit for you? Did you think the giant would wake up? I never thought we'd get the key."

Phase 8: Reviewing the Case

> **TWILIGHT** "There is something still bothering me, something I'd like to ask you about. Jack went into the giant's castle and tried to take his gold. Was that the right thing to do?"

Take responses. Hold all of them without confirming.

> **FACILITATOR** "And the giant — he locked Jack in a dungeon. Was that the right thing to do? What do you think he was going to do with him? You remember when we first got to the castle and the giant was walking up and down thinking — what do you think he was thinking about?"

Take responses. Listen carefully, making comments, asking for clarification.

Slide 57 — Giant sitting on a balcony

> **FACILITATOR** "Look at this image of the giant, what do you think of this? I wonder what's in that picture he's holding."

Then:

> **FACILITATOR** "It's complicated. I'm not sure I want to take sides. Giants have a bad reputation in fairy tales and traditional stories, a bit like wolves. Do you think they deserve it?"

Let the discussion develop. Students may raise the family's poverty, the giant's anger, whether Jack understood what he was doing, whether the giant was always like this or became this way. Hold all of it:

> **FACILITATOR** "And one more. The giant is still up there. Is he likely to come looking for Jack? Does the Team have a responsibility to do anything about that?"

Do not close any of these questions. Leave them genuinely open.

> **FACILITATOR** "Fairy tales often start and end very simply: 'Once upon a time ...' and 'They lived happily ever after ...' But this feels more complicated than that — almost as though the 'goodies' are not entirely good and the 'baddies' are not entirely bad. What do you think?"

Take a few final responses. Leave it there.

Phase 9: The Report

Note for teachers: You might choose to do this in a separate session.

Slide 58 — Team's office

> **FACILITATOR** "We need to write a report for our files. What did we do? What happened? It's important to remember, especially what lessons were learnt."

Slide 59 — Pictures of the Rescue

Large sheet of paper.

Working with the class, the teacher scribes a shared report — a sequential account of the rescue:

> **NARRATOR** First, we climbed the beanstalk.
> Then we reached the land above the clouds.
> Then, we looked at the castle and found a way inside.
> Next, we found Jack in the dungeon and made a plan to rescue him.
> After that, we crept to the counting room and took the key while the giant slept.
> Finally, we freed Jack and brought him safely home.

Read each line back to the group before moving to the next. Invite students to suggest wording — the teacher shapes it but the ideas come from the Team.

When the report is finished, read it aloud in full.

Slide 60 — Review of Rescue with text

Students record the report in their inquiry books as best they can. Their records might consist of simple drawings, selected words or part of the shared sequence. The teacher circulates:

> **TWILIGHT** "This goes in the Problem Solvers' files. Anyone who needs our help in the future can read this and know that the Team can handle a job like this."

Closing

Slide 61 — Office

Students and teacher back on the carpet.

> **NARRATOR** "The Problem Solvers settled down in their office. Reports filed in the cupboard, maps and plans on the wall. Letters on the noticeboard. All their work is done, for now. But who knows what tomorrow will bring."

Leave it there.

Teacher notes

On the rescue plan

The plan in Phase 2 is the episode's most important piece of thinking. Do not rush it. Students are being asked to sequence a set of actions, anticipate problems, and make decisions about who does what and when. The First / Then / Next structure is a genuine writing scaffold — it organises the thinking before the writing happens. Keep the plan visible throughout the episode so the Team can refer back to it.

On the key retrieval

The key resting on the AIR's arm is the practical and emotional centre of the episode. Brief the AIR carefully: stay completely still throughout, eyes closed, breathing slowly. The key should be placed on the forearm — easy to lift without any risk of touching the AIR. The teacher moves with each group of students, crouching alongside them, narrating very quietly. Do not direct the students' movements — walk with them and let them lead. If a student hesitates, a quiet "take your time" is enough. Every student who wants a turn should have one.

On the AIR's movements and sounds during the key retrieval

The giant does not wake — but he is not entirely still either. Brief the AIR to add small, realistic details of someone in a deep sleep: a slow snore, a murmur, a slight shift of the hand. These should be infrequent and unpredictable — the AIR should not perform them on a regular rhythm, because a regular rhythm stops feeling like sleep and starts feeling like a cue. The unexpected quality of each small movement is what creates the tension. When the AIR stirs, the teacher says quietly "Wait" and the group freezes. Once the AIR settles, the teacher nods and the creeping continues. This freeze-and-continue pattern can happen more than once — each repetition builds the tension rather than releasing it. Brief the AIR to watch for the teacher's nod before settling, so the timing stays in the teacher's hands throughout.

On the AIR doubling as Jack and the giant

The AIR plays both roles in this episode — the giant in the counting room and Jack in the dungeon. Brief the AIR on the transition: once the key has been retrieved, they slip quietly out of the counting room position while the teacher narrates the Team's return journey, and take up the Jack position before the group arrives at the dungeon. The transition needs to be clean and quick. If a second adult is available, use them for one of the roles.

On the shared report

The report in Phase 9 is a piece of shared writing that every student then copies into their own inquiry book. The teacher shapes the language but the sequence and the content come from the Team. Read each line back before moving on — this is not just a writing task, it is a record of what the Team did, and it should feel like one. Students who copy it are producing their own version of a real document that belongs to the Problem Solvers' files.

On the case-review discussion

The questions about Jack's behaviour and the giant's response are genuinely difficult for this age group — they challenge the simple moral framework that most fairy tales offer. Do not push students toward a particular answer. The value is in holding the difficulty, not resolving it. If students insist that Jack was right because the giant was bad, ask what made the giant bad — and whether a person becomes bad all at once or gradually, and whether something could have happened to change things.

On the giant on the balcony

The image of the giant sitting alone — looking thoughtful, holding something not quite visible — is designed to create productive uncertainty. Do not tell students what he is holding. Ask what they think it might be and why. Whatever students suggest, take it seriously and fold it into the discussion: a picture of someone he has lost, a letter he cannot read, an object from a different time in his life. The image does not resolve the question of whether the giant is good or bad — it simply shows someone alone with something on his mind. That ambiguity is the point.

On the beanstalk

The beanstalk is still standing at the end of the episode. In the traditional story it is cut down. This is left open deliberately — it is one of the questions the case-review discussion may surface. If students raise it, take it seriously: what would cutting it down mean for the giant? What would leaving it standing mean for Jack's family? Does the Team have a view?

FURTHER SCENARIOS FOR THE PROBLEM SOLVERS

The three stories used in this context — The Three Little Pigs, Little Red Riding Hood, and Jack and the Beanstalk — are a starting point. The world of Fable contains many more characters who need help, and the Problem Solvers can return to it as often as the class has work to do there. The scenarios below are offered as possibilities. Each one has been chosen because it contains a genuine problem that is not yet resolved, a client who does not have the full picture, and at least one moment where the obvious response turns out to be insufficient or wrong.

They are not listed in a recommended order. Choose the ones that suit your class, your curriculum, and the direction the Team's work has already taken.

Use the Mantle AI Assistant to help you develop the scenarios you want to use. Simply copy and paste into the episode planner. Remember to first copy and paste the introduction from the original plan into the Story Planner.

Hansel and Gretel

Client

The children's father, supported by the local forest warden.

Two children entered the forest and have not returned. The route they followed is unclear, and there may be dangers hidden among the trees. The Team is commissioned to reconstruct their journey, assess the risks, and organise a search.

Why it works

The commission arrives at a moment of genuine uncertainty — nobody knows what happened or where the children are. The reconstruction of the journey is a mapping and sequencing task that earns its place inside the fiction. The father and the forest warden as joint clients gives the Team two slightly different perspectives on what happened and what should be done. The forest itself — already familiar from the Little Red Riding Hood episodes — can be revisited with new knowledge and new questions.

What to watch for

The witch is the obvious threat, but the more interesting question is why two children were in the forest alone in the first place. The Team will need to ask questions the father may find uncomfortable.

Snow White

Client

The seven miners who have been caring for her.

A young woman has been found unconscious in the forest and cannot be woken. The miners know very little about her past and are concerned that someone may still be looking for her. The Team must discover what happened, protect her, and decide who can be trusted.

Why it works

The commission contains several connected mysteries rather than one predetermined task. The Team can investigate her identity, examine objects and substances, assess threats, and consider who is safe to trust. The objective is not to wake her — that would reduce the commission to finding a known magical solution. The objective is to understand what happened and keep her safe while that understanding develops.

What to watch for

The question of who can be trusted is genuinely difficult and will require the Team to reason carefully rather than rely on appearances. The stepmother, if she appears, should not be introduced as an obvious villain — the Team should have to work out that something is wrong.

Rapunzel

Client

Rapunzel's family, who have come to realise they made a terrible mistake and want to put it right.

Rapunzel has been in the tower for as long as she can remember. Her family, who placed her there, have had a change of heart and have asked the Problem Solvers to help bring her home. The Team communicates with Rapunzel through messages lowered from the tower and must plan a rescue that she herself agrees to.

Why it works

The family's guilt makes them a morally complex client — they want Rapunzel back but they are also responsible for her being there. The communication through lowered messages is a strong literacy device: the Team receives written messages from someone they cannot yet reach, which creates genuine purposeful reading and writing. Rapunzel must remain the decision-maker throughout — the Team advises and plans, but she chooses.

What to watch for

The temptation is to treat this as a straightforward rescue. It is not. The Team must hold the family's culpability alongside their genuine desire to make things right, and they must make sure that what they are planning is what Rapunzel actually wants. Not to mention the old woman who locked Rapunzel up in the tower. What were her motivations? Can the Team help her or should she be punished?

Cinderella

Client

Cinderella, now living at the palace, who wants the Problem Solvers' advice on what to do about her stepmother and stepsisters.

The King wants the stepfamily punished for how they treated Cinderella. Cinderella herself feels differently — she has more kindness toward them than anger, and she is not sure punishment is the right answer. She wants the Team to help her understand their motives and advise her on whether rehabilitation is possible.

Why it works

This commission reverses the usual power dynamic — Cinderella is not the object of a search but a client with agency, asking for advice rather than rescue. The conflict between the King's desire for punishment and Cinderella's impulse toward forgiveness is exactly the kind of moral tension this approach handles well. The question of whether the stepfamily can change — and what would need to happen for that to be possible — connects directly to the inquiry questions about fairness and what helping well actually looks like.

What to watch for

The Team will need to meet the stepmother and stepsisters and hear their side of the story before advising Cinderella. That encounter needs careful handling — the stepfamily should not simply confess and apologise, nor should they be straightforwardly unrepentant. The Team is looking for understanding, not a verdict.

The Pied Piper

Client

The Mayor and council of Hamelin.

The town's children have disappeared after following a mysterious musician beyond the gates. The adults disagree about what happened and why the musician was angry. The Team must reconstruct events, trace the route, find a way to bring the children home — and consider whether the council bears any responsibility for what happened.

Why it works

The client may be partly culpable for the problem they are asking the Team to solve. The Team must investigate events while also considering whether the people who commissioned them behaved well. Bringing the children home may require negotiating with the Piper rather than simply locating them — which means the Team has to understand his grievance before they can act. Investigation, accountability, and practical rescue are all running simultaneously.

What to watch for

This is one of the most morally complex commissions on the list. The Mayor will want the Team to focus on finding the children and may resist questions about the council's role. The Team will need to hold their ground. Place this commission later in the sequence, after the Team has practised holding complexity across several earlier stories.

Sleeping Beauty

Client

The royal physician.

Everyone inside the palace has fallen into an unexplained sleep. A wall of thorns is spreading around the grounds, making entry increasingly dangerous. The Team must investigate what happened before the palace became silent, decide whether anyone can safely go inside, and work out how the spell might be broken.

Why it works

The commission has both an investigative task and a practical objective, and they are connected — understanding what caused the sleep is how the Team works out how to end it. The wall of thorns creates a genuine practical constraint that requires thinking before acting. The physician is a person of knowledge and care who is nonetheless powerless in this situation, which positions the Team as genuinely needed rather than simply convenient.

What to watch for

The question of who cast the spell and why is the heart of the commission. The Team should not assume the answer before they have investigated. The original cause — a slight, a grudge, an injustice — may be more complicated than it first appears.

A note on choosing and sequencing

Not every scenario will suit every class or every age group. When choosing which commission to take on next, consider:

Has the Team already encountered this kind of problem?

A commission that revisits familiar territory — another missing person, another dangerous forest — lets students apply what they already know. A commission that introduces something new — an advisory role, a morally complex client, a situation with no clear villain — asks them to develop further.

Does the story raise a question the class is ready to sit with?

The Pied Piper and Cinderella commissions involve genuine moral difficulty. They work best when the Team has already practised holding more than one point of view.

Is there a character in this story the Team might feel unexpected sympathy for?

That moment — when the obvious villain turns out to be more complicated than the story suggested — is where the most significant learning happens. Look for it in every commission and give it time when it arrives.