MANTLE OF THE EXPERT · TEACHING ENCOUNTERS

Florence Nightingale & Mary Seacole

The Encounter for every episode — the script for what to **say**, the notes for what to **do**, and the cue for when to change the slide. Year 2 · ages 6–7.

Spoken aloud — read or say to the class **Cue:** a direction that introduces speech

Stage direction — what to do `SLIDE` display this slide

`STUDENTS` **do** — draw, speak, write or enact

CONTENTS

00	The Person and the Problem	Introduction
01	Arrival	Episode 1
02	Clean up	Episode 2
03	Writing to London	Episode 3
04	Before Scutari	Episode 4
05	The Soldiers' Stories	Episode 5
06	Mary Seacole	Episode 6
07	The Officer from the Ministry	Episode 7
08	Two Women Who Changed History	Episode 8

INTRODUCTION

00 The Person and the Problem

1 Opening — the image of Florence

INQUIRY FOCUS

What do students need to notice, remember or wonder before the inquiry begins?

Gather students on the carpet.

SLIDE 3 `Florence photo`

Say nothing for a moment. Let them look.

Then, in facilitator voice:

> "Here's somebody who made a great difference to a lot of people. Take a look and see what you think."

Take observations. Stay strictly in the noticing phase. If a student says "she looks kind" or "she looks serious", receive it warmly and then redirect gently: "What can you see in the image that makes you think that?" The aim is to keep description and inference separate — students should be able to point to something in the image for every observation they make.

> "We don't know very much about this person yet. But if this image was all you had — if this was the only thing you could look at — what might you begin to wonder about her?"

Receive contributions without confirming or denying. "That's an interesting thing to wonder." "I wonder that too." "Let's keep that question."

> "Let me show you some more things about her."

SLIDE 4 `Florence photo with margin images`

Invite students to look at the things in the margins. Acknowledge what they can see without providing any further information. If a student asks directly what something means, hold it open: "Let's keep that — it might become clearer later."

> "What kind of qualities do you think she had? A quality is something about the kind of person someone is — the way they behave, what matters to them."

Acknowledge whatever students say and offer some of your own: "She looks determined to me — someone who believes in what she's doing and won't be put off."

2 Brief biographical context

INQUIRY FOCUS
What is the inquiry work of this section, and what does it help students understand or decide?

> "Let me tell you a bit more about her.

Her name was Florence Nightingale. She was born in 1820, which means she was in her early thirties when this photograph was taken. She had wanted to be a nurse for a long time — but the people around her had told her that wasn't the right kind of work for someone like her. She kept trying anyway. She studied. She visited hospitals in other countries to learn what worked. And eventually she got her chance.

It started with an article in a newspaper."

3 The newspaper

INQUIRY FOCUS
What is the inquiry work of this section, and what does it help students understand or decide?

SLIDE 5 Newspaper

> "It was written in 1854. There was a war raging in a place called Crimea. It was far away, and the people of the country — and the families of the soldiers fighting there — heard very little about what was going on. That was when a newspaper reporter travelled there and wrote back. This is what he said."

Read the newspaper article, slowly, pausing after each section.

Read the opening paragraph: "The hospital at Scutari stands on high ground above the water..."

Pause. "It seems to be about a hospital, rather than the war itself."

Read the middle paragraph about the soldiers, stopping to take observations.

Read the final paragraph: "It is the view of this correspondent…"

Pause.

> "People were shocked and upset by what they heard about conditions in the hospital. The government was forced to act. They did so by contacting Florence and her team of nurses."

4 The map

INQUIRY FOCUS
What can be discovered by looking carefully before interpreting?

SLIDE 6 map and letter

Read the letter aloud, without commentary. Let it do its own work.

War Office, Whitehall October 1854

Madam,

I have the honour to signify that Her Majesty's Government has requested your services in connection with the Medical Department of the Army in the East.

I have the honour to be, Madam, Your obedient servant, Sidney Herbert Secretary at War

Pause. Allow a moment of stillness. "Take a moment. That letter changed everything."

> "As quickly as they could, Florence and her team set off for the hospital in Scutari."

Show the route on the map — setting off from England, travelling by train across France and by ship to Scutari.

5 Reminders from home

SPEAK DRAW

INQUIRY FOCUS

What is the inquiry work of this section, and what does it help students understand or decide?

SLIDE 7 packing the suitcase

> "If you were travelling from home as one of Florence's team, what would you want to take with you? What would you want to have close by? What would remind you of home?"

STUDENTS SPEAK

Take a few contributions on the carpet before moving to desks.

> "Remember a scarf — it can get cold this time of year."

STUDENTS DRAW

> "Go to your desks and draw something in your inquiry book that you would want to take with you. Something that reminds you of home."

This step works at the threshold between the everyday world and the fictional one. It does not require students to be in role yet. It asks them to think from the inside of a human situation — what it means to leave, what you hold onto, what you carry when you go somewhere difficult.

6 Making some notes

WRITE

INQUIRY FOCUS

What needs to be recorded so the Team can return to it as evidence later?

STUDENTS WRITE

"Our last job is to make some notes in our inquiry books about Florence — things we will want to remember as this story continues."

SLIDE 8 and 9 — Things to Remember

STUDENTS WRITE

Read each item on the slide aloud before students begin writing. Move through the list item by item, pausing between each one to allow time for writing. The inquiry book is not a test — it is a record that belongs to the student and will travel with them through the whole context.

7 Closing

INQUIRY FOCUS

What should be left unresolved, remembered or carried into the next episode?

Gather students back on the carpet. The room should be quiet. Speak a little more slowly and deliberately than in the facilitator voice — not performed, but considered. This is the narrator voice, used briefly and for the first time.

"Somewhere in London, down by the docks, a ship is setting out on a long journey. On board is a person and a team of nurses. They had been thinking about Scutari for weeks. They had already begun to make lists: what they would need, what they would have to find out when they arrived. The journey would be long. The work would be hard. They were not certain what they would find when they got there. But they had decided to go."

Pause.

"In our next lesson, we are going to follow that journey. We are going to find out what they found when they arrived — and what needed to be done."

Leave it there. The narration is the last thing. Do not summarise. Do not explain what has just happened. Simply let the image settle and close the lesson.

01 EPISODE 1 Arrival

1 Gathering the team

CARPET

• DRAW • SPEAK

INQUIRY FOCUS
What do students need to notice, remember or wonder before the inquiry begins?

SLIDE 11 The docks

Students are on the carpet. Speak in narrator voice, a little slower and more deliberate than the facilitator voice, but not performed:

> "The ship had been at sea for many days. It had passed through storms and through stretches of flat, grey water where nothing moved. Now it was still. The team stood on the dock at Constantinople, with their cases and boxes of supplies around them. The air smelled different here: salt and something else underneath it, something they could not quite name. Across the water, the hospital stood above Scutari on the hill. They had not seen it yet. They were waiting."

Pause. Then, in facilitator voice:

> "If you were one of the nurses standing on that dock, weeks at sea, a long way from home, about to start work in a hospital you've only read about in a newspaper, what might be going through your mind?"

Take three or four contributions. Receive them without confirming or redirecting.

> "That's honest."

> "I think that's probably right."

> "I wonder if others felt the same."

> "It's the not knowing that bothers me the most. There have been some terrible rumours. I expect you've heard the same things I have. Stories of soldiers dying from disease rather than their wounds, the smell, the rats, and nurses unable to do much more than sit beside the men and try to comfort them."

Then:

> “Well, that’s for tomorrow. For now, we need to sort out our medical equipment, the things we will use every day while working in the hospital.”

SLIDE 12 Medical kit

> **STUDENTS DRAW**
>
> “Go back to your tables and draw these items in your inquiry books. Don’t leave anything behind. It’s all going to be useful once we start work.”

After they have finished, bring the students back onto the carpet.

> “Have you found everything you need? I eventually found my stethoscope in a separate box. I was afraid it had fallen over the side of the ship.”

SLIDE 13 Florence alone

> “Before we go any further, I’d like you to take a look at this image of Florence alone in her room. What do you make of it? What do you suppose is going through her head? I wonder if she thinks this job might be too much for her.”

> **STUDENTS SPEAK**
>
> Discussion.

2 Meeting Florence

INQUIRY FOCUS
What does Florence need the Team to understand, decide or report?

> “Well, it is time to carry on the story. Miss Nightingale has sent a message. She wants to talk to us.”

SLIDE 14 Meeting Florence

> “When I sit on this chair, I will be Florence Nightingale.”

Teacher in role as Florence Nightingale:

> “I trust you have all settled in satisfactorily and have located all your personal and medical belongings. Tomorrow the work starts in earnest. As we have discussed before, it will not be easy. Perhaps it will be even more challenging than we imagined. When I arrived in my room, I found this anonymous letter on my desk.”

SLIDE 15 / 16 The letter

TIR reads the letter. There are two versions on the slides. Choose the one most appropriate for your students.

Spend some time discussing the letter.

TIR continues:

> "I have made a decision. I am going to visit the hospital first. I need to see it clearly before we begin the work together. When I come back, I will tell you everything I have found. And then the real work begins."

3 Step into history: building the hospital

• ENACT

INQUIRY FOCUS
How can students build the world of the story so the problem becomes visible and investigable?

Teacher stands up, coming out of role.

> "Can I ask you all to stand? Let's have a look at what Florence is going to discover when she visits the hospital."

SLIDE 17 Hospital ward

> "Let's imagine this is the hospital."

She indicates the classroom.

• STUDENTS ENACT

> "We can use the tables. Some of you will be injured soldiers, others will be nurses and doctors. You can decide. There is a pile of paper over there and some pencils. You can use those to draw anything you think Florence will see when she arrives. Some of it won't be nice. Let's start. She will be here soon."

As students start to work, move through the space with them. The twilight voice continues: neither directing nor simply observing, but working alongside.

> "What have you got there? A bandage. Has it been used? Where would we find something like that in the ward?"

> "How many beds do you think are in here? Are they close together or spread out?"

> "This patient. What's wrong with them? How long do you think they've been here?"

STUDENTS ENACT

Students are deciding as they go whether they are representing soldiers in the beds, existing doctors and nurses doing their work. Do not resolve this for them. The ambiguity is productive. Some students will place drawn objects. Some will position themselves in the space. Some will do both. All of it is building the hospital.

As the hospital begins to take shape, slow the pace:

> "Take a moment and look around. This is what Florence is about to walk into. What is she going to see first, do you think, when she comes through that door? What noises will she hear? What smells might she notice?"

4 TIR: Florence is shown around the hospital

INQUIRY FOCUS

What does Florence need the Team to understand, decide or report?

Students are in the hospital space. Stand at the door.

Before entering, a single line of narrator voice, spoken quietly:

> "The door to the ward opened. Nobody looked up at first. There was too much else to attend to."

Then, in TIR as Florence Nightingale, entering the space and addressing people she meets directly:

> "Thank you. Spare me nothing. I want to know it all. Tell me what's going on."

From this point, the TIR is responsive. Florence moves through the space asking questions about what she is shown.

> "What is this? How long has this been here like this?"

> "Has anyone attended to this patient today? What have they been given?"

> "The air in here. Can you feel how still it is? What do you think that is doing to people who are already ill?"

> "What about the water? Where does it come from? Have you seen it being changed?"

Florence does not praise. She does not reassure. She listens, she looks, and she thinks. When a student shows her something that corresponds to the letter, such as dirty water, poor light, or soiled bandages, she registers it without surprise. She was told this would be here. Her composure in the face of it is itself informative.

The TIR finishes. The teacher asks the students to come out of the story and join them on the carpet.

5 TIR: Florence Nightingale briefs the team

INQUIRY FOCUS

What does Florence need the Team to understand, decide or report?

SLIDE 18 `Back in the hotel`

TIR sits back on the chair, looking troubled.

Florence speaks directly to the team. The voice is calm and precise: not cold, but not warm in a reassuring way either. She has seen something that has confirmed her fears and she is not going to pretend otherwise.

> "Thank you for waiting. I know it has not been easy, waiting here while I went ahead. But I needed to see it for myself before I brought any of you in with me, and I am glad I did.The hospital is large but crammed, full of people and dirt. Everything needs cleaning. The wards are dark, the walls and the floor filthy. The windows are small and they are rarely opened. When I walked in, the air was foul; not the kind of air that helps a person recover.There are patients crammed into every available space - some of them lying on the floor. They arrive wounded from the fighting but they are not improving as they should be, and I do not think their wounds alone are the reason for that. Infection and disease are rife.This is what we are walking into."

6 Inquiry book notes

• WRITE

INQUIRY FOCUS

What needs to be recorded so the Team can return to it as evidence later?

SLIDE 19 `The hospital ward again`

Return briefly to the ward image.

> "Before we write, look once more. What do we need to remember? What did Florence notice? What must not be forgotten?"

Take two or three brief responses.

SLIDE 20 `The hospital ward with notes`

Students return to their seats.

In twilight voice, as students settle:

STUDENTS WRITE

“We’ve got a lot to get down. This is going to be important. We might have to explain ourselves, so leave nothing out. Think about what Florence found in there and what she asked about. Write what the hospital was like. It doesn’t need to be long sentences yet. Just honest. What did she actually find?

”

Circulate through the tables. The twilight voice during this phase is specific and purposeful, always about the hospital, always about what Florence found.

> “What was the light like in that ward? Could she see clearly? Could the patients see?”

> “Cleanliness. What did she notice there? Think about the bandages, the floor, the water.”

> “Quiet. Was it quiet in there? What sounds would she have heard?”

> “Kindness. This one is different from the others. What does kindness look like in a hospital? Did we see it? What got in the way of it?”

STUDENTS WRITE

Students write. Some will manage a phrase under each heading. Some will manage a sentence. Some will draw as well as write. All of it belongs in the inquiry book. All of it is evidence.

7 Closing

INQUIRY FOCUS

What should be left unresolved, remembered or carried into the next episode?

Students gather back on the carpet. In facilitator voice:

> “What do you think about this situation? What are you most concerned about? What seems most urgent to you?”

Take three or four contributions. Receive them seriously. Do not resolve or summarise. Then:

> “Florence is going to need all of this. She said she will write to London, but London is a long way away, and the people there have not seen what we have seen. They are going to need to be convinced.”

Pause. Then, in narrator voice, the last thing students hear:

> “The hospital was real now: not a report in a newspaper, not a letter written by someone too frightened to sign their name, but a place that had been seen and felt. Outside, the light over the Bosphorus was beginning to fade. Somewhere in the hospital, a patient coughed. In the wards, nothing had changed yet. But tomorrow the real work would begin.”

Leave it there.

02 EPISODE 2 Clean up

1 Opening — bringing the records together

INQUIRY FOCUS

What do students need to notice, remember or wonder before the inquiry begins?

SLIDE 22 Florence

Gather students on the carpet. Teacher sits on a chair at the front, in role as Florence.

> "We've been working in the wards for several days now. Looking after the soldiers, cleaning up, making a start on what needs to be done. But it is only a start — people will forget, fall back on old habits. They need to be reminded. What would you say are the most important things for them to remember — about making this hospital a better place for the patients?"

Ask students to share their thoughts — observations from the wards, things that concerned them, the most important things to remember. Receive contributions carefully. As patterns begin to emerge, name them:

> "That's the second time someone has mentioned the windows. That's significant."

> "Yes — changing the water. Let's keep that in mind."

Do not rush toward conclusions. The aim is for students to begin to see patterns themselves, not to be told what to find.

2 Florence's notes on Improvement

• ENACT • WRITE

INQUIRY FOCUS

What needs to be recorded so the Team can return to it as evidence later?

Before the enactive sequence — a note for the teacher

• STUDENTS ENACT

This sequence asks the Team to enact the daily work of the ward. The teacher leads every action first. Students follow. Speak quietly — the soldiers are asleep. Commit fully to each task. The quality of the students' engagement will match the quality of yours. A full guide to leading this sequence is included in the Teacher Notes.

Still in role as Florence:

> "I've been keeping my own records. This is my list."

SLIDE 23 Florence's Notes

Read the first item:

> "Air — Open the windows in the wards every day. Fresh air helps people get better. Stale air that cannot move can spread illness."

Step briefly into the enactive — taking the Team back into the ward:

> "Let's get started on that. All these windows need opening. Go quietly — the soldiers are still asleep. Try not to wake them."

> ● STUDENTS ENACT
>
> Students move quietly around the classroom enacting opening the windows. Bring them back.

Read the next item:

> "Water — Always use clean water for washing. Water that has been used once must not be used again. This matters more than it might seem."

> "Go round the ward and change the water in the soldiers' drinking bottles. The taps are over there near the door."

> ● STUDENTS ENACT
>
> Students enact taking the bottles and refilling them. Bring them back.

Read the next item:

> "Linen — Sheets and bandages must be washed regularly. Dirty linen can spread infection, even when it looks clean."

> "There's a whole pile of linen in the washroom that needs cleaning. Let's get to work."

The teacher kneels and enacts washing linen in a bowl, scrubbing with soap. Students join in.

> "Gosh, this is hard work. Getting these stains out is not easy — but there's no getting round it. Germs live in the muck. They have to be scrubbed clean."

The teacher stands and enacts hanging the linen on an imaginary line. Students follow. The teacher looks up at the sky, hands on hips.

"It'll stay dry today, if we're lucky."

Read the next item:

"Food — Every patient must be given enough food. It must arrive warm. A patient who is not fed cannot recover."

"Right — breakfast time for the soldiers. The trolleys have just arrived from the kitchen. Wheel them round and take a plate to each of the beds."

The teacher enacts pushing the trolley and serving a patient. Students follow.

Read the next item:

"Floors — The floors must be swept and scrubbed every day. Not all dirt can be seen. That does not mean it cannot cause harm."

`STUDENTS ENACT`

Enact sweeping and scrubbing. Students join in.

Bring the students back onto the carpet and sit down.

Read the final item:

`STUDENTS WRITE`

"Records — Write down everything you notice. Every change. Every improvement. Every setback. If we cannot show what is happening, we cannot persuade anyone to act."

`STUDENTS WRITE`

"Right — let's make a record of everything we've done this morning."

`STUDENTS ENACT`

Together, read back through the list and enact making a record in an imaginary journal.

"That's not a one-off. That's something we will have to do every day. That's what the job involves — that's what makes the difference between soldiers dying of disease and soldiers having the chance to recover from their wounds."

3 Making the posters

INQUIRY FOCUS

What must be communicated clearly so others know how to act?

Still in role:

> "It's easy for people to forget. So let's make some posters to put up around the hospital — pictures and words so that everyone working here knows what needs to be done. The posters need to be clear. They need to say exactly what must happen, in words anyone could understand and act on."

Students return to their desks and make their posters. Each poster should have:

A clear heading

A simple, direct instruction in their own words

An illustration

Use A5 paper, rather than A4 - the posters don't need to be large. Later they can be stuck in their inquiry books.

When posters are complete, display them around the classroom. They are now part of the hospital. They belong to the fiction.

Making the posters — guidance for teachers

What the task is asking

This is purposeful writing with a real audience inside the fiction. The poster is not for the teacher. It is not for display in the conventional sense. It is for the people working in the hospital wards who need to be reminded what to do. That purpose should stay alive while students are working.

Heading, instruction, illustration

The three-part structure keeps the task clear and manageable for Year 2. The heading names the subject — Water, Linen, Air. The instruction says what must be done — one or two sentences, direct and simple. The illustration supports the words and makes the poster readable at a glance by someone passing through a ward.

Encourage students to use their own words rather than copying Florence's list directly. They have just done the work. They know what it involves. The poster should sound like someone who knows.

What to watch for

Some students will want to decorate rather than instruct. Redirect gently: "If a nurse walks past this poster quickly, will they know exactly what to do?" That question usually refocuses the work.

Some students will write very little. The instruction does not need to be long. "Change the water every morning. Use a clean bottle." is enough. What matters is that it is clear, direct, and accurate.

4 The medical officer — Teacher in Role as Dr John Hall

SPEAK

INQUIRY FOCUS

What can be learned by meeting someone with a particular point of view?

Gather students back on the carpet. The teacher brings a chair forward.

Before going into role, prepare the students:

> "In a moment I am going to become someone you are going to meet in the hospital. He is one of the senior doctors here — his name is Dr Hall. He has been here a long time."

SLIDE 24 Dr Hall

STUDENTS SPEAK

Give students time to look at the image. Discuss what they notice — his expression, his uniform, what kind of person he might be.

> "He's a doctor — but he's wearing a uniform. What do you make of that?"

After the discussion, sit on the chair and begin. No announcement. No explanation.

> "I see you've been putting things up on my walls."

Not a question. Wait.

Allow the Team to respond. They may explain the posters, describe what they have observed, tell him what Florence's notes said. Receive whatever they offer — but do not capitulate. Hold the role.

If the Team explains that the air in the wards needs improving: "The wards have always been like this. The men know what to expect. Fresh air in winter will make them colder, not better."

If the Team shows him their observation records: "I have records too. I have been keeping records since before any of you arrived. Mine go to the War Office. Yours go to Miss Nightingale." A slight pause on her name — not disrespectful, but pointed.

If the Team tells him that patients are getting worse rather than better: "Men who come here wounded from battle are sometimes going to get worse. That is the nature of war. It is not the nature of this hospital."

If the Team mentions clean water or dirty linen: "We use what we are supplied with. If the supply is insufficient, that is a matter for the quartermaster — not for nurses with posters."

If the Team says that Florence Nightingale sent them: "Miss Nightingale was appointed by the War Office. I am aware of that. I did not request her appointment and I was not consulted about it. She is here. I accept that. But this hospital is my responsibility."

He is not rude. He is not dismissive of individual students. But he has an answer for everything and none of his answers concede any ground.

When the Team has made their case fully and he has responded:

> "I have heard what you have to say. I will think about it. But I will not be changing the way this hospital is run on the basis of a few days' observations and some handwritten notes. Good day."

He leaves.

5 Coming out of role — discussion

SPEAK

INQUIRY FOCUS

What can be learned by meeting someone with a particular point of view?

Step out of role clearly. Take a moment. Let the room settle.

> "What do you make of that?"

STUDENTS SPEAK

Take responses. Do not steer yet. Let frustration, uncertainty, and thoughtfulness all have space.

> "He kept saying this hospital is his responsibility. What do you think he meant by that?"

Receive contributions. Then:

> "If Florence's team shows that conditions in the hospital have been making patients worse — what does that mean for him? What does he have to lose?"

Give this question time. Students may need some support to arrive at the full implications:

If he admits the conditions are poor, he is admitting the hospital has not been run well enough.

If he admits the records are right, he is admitting that his own reports to London have not told the full story.

If he allows the changes, he is admitting that someone who arrived weeks ago has seen something he has not seen — or has not wanted to see — in months.

> "We're going to have to find another way. He doesn't seem like someone who is going to change his mind. What should we tell Florence?"

STUDENTS SPEAK

Discuss. Receive whatever students offer. Do not resolve it.

6 Closing

INQUIRY FOCUS

What should be left unresolved, remembered or carried into the next episode?

In facilitator voice:

> "The records are being kept. The posters are on the walls. The work is being done. But Dr Hall has not moved. He believes he is right — and he is not going to change his mind easily.

We'll have to tell Florence about our meeting."

Finish.

03 EPISODE 3 Writing to London

1 Opening — reporting back to Florence

SPEAK

INQUIRY FOCUS

What do students need to notice, remember or wonder before the inquiry begins?

SLIDE 26 Florence

Gather students on the carpet. The teacher moves into role as Florence — seated, attentive, waiting.

> “Tell me, how did your meeting go with Dr Hall?”

STUDENTS SPEAK

Allow students to tell her what happened with Dr Hall. Receive whatever they offer — frustration, uncertainty, specific things he said. Stay in role. Ask follow up questions for clarification.

When the Team has finished:

> "I expected as much. Dr Hall has been here a long time. He believes he is right. People like that do not change their minds because someone shows them a poster."

A pause. She is thinking.

> "So we are going to have to go over his head. I am going to write to the War Office. But the letter has to be exactly right — precise, evidenced, and written in a way that cannot easily be ignored."

She looks at the Team directly.

> "I know what I want to say — but I am going to need your help finding the right words. I need to know what you think is most important. What would you put in first?"

She listens to their thoughts and makes notes. “I’ll write these things down so I don’t forget.”

Write them on the board so the students can see your notes.

2 Building the case

CARPET

INQUIRY FOCUS
How can students build the world of the story so the problem becomes visible and investigable?

Slide — observation records and Florence's notes

Still in role, Florence works with the Team to identify what the letter must contain.

Move in and out of role as needed during this discussion — stepping out briefly to support students in organising their thinking, then returning to Florence to receive what they offer.

Three questions drive the discussion:

> "What is the single most important thing the War Office needs to know?"

Receive contributions. Push gently for specificity: "Can you say that more precisely? What exactly did we observe? What evidence do we have?"

> "What will they find hardest to argue with?"

This question asks students to think from the reader's position — to anticipate scepticism and choose evidence that is difficult to dismiss.

> "What are we asking them to do?"

The letter must end with a clear request. Students need to be able to say plainly what they want the War Office to do. If responses are vague — "make it better", "help us" — push toward the specific: "Send what? Do what? By when?"

As the discussion develops, use the slide to mark which observations the Team has agreed are most important. This becomes the plan for the letter.

Florence listens, responds, occasionally pushes back:

If a student offers an observation without evidence: "How do we know that? What did we record?"

If a student is precise and evidenced: "Good. That goes in. Write that down."

If the group cannot agree on what is most important: "We will have to choose. We cannot say everything. What matters most to the men in those wards right now?"

3 Drafting the letter

DESKS

• WRITE

INQUIRY FOCUS
What evidence needs to be selected, organised and written for a particular audience?

SLIDE 27 writing frame

> "Right. Let's get to work."

Step out of role. In facilitator voice:

> "Here is a writing frame if you need it. You have the observation records. Florence needs help — in your own words, with the evidence you have, saying exactly what needs to happen."

> ● STUDENTS WRITE
>
> Students return to their desks and draft their letters in inquiry books.

The teacher circulates in twilight voice — not correcting, but asking and offering help:

> "Will someone reading this in London understand what you mean?"

> "What evidence are you giving them?"

> "What are you asking them to do?"

> “Would you like some help with that?”

4 Reading the letters

CARPET

> INQUIRY FOCUS
>
> What evidence needs to be selected, organised and written for a particular audience?

Gather students back on the carpet.

TIR Florence:

> “Let’s see where we are, who would like to read out their letter?”

She responds — precise and fair:

> "That is strong. The evidence in the middle paragraph is very clear — they will not easily set that aside."

> "The request at the end is good. It tells them exactly what we need."

This is not marking. It is the Team reviewing their work together before the letter goes. The distinction matters — Florence is not the teacher assessing writing. She is a colleague who needs the letter to work.

If you want to give feedback to the student in writing, do it in role, making suggestions that will improve the letter, helping them with punctuation and spelling.

5 Creating Images to Go with the Letters

INQUIRY FOCUS
What can be discovered by looking carefully before interpreting?

Still in role as Florence:

> "One last thing. Along with the letters, we should send images of the hospital and the conditions here. Sometimes pictures are stronger than words. People in London who have never been to a place like this need to see it as well as read about it."

SLIDE 28 `images of the hospital`

Step out of role.

> "Working in groups, could you create an image. It might show the work we are doing here, the people — nurses, doctors, patients — or the conditions in the wards. Each image will say something important."

> "Let's get to work."

Students spread out around the classroom and work together in small groups to discuss and plan their image. Give them enough time to talk before they move into position — the discussion is part of the work. A group that has talked carefully about what their image shows will hold it with more commitment and more precision than one that has simply arranged itself quickly.

Move among the groups in twilight voice, offering quiet questions that help them sharpen what their image is saying. Do not direct. Inquire.

> "Who is this person? What is happening to them right now?"

> "I see — this is a nurse. What is she doing? Is she working, or has she stopped for a moment?"

> "Is this soldier just arriving from the battlefield? He looks as though something has happened to him."

> "What is this part of the ward like? Is it light or dark? Warm or cold?"

> "What do you want someone looking at this image to feel?"

When groups are nearly ready, move back to the front of the space and use the facilitator voice:

> "In a moment I am going to ask you to get into your final position and hold it. Remember — pictures are silent and they don't move. Let the image speak for itself. See if you can get the faces right. Ready?"

> "3 — 2 — 1."

The images are held. The room is still.

The teacher moves slowly through the space — not silently, but quietly and deliberately, moving from group to group.

Narrate: "These are the wards at Scutari. This is what the Team has seen, every day, since they arrived. These are the soldiers — far from home, waiting. These are the nurses — working, watching, recording. This is what the letter will carry to London. Not just words. Evidence. A picture of a place that needs to change."

Teacher notes on this section

On the group discussion phase

The discussion before students move into position is not preparation time to be hurried through. It is where the thinking happens. A group that cannot agree on what their image shows is doing exactly the right work — they are deciding what matters most and how to show it. Stay with groups that are finding this difficult. The twilight voice questions above are designed to help without directing.

On the countdown and the hold

The instruction "pictures are silent and they don't move" is important and should be said clearly before the countdown. For Year 2, some students will find holding a still position difficult. If a group loses its stillness during the narration, move to them and let the narration be the thing that helps them hold it — being seen tends to sharpen the commitment.

Return to the carpet.

SLIDE 29 Florence

> “We have done everything we can to let them know what the situation is like here. Now we can only wait. The letter has to travel all the way back to London by sea and by train, it might be many weeks before we get their reply.”

> “This is my letter.”

SLIDE 30 Letter

Read the letter outloud.

In role as Florence:

> "Let’s hope it makes a difference."

She looks at the Team.

> "In the meantime — we keep working."

6 Closing

CARPET

INQUIRY FOCUS
What should be left unresolved, remembered or carried into the next episode?

Step out of role.

> "In our next lesson, we are going to go back — not to Scutari, but to somewhere earlier. We are going to find out something about Florence Nightingale that happened long before she ever arrived at this hospital. Something that will help us understand why she is the way she is."

Leave it there.

04 EPISODE 4 Before Scutari

1 Opening

CARPET

INQUIRY FOCUS
What do students need to notice, remember or wonder before the inquiry begins?

SLIDE 31 Episode 4

In facilitator voice:

> "We have spent quite a bit of time with Florence now — working alongside her in the hospital, watching how she operates, hearing how she speaks. But there is something we don't know yet. We don't know what it took for her to get there. We don't know what her life looked like before Scutari — before any of this."

Pause.

> "Today we are going to step outside the hospital for a while and look at something different. These are diary entries — private writing, not meant for anyone except Florence herself. They go back a long way."

SLIDE 32 Baby Florence

Produce the first image. Place it where students can see it clearly. Say nothing for a moment.

> "Take a look at this. What can you see?"

2 Studying the sources

CARPET

INQUIRY FOCUS
What can be discovered by looking carefully before interpreting?

Move through each diary entry in sequence. For each one:

Show the image first. Take observations — descriptive, careful, no interpretation yet. "What can you see? What is in this room? What is happening?"

Then read the diary entry aloud. Slowly. Let the first-person voice do its work.

After each entry, a brief moment of response — not a full discussion, just a question or two:

After Entry 1: "She was named after the city she was born in. What do you think that might have meant to her, as she grew up?"

After Entry 2: "She says she wondered what she would be allowed to do with her mind. What do you think she meant by that?"

After Entry 3: "She says it felt lonely. Why do you think it felt lonely, even though her family was right there in the room?"

After Entry 4: "She says nobody can take it from her now. What is the 'it' she is talking about?"

3 Key 12 — Enact a film clip

ENACT

INQUIRY FOCUS

What does this moment look like when students show it rather than explain it?

In facilitator voice:

> STUDENTS ENACT
>
> "We've just read about several moments in Florence's life — moments that mattered, that changed something, or that were hard to live through. I wonder what these moments would look like in a film. In a moment, I am going to ask you to get into groups of two or three. Each group is going to choose one of those moments — any moment from what we have just read, or any other moment in her life that you think would make a powerful scene — and create a short film clip of it. Just ten seconds or so. You are not going to explain what is happening — you are just going to show it, and we will watch and think about what we see."

Organise students into groups. Give them a few minutes to choose their moment and decide what the clip will show. Circulate — not directing, but listening. If a group is stuck, ask: "Which moment stayed with you the most? Which one felt most important?"

When groups are ready, bring them back together. Ask one group to show their clip. Ask the rest to watch carefully — not to comment yet, just to watch.

After the clip: "Let's pause there. What did you see? What was happening? What did you make of it?"

Take observations. The discussion is inductive — what was noticed, what it might mean, what question it raises. Do not explain or confirm. Then:

> "Let's see it again." The clip can be repeated, paused, looked at more carefully.

Show two or three more clips. Each one generates a brief discussion. The variety of moments chosen by different groups will itself be informative — students will have selected different things as significant, and that difference is worth naming.

4 Key 28 — Overhear someone writing

SPEAK WRITE

INQUIRY FOCUS

What evidence needs to be selected, organised and written for a particular audience?

Set up a chair and a small desk with a piece of paper and a pen before the lesson begins.

SLIDE 36 Florence writing

In facilitator voice:

> "Florence is in a room. She is sitting at her desk. She is going to write."

Pause. Let students look at the image.

> "What do you make of her expression? What sounds do you think she can hear? When might this be in her life?"

> STUDENTS SPEAK
>
> Take contributions. Receive them without confirming or closing: "That's possible." "It might be." "What makes you think that?" If students suggest anachronistic details, redirect gently and specifically: "Yes, there could be noise from the street — horses, carts, people talking, but not cars, not yet. It will be a long time before anyone has one of those."

Then:

> "She looks as though she is about to write. Can you tell from her expression what it might be about? Do you think this is before or after she arrives in Scutari?"

> STUDENTS SPEAK
>
> Take a few responses. Do not resolve the question. Sit down at the desk. Pick up the pen. Look at the paper for a moment without writing. Then begin, reading aloud slowly as you write — with pauses, with small hesitations, with the occasional crossing-out:

> "Today has been a difficult day."

Stop. Look at the paper.

> "I don't know if I can find the right words. This has been my diary since I was a child, and I don't know if I have ever found it so difficult to write."

SLIDE 37 handwriting

Stand.

"What do you make of that?"

● STUDENTS SPEAK

Take contributions. Acknowledge each one seriously, without confirming which is right: "She might be writing about her first visit to the hospital." "Perhaps it is the night after the argument with her parents." "Or some other moment entirely — something we haven't seen yet."

Then:

● STUDENTS WRITE

"Go back to your desks. Write what Florence writes next. You can choose when this is — before Scutari, during it, after a hard day in the hospital, after a moment of doubt, after something that has shaken her. You choose the moment. But write it in her voice. Write what she would actually say."

Circulate as students write, in twilight voice:

"What moment have you chosen? What is she feeling as she writes this?"

"Is there something she wants to say that she is finding hard to put into words?"

"Read me what you have so far. Does it sound like her?"

After students have written, invite two or three to take the chair and read a short extract from what they have written. They sit, pick up the pen, and read as Florence — not performing, just reading. The group listens.

5 The planted question

CARPET

● SPEAK

INQUIRY FOCUS

What new question enters the room and why does it matter?

Students gather back on the carpet. In facilitator voice:

"Florence kept trying even after she was told no. Even when the people closest to her said she should stop, she kept going. What do you think kept her going?"

● STUDENTS SPEAK

Take contributions. Hold them open. "Perhaps." "That might be part of it." "What do others think?"

Then, after a few responses:

> "I wonder if everyone who wanted to help — who had the knowledge and the skill and the will — was given the same chances Florence eventually got. I wonder if there were people who were rejected and who stayed rejected. Not because they weren't good enough. But for other reasons - things they couldn't do anything about."

Do not answer this. Do not name Mary Seacole. Leave the question in the room.

6 Closing

CARPET

INQUIRY FOCUS
What should be left unresolved, remembered or carried into the next episode?

In narrator voice:

> "Florence kept her diary safe and put it away carefully. Each night in Scutari, however busy her work had been, she would find time to write. It was her way of making sense of the day. Sometimes she would look back over her life and think about the room at Embley Park, the father who had taught her seriously, the day she had stood in the drawing room and said what she believed, and the years that had followed. She would think about all the things she had done, all the difficulties she had faced, and all the small steps that had brought her here."

Pause.

> "But, she was not the only one, not the only person making a difference. Across the sea, closer to the front line, closer to the guns and the fighting was another nurse. Another nurse who had known rejection and adversity. Her name was Mary, and we will meet her in the next episode."

Leave it there.

05 EPISODE 5 The Soldiers' Stories

1 Opening

CARPET

INQUIRY FOCUS
What do students need to notice, remember or wonder before the inquiry begins?

SLIDE 39 the map of the Crimean Peninsula

In narrator voice:

> "The team had been in Scutari for some time now. They knew the wards, they knew the patients, they knew the smell of the place and the sound of it at night. But there was something they did not yet fully know — where the soldiers had come from. What they had seen before they arrived. The world on the other side of the Black Sea, where the fighting was."

Pause. Then, in facilitator voice:

> "This is a map of the region — drawn as if around the time we are in. Here is Scutari, where the hospital is. Here is the Black Sea. And here, on the other side, is the Crimean Peninsula — the place where the war was being fought. The soldiers in the wards had crossed that sea to get here. Some of them had been travelling for days before they arrived, badly injured, far from home."

Point to the relevant locations briefly. Give some time for the students to look at the map. Answer any questions they might have.

SLIDE 40 first image of the front line

> "These are some images that have arrived at the hospital — sketches and photographs sent back from the front. Let's look at them carefully."

Move through the images one at a time. For each one, in facilitator voice:

> "What can you see?"

Take observations. Stay in the noticing phase. Then:

> "What do you notice across all of these? What keeps appearing?"

Students begin to see patterns — cold, exposure, waiting, distance, the absence of comfort. Then:

> "What might it have been like to be one of these people? What might they have been thinking about?"

This is the tentative interpretation phase. Hold it open. Receive contributions without confirming or closing.

2 Key 12 — film clips from the front

ENACT

INQUIRY FOCUS
What does this moment look like when students show it rather than explain it?

In facilitator voice:

STUDENTS ENACT

> "Imagine if these scenes were in a film about this story, I wonder what they would show. In a moment you are going to get into small groups. Each group is going to choose a scene from the film, they might be the ones shown here, and create a short film clip of it — just ten seconds or so. When they are ready, we'll take a look at each one."

SLIDE 40 `scenes from the front line`

Life in the trenches

A field hospital near the battle

A hotel near the front where wounded soldiers are being cared for

A moment of battle

The journey to Scutari — injured soldiers being transported by ship

Give the students time to look at the images. Answer any questions they might have

> "Let's get started, find some space to work in, you'll want to start by discussing which scene to depict."

Let the students organise themselves into groups. Give them time to choose their scene and begin to rehearse. Circulate — not directing, but listening. Don't rush this part of the lesson.

If a group is stuck:

> "Which scene felt most real to you when you were looking at the images? Start there."

> "You don't need to show everything. Just one moment — one thing that is happening."

When groups are ready, bring them back together. Ask one group to show their clip. Ask the rest to watch without commenting — just watching.

After the clip, in facilitator voice:

> "Let's pause there. What did you see? What was happening?"

Take observations. Then:

> "What was that person feeling, do you think? What did you notice about how they were standing, or moving, or looking?"

The discussion is inductive — from what was seen, toward what it might mean. Do not explain or confirm. Then:

> "Let's see it again."

The clip can be repeated, paused, examined more carefully. Then move to the next group.

Show as many clips as time allows, prioritising variety — different scenes if possible. Each clip generates a brief discussion. The hotel scene, if a group has chosen it, is treated exactly like the others at this stage — watched, discussed, moved on from. Do not linger on it or signal that it will become significant later.

3 The soldier's sketchbook

TABLES

• DRAW

INQUIRY FOCUS
What can be learned by meeting someone with a particular point of view?

Have the paper for the sketches available — one per student, placed ready to distribute.

In facilitator voice, as students settle:

> "For the soldiers, some things were hard to forget. As they lay recovering from their injuries, they would often think about what had happened — playing it back, trying to make sense of it."

Pause.

> "Sometimes, when the memories were too much to hold in their head, they would reach for their sketchbook. They would draw. Not because it made the memory go away, but because putting it on paper somehow made it easier to carry."

Pause.

> • STUDENTS DRAW
>
> "Return to your desks. Draw what you think the soldiers might remember."

STUDENTS DRAW

Students draw on the loose page. The task is personal and unguided — a moment from the front line, something from the clip they made, something imagined from the images and the map. The teacher circulates in twilight voice:

> "What are you drawing? When was this?"

> "Is this something you saw, or something you are trying to make sense of?"

STUDENTS DRAW

> "Some things are hard to draw. Some things you might not want to draw. That's all right. Draw what you can."

When students have finished, or when the drawing has done its work:

> "Keep the image in front of you. Later you can fold it and place it in your inquiry book."

4 The soldier writing home

TABLES

WRITE

INQUIRY FOCUS

What can be learned by meeting someone with a particular point of view?

Students remain at their tables, inquiry books open. A brief piece of narrator voice, spoken from where you are standing:

> "Back in Scutari, things were different now. The wards were cleaner. There was more light. Patients who had been very ill were beginning to sit up, to eat, to look out of the windows. Some of them were well enough to write."

SLIDE 41 `a soldier sitting up in bed, writing a letter`

> "Look at this. This soldier is writing home. He has been here for some weeks now. He has seen the hospital change. He has something to say — though not everything can be said."

In twilight voice:

STUDENTS WRITE

"In your inquiry book, write what might be in his letter. You choose what he tells his family about the war — some of it he will want them to know, some of it he will want to keep to himself - those bits he doesn't want them to read. And write about Scutari — what it was like when he arrived, what it is like now, what has made the difference.

"You might start with, Dear Mother, or Dear father, or something else. You decide."

Circulate as students write, in twilight voice:

"What are you going to tell them? What are you going to leave out?"

"How do you describe Miss Nightingale to someone who has never met her?"

"What has changed since you first arrived? What would you want your family to understand about that?"

"Is there something you saw at the front that you are not going to write about? Why not?"

5 The name enters

CARPET

SPEAK

INQUIRY FOCUS

What new question enters the room and why does it matter?

Students gather back on the carpet. The letters are set aside. Speak in narrator voice — quiet, unhurried, without emphasis:

SLIDE 42 Mary Secole

"Many of the soldiers mentioned, in their letters and in their conversations, the kindness and skill of a Caribbean woman called Mary Seacole. She had not come to Scutari. She had gone closer to the fighting — closer than most people were willing to go. The soldiers who had been near the front line knew her name. Some of them said she had saved their lives."

Pause. Then, in facilitator voice:

"We don't know much about her yet. But her name keeps coming up. What questions does that raise for you?"

STUDENTS SPEAK

Take contributions. Do not answer any of them. Write one or two of the most interesting questions where students can see them — on the board, on a strip of paper, on a sticky note placed somewhere visible. Leave them unanswered.

“We’ll look for the answers to these questions in the next episode.”

6 Closing

CARPET

INQUIRY FOCUS

What should be left unresolved, remembered or carried into the next episode?

In narrator voice:

"The team had heard the name before — quietly, in passing, from patients who mentioned it as if everyone must surely know it. Now they were beginning to wonder. Who was she? How had she got there, if not through the official channels? And why had no one in authority seemed to know, or care, very much about what she had done?"

Leave it there.

06 EPISODE 6 Mary Seacole

1 Opening

CARPET

INQUIRY FOCUS
What do students need to notice, remember or wonder before the inquiry begins?

SLIDE 44 Mary Seacole

The questions from Episode 5 are visible in the room — on the board, on sticky notes, wherever they were placed. Before anything else, draw students' attention to them briefly:

In facilitator voice:

> "These are the questions we had at the end of last time. We still don't have the answers. But this morning, something has happened that might help."

In narrator voice:

SLIDE 45 Soldier

> "One of the soldiers in the ward had asked to speak with the team. He had heard that people were asking about Mary Seacole. He had been there — near the front line, at Balaclava — and he had something he wanted them to know before he went home."

2 TIR — the soldier

• SPEAK

INQUIRY FOCUS
What can be learned by meeting someone with a particular point of view?

Set up a chair at the side of the space.

Sit. The signal is simple — a slight shift in posture, a tiredness in the body that was not there before. In TIR as the soldier, speaking directly to the team. The voice is quieter than Florence's, less precise, more feeling:

> "I heard you've been asking about Mary Seacole. I'm glad. I wasn't sure anyone here would know who she was."

Pause.

"I was at Balaclava. After the fighting — after the Charge, if you know what that was — there were men lying out there on the ground, and she was there too. Moving among them. Kneeling down beside them. She knew what to do. She always knew what to do. So many of us owe our lives to her knowledge and skill."

Pause.

"She had a place — she called it the British Hotel. It wasn't much to look at. But when you were cold and hurt and a long way from home, it was the best place in the world. She fed us. She dressed our wounds. She sat with men who were dying and she held their hands. She didn't have to be there. Nobody sent her. She came herself."

● STUDENTS SPEAK

Open the TIR to questions. The team can ask the soldier anything they want to know. Suggested questions students may ask, with responses in role:

"Why wasn't she allowed to come officially?" "I don't know exactly. I heard she went to London and asked, and they said no. I don't know why they said no. I don't think the reason they gave her was the real reason."

"Was she a good nurse?" "She was the best I ever saw. Better than most of the doctors, if I'm honest. She knew things about medicine that she'd learned from her mother, back in Jamaica where she came from. Herbal things, remedies. Things that worked."

"Did the soldiers like her?" "Like her? We loved her. We called her Mother Seacole. That tells you everything."

The TIR ends simply. The soldier looks tired. End with the line, "I just want her to be remembered, you know?"

Stand. Exit the TIR cleanly.

"Did the soldier answer any of our questions?"

● STUDENTS SPEAK

Discuss.

3 Jamaica on the map

CARPET

● SPEAK

INQUIRY FOCUS

What can be discovered by looking carefully before interpreting?

In facilitator voice:

> "Let's find out more about Mary. The soldier mentioned Jamaica."

SLIDE 46 the map

> ● STUDENTS SPEAK
>
> Look at the map together and read the text. Discuss with the students.

4 Moments from Mary Seacole's life

INQUIRY FOCUS
What is the inquiry work of this section, and what does it help students understand or decide?

> "Here are some important moments from Mary's life."

SLIDE 47 51

Mary Seacole as a child in her mother's boarding house — learning by watching and doing

Mary Seacole leaving Jamaica for the first time as a young woman

Mary Seacole arriving in London and being refused

Mary Seacole alone after the refusals — deciding what to do next

The journey to the Crimea — travelling under her own arrangement, arriving near the front line

Mary Seacole in the British Hotel — soldiers coming for food, supplies, rest, comfort, and medical help

Look at these with students and discuss.

5 Key 12 — film clips from Mary Seacole's life

INQUIRY FOCUS
What does this moment look like when students show it rather than explain it?

> "Imagine if these scenes were also part of the film of this story."

> "Organise yourselves into groups once more and choose your scene. A few minutes to decide what the clip will show and who is doing what. Then we will watch them together."

The students organise themselves into groups. Give them time to choose and rehearse. Circulate — not directing, but listening. If a group is stuck:

> "Which moment from her life stayed with you the most? Start there."

> "You don't need to show everything. Just one moment — one thing that is happening, one thing that made a difference to her."

When groups are ready, bring them back together. Show the clips one at a time. Each clip is watched without comment first, then discussed:

> "What did you see? What was happening?"

> "What was going through that person's head, do you think?"

> "Let's see it again."

Move through the clips without rushing. Pay particular attention to the refusal scene and the deciding scene if any group has chosen them — these are the moments of highest dramatic and moral significance, and the discussion that follows them will feed directly into section 5.

Ask, "What qualities do you think Mary had? I mean life was hard for but she didn't give up. What made her carry on?"

> "Do you think these are qualities she shared with Florence? Do you think it was harder for Mary? Why do you say that?"

6 Inquiry book profile page

TABLES

• WRITE

INQUIRY FOCUS

What needs to be recorded so the Team can return to it as evidence later?

Students return to their seats. In twilight voice:

• STUDENTS WRITE

> "We need to add Mary Seacole to our inquiry books — a profile page, the kind of writing that says clearly who she was and why she mattered. Think about the panels we looked at. Think about what the soldier told us. Start with a drawing, something important from her life and when you're ready write about it in a way that someone who knew nothing about her could read and understand."

Circulate in twilight voice:

> "Where does her story begin? Maybe start there."

> "What did she know, and where did that knowledge come from? She seems to have learnt a lot from her mother - perhaps you could write about that?"

"You remember what happened in London? That would have put a lot of people off, but not Mary!"

"What did she do in response? What does that tell us about her?"

STUDENTS WRITE

Students write. Some will manage a paragraph. Some will manage several sentences under headings. All of it belongs in the inquiry book. All of it is evidence for Episode 8.

7 Closing

CARPET

INQUIRY FOCUS

What should be left unresolved, remembered or carried into the next episode?

Students gather back on the carpet. In narrator voice:

"The team now knows two stories. Florence Nightingale, who had fought for years to be allowed to do the work she believed in, and who had arrived at Scutari with the authority of the government behind her. And Mary Seacole, who had fought too — and been refused — and come anyway, under her own power, at her own expense, to a place even closer to the danger.

Two women. Two stories that ran alongside each other without ever quite meeting. Both of them had changed things for the soldiers in their care. Both of them had done something that mattered.

But would they both be remembered? Would people talk about them after the war in the same way?"

Leave it there.

07 EPISODE 7 The Officer from the Ministry

1 Opening

CARPET

• SPEAK

INQUIRY FOCUS

What do students need to notice, remember or wonder before the inquiry begins?

SLIDE 53 the hospital ward — Scutari

In narrator voice:

> "Life in Scutari carried on much as before. The wards were still there — cleaner now, better lit, the patients in better condition than they had been when the team first arrived. The work continued.

Miss Nightingale was away at the front line helping transport injured soldiers after a recent battle. The team had been left to run the hospital.

Everything had gone well, until one morning, perhaps a week after Miss Nightingale had left, a letter arrived. It was anonymous and hastily written."

SLIDE 54 letter and picture

Read the letter with the students.

• STUDENTS SPEAK

Discuss the implications. Let the students express their thoughts. Listen carefully and then look at an imaginary pocket watch.

> "If we hurry there is still time, we might be able to get to the docks before the ship leaves. Should we go?"

2 The port scene

ENACTIVE

• ENACT

INQUIRY FOCUS

How can students build the world of the story so the problem becomes visible and investigable?

SLIDE 55 the dock

Students stand. The classroom becomes the dock. The teacher moves to stand at the front of the space — blocking the way. This is the captain's position. He is at the bottom of the gangplank.

Before entering TIR, a brief facilitator line:

> "I am going to be the captain of the ship. He has his orders and he is not going to step aside easily. Our job is to get Florence off that ship. Are we ready?"

The narration begins. The teacher speaks in third person — slightly slower, more deliberate than the captain's voice — and steps into the captain's voice when he addresses the team directly. The physical shift between the two registers is slight but consistent: narrator voice is addressed to the room; captain's voice is addressed directly to the team.

In narrator voice:

> "The team reached the harbour at a run. The Jura was at anchor, her gangplank still down, crew members moving on her decks. At the bottom of the gangplank stood the captain — a large man in a heavy coat, his arms folded. He had been told to expect trouble."

SLIDE 56 The captain

Step into the captain's voice — direct, firm, addressed to the team:

> "That is far enough. This ship is under orders from the medical department. You have no authority here. Stand aside and let us prepare to sail."

Open the scene to the team. Students argue with the captain, present their case, demand access to the ship. The captain pushes back — he has his orders, the team has no written authority, the ship will sail on schedule.

Note: If the situation becomes too heated, pause, reset, and go again:

Step fully out of both registers. In plain facilitator voice:

> "Let's just stop there for a moment. I understand why you're frustrated — this situation is genuinely serious. But this is exactly the moment that needs cool heads. Let’s think about this, let’s find the right argument, one that cannot be dismissed. Shall we try that again."

Re-enter the narrator voice and then the captain's voice. The re-take is a re-take, not a failure.

Narrator: “The captain’s eyes narrowed.

Captain: “Now be gone, we’re about to set sail.”

The team try again. Continue to support them when they need it. Don’t make it easy, but help them to find a way to win.

As the argument develops, the narrator voice moves the scene forward:

> "Eventually, unhappy, the captain stood to one side and let the team push past him. Carefully and deliberately, they made their way onto the ship."

Students move forward — past the teacher-as-captain, who steps aside just enough to let them through.

Come out of role to facilitate the next part of the action. Use the twilight voice:

● STUDENTS ENACT

“Let’s make a circle, we need to do the next bit carefully. Florence is very ill. We shouldn’t be moving her, but needs must.”

In narrator voice:

"They found her in a cabin below decks. She was lying on a narrow bunk, barely conscious, wrapped in a grey blanket. She could not walk. They would have to carry her."

● STUDENTS ENACT

All at the same time, the students bend down and enact carrying Florence — an imaginary body on an imaginary stretcher — carefully, deliberately, back toward the gangplank.

In narrator voice, as they move:

"The captain stood at the top of the gangplank, watching. He could see that the team was not going to be stopped. His mouth was still hard set, but there was something softer around his eyes. Perhaps it was relief."

The team carries Florence off the gangplank and onto the dock. In narrator voice:

"She was off the ship. The Jura would sail without her. Miss Nightingale was safe."

Pause. Let the moment settle.

In facilitator voice:

"Let’s sit back down. That was well done. It took courage. All of it. What did you make of the captain?" Discussion.

3 Preparing the hospital

TABLES

● DRAW

INQUIRY FOCUS

How can students build the world of the story so the problem becomes visible and investigable?

SLIDE 57 `hospital ward`

In narrator voice:

"Two days passed. Miss Nightingale was back at Scutari, resting and recovering. She had been told what the team had done. She had not said much — she was still too weak for that — but she had looked at the team in a way that said everything.

And now there was news. A message had arrived saying that an officer from the War Office in London was in Scutari after reading the team's letters and he wanted to visit the hospital for himself."

In twilight voice:

> "The news is, he will be here this afternoon, so we need to get the hospital ready. He is going to walk through the wards and we need him to see what we have done — what has changed since we arrived. Let's take some paper and draw things that show some of the improvements we have made — things he will be able to see when he walks in."

Discuss what the pictures might include, things like:

> "Clean bandages — properly folded and stored, not left on the floor. He'll see that straight away when he walks in."

> "The water containers — clean ones, properly labelled. Remember what the letter said when we first arrived? That's one of the things we changed."

> • STUDENTS DRAW
>
> "The windows — we've been keeping them open. The air in here is different now. Can you draw what that looks like?"

> "The health and hygiene posters we put up — they're still on the walls. He'll see those."

> • STUDENTS DRAW
>
> "The food — proper meals, served at proper times. You could draw the kitchen, or a patient being given a bowl of something hot."

> "Patients sitting up. Writing letters. Looking out of the windows. That's the difference, isn't it — that's what good conditions actually look like."

> • STUDENTS DRAW
>
> "And the beds — properly made, properly spaced. Think about what the ward looked like when we first arrived and draw what it looks like now."

> • STUDENTS DRAW
>
> Distribute small pieces of paper. Students draw — clean bandages, organised supplies, fresh water, better light, the health and hygiene posters, the improved kitchen arrangements. These are placed in the space.

In twilight voice, as students work:

> "What has changed most since we first arrived? What do you most want him to notice?"

> "What are we most proud of? What do we want him to see first?"

When the space is ready, a brief moment of stillness. In twilight voice:

> "This is our hospital now. Let's show him what we have done with it."

4 TIR — the minister's visit

• ENACT • SPEAK • WRITE

INQUIRY FOCUS

What can be learned by meeting someone with a particular point of view?

SLIDE 58 `the minister`

• STUDENTS ENACT

Twilight voice: “Let’s get ready, he’ll be here any moment. Decide where you are in the room, some of you will be nurses, other doctors, others patients. Decide what you are doing when he arrives, I expect he will have questions.”

The students distribute themselves around the classroom, representing the different people in the hospital.

The teacher signals entry into TIR by standing in the doorway, a slight shift in posture, a different quality of attention. The minister enters the hospital space. He has read the letters. He is not surprised by what he sees, but he is looking carefully.

In TIR as the minister — measured, precise, authoritative but genuinely interested:

> "I have read your letters carefully. Every one of them. What you described — the conditions when you arrived, what you found, what you changed — it is why I am here. Show me."

The team shows the minister around the hospital. He observes what has been placed in the space, asks questions about specific improvements, and listens carefully to what the team tells him.

After the ward visit, in TIR:

> "Thank you. I have seen enough. Come and sit with me — I have questions."

SLIDE 59 `the minister close up`

The team gathers on the carpet. The minister sits — the same chair used throughout the context for TIR, but occupied differently. He is not Florence. He is not the soldier. He has power that neither of them had.

His questions, in role:

"When you first arrived — what did you find? Was it as bad as your letters described?"

"What has made the most difference? How do you know it is the changes you made, and not simply time?"

"Dr Hall. Tell me about Dr Hall. What is the problem there, specifically? What do you need me to do?"

● STUDENTS SPEAK

The team answers. The minister listens, pushes back where the evidence is thin, and takes notes. When students offer specific recommendations — things they want the minister to authorise — receive them in role. Finally:

“Dr Hall is not here at the moment, and he returns after I leave. I will write you a letter before I go. You can show it to him when he returns. It will carry the full authority of the Government — he will not be able to ignore it. You can tell him that if he fails to act on these recommendations, he will be relieved of his command and sent back to England. This letter is your authority.

“You will have my letter before the end of the day. I must go now.”

The teacher stands up, asking in the twilight voice: “What do you make of that?”

● STUDENTS SPEAK

Discuss with the students, make sure they understand the implications of the minister letter.

● STUDENTS WRITE

“Let’s make a quick note of the minister’s visit. Head back to your inquiry books and write down what had just happened. Note that he looked round the ward and asked questions, and make a note about his letter - that’s going to be important.”

As the students start, write on the board vocabulary that will help them with their writing.

5 The letter from the minister

INQUIRY FOCUS

What can be learned by meeting someone with a particular point of view?

Bring the students back together at the front.

Twilight voice: “Well here it is, it’s just arrived.”

SLIDE 60 letter from minister

Read the letter, helping the students where necessary to understand. It is a long piece of text, but they should understand it all from the context.

Here is the full text of the minister's letter.

Her Majesty's Government War Office, Whitehall November 1855

To Dr John Hall Inspector-General of Hospitals Scutari

Dr Hall,

I write to you following my visit to the Barrack Hospital at Scutari, during which I inspected the wards personally and spoke at length with the nursing team currently working under the direction of Miss Florence Nightingale.

I am writing to inform you that the following changes are to be implemented at the Barrack Hospital without delay. These instructions carry the full authority of Her Majesty's Government and are not subject to your discretion or approval.

First. A civilian sanitary team will be dispatched from London to inspect and flush the sewers and drains beneath the hospital. You are required to give this team full access to all areas of the building.

Second. The nursing team is hereby authorised to request and receive supplies directly — including food, clothing, bedding, and medical equipment — without requiring the approval of the medical department. This arrangement is permanent.

Third. Proper kitchens are to be established within the hospital without delay. The provision of adequate and nourishing food to patients is a medical matter and is to be treated as such.

Fourth. The nursing team's recommendations regarding the organisation and management of the wards are to be followed in full. Their observations have been carefully recorded, honestly presented, and have been found by this office to be sound and credible.

I must be plain with you, Dr Hall. The evidence presented to me during my visit made clear that the improvements already made to conditions in this hospital have saved lives. Any further obstruction of this work will be viewed by Her Majesty's Government in the most serious terms. Should you fail to act on these instructions, you will be relieved of your command and recalled to England immediately.

The nursing team who will present this letter to you have acted with courage, diligence, and good judgement throughout their time at Scutari. They have my full confidence and the confidence of this office. I expect you to treat them accordingly.

Yours faithfully,

Mr Edward Stanton Officer, War Office, Whitehall

By the authority of Her Majesty's Government

In twilight voice:

> "He's not going to like it, but we should go and see him as soon as he gets back. What do you think we should say to him? How do you think we should say it? We have the letter. That's what matters."

Take contributions. Receive them seriously. Then push the thinking a little further:

> "What if he refuses to read it? What do we do then?"

Take contributions. Then:

> "What if he reads it and says he doesn't care — that London doesn't understand how things work here and he'll do as he sees fit?"

Take contributions. Then:

> "Florence wouldn't shout. She wouldn't threaten. She would stay calm and she would keep presenting the evidence until there was nothing left for him to say. That's what we need to do. We have something he cannot dismiss — a letter with the full authority of Her Majesty's Government behind it. We don't need to be angry. We just need to be clear."

Pause.

> "Are we ready?"

6 The visit to Dr Hall

ENACTIVE

• SPEAK

INQUIRY FOCUS
What can be learned by meeting someone with a particular point of view?

SLIDE 61 Dr Hall

In narrator voice:

> "Dr Hall had returned to the hospital. He was in his office. He did not know yet about the letter. The team went to find him."

The teacher sits on the chair. A different quality of stillness — closed, defensive, certain of his own authority.

In TIR as Dr Hall — cold, dismissive, not aggressive but deeply resistant. He addresses the team as though they are an inconvenience:

> "I have been away. I understand there has been a visit from someone at the War Office. I am sure it was very interesting. Now, if you will excuse me, I have a great deal of work to attend to."

The team addresses Dr Hall. Stay in role if you can, but come out and support them if the students need it.

Dr Hall answers stiffly as if he is too important to talk to them.

The team presents the letter. Dr Hall reads it — or appears to. In TIR:

> "I see. A letter. From London. Written by someone who spent, what, a few hours walking through the wards? The people in London do not understand how a military hospital operates. This letter does not reflect the realities of the situation here."

The team must hold their ground. They have the evidence. They have the letter. They have everything they have built since Episode 1.

Dr Hall pushes back on specific points. He questions whether the improvements are really the team's doing. He suggests that conditions would have improved in any case. He implies that Florence Nightingale's methods are not as effective as people believe.

Reset convention — if the situation becomes too heated:

Step fully out of role. In plain facilitator voice:

> "Let's just stop there for a moment. I understand why you're angry — Dr Hall is being very difficult and that is genuinely frustrating. But think about what we have learned across all of this. The people who changed things didn't do it by losing their tempers. They did it with evidence and calm persistence. Let's try that again."

Re-enter the TIR. Dr Hall is, if anything, slightly more defensive after the reset — he has seen that the team will not be rattled.

The scene reaches its conclusion when Dr Hall, faced with the letter's authority and the team's composure, gives way. In TIR — grudging, minimal, not gracious:

> "Very well. I will review the arrangements. The letter will be... taken into account."

He looks at the team for a moment. Then away.

Stand. Exit TIR cleanly. A pause before moving.

In twilight voice, quietly:

> "That is as much as we are going to get from him. But it is enough."

> “What did you make of him? He’s still very defensive. Why is he so resistant to change? These improvements are going to save lives!”

> ● STUDENTS SPEAK
>
> Discussion.

7 Closing

NARRATOR VOICE

> INQUIRY FOCUS
>
> What should be left unresolved, remembered or carried into the next episode?

> "The work at Scutari was done. The wards were cleaner. The patients had better food. The water was safe. The evidence had been presented, the letter had been signed, and even Dr Hall — in the end — had given way.

The team had done what Florence Nightingale had asked them to do. They had observed carefully, recorded honestly, and spoken clearly when it mattered.

But there was one more thing to do. Not in the hospital. Not in Scutari. Something that required everything they had learned — about evidence, about fairness, about who deserves to be remembered, and why.

That was still to come."

Leave it there.

08 EPISODE 8 Two Women Who Changed History

1 The two museum panels

SPEAK

INQUIRY FOCUS

What can be discovered by looking carefully before interpreting?

SLIDE 62 Episode 8

The teacher is outside the fiction from the start. No narrator voice. No twilight voice. Plain facilitator voice, addressed to students as themselves.

> "We have spent a long time with two remarkable women. Today we are going to step back and look at both of their stories — what happened to them, what they left behind, and what we think about all of it."

SLIDE 63 the Florence Nightingale legacy panel

Display the Florence panel. Give students a moment to look at it before saying anything.

> "What do you notice? Say what you can see."

Take observations — noticing first, as always. Then read the panels as a class - discussing and answering questions.

> "What do these four sections tell us, taken together? What is the shape of her story after the war?"

STUDENTS SPEAK

Take contributions. Students will identify: she became famous, her methods changed things permanently, her name is still known today. Then:

> "What do you think about that? Does she deserve to be remembered in this way?"

STUDENTS SPEAK

Take a few responses. Do not close the question.

SLIDE 64 the Mary Seacole legacy panel

Display the Mary Seacole panel. Give students a moment to look.

> "What do you notice?"

Take observations. Then read the panels as a class - discussing and answering questions.

> "What is the shape of her story after the war?"

Students will identify: she came home in debt, soldiers rallied for her, she wrote her memoir, she was celebrated — and then forgotten for nearly a hundred years. Then:

> "What do you think about that?"

> ● STUDENTS SPEAK
>
> Take contributions. Hold them carefully. Do not resolve.

SLIDE 65 the exhibition

Next, the question the whole context has been building toward:

> "Many years later, more than 150, a museum decided it was time to honour both Florence Nightingale and Mary Seacole. They opened an exhibition room at the museum and commissioned two new paintings - one of Florence and one or Mary - to be unveiled at the opening of the exhibition.

> “The idea of the paintings was to say something about both women - what was special about them, what made them overcome so many hurdles, and achieve so much. What they had in common and what was different.”

Hold this. Do not answer it. Do not resolve it. Let students sit with it genuinely.

Then:

> "If you were the artists commissioned to create these paintings, what do you think they would look like? What would they show? What would be happening in them?”

2 Thinking about portraits

● SPEAK

> INQUIRY FOCUS
>
> How can students make a reasoned judgement about significance and communicate it to an audience?

> "A portrait is not just a picture of someone. It is an argument. The artist is saying: this is who this person was, and this is what mattered about them. Every choice the artist makes — where the person is standing, what their expression shows, what is in the background — every choice communicates something."

SLIDE 66 and 67: a collection of portraits

> "Look at these. What choices has the artist made? What does the background tell us? What does the expression show? What do you think the artist wanted you to feel when you looked at this?"

Take observations. Move through the images briefly — this is not a long analysis, just enough to establish the conventions and the idea of conscious choice.

Then:

> "If an artist were painting a portrait of Florence Nightingale — not a photograph, but a painting, where the artist chooses everything — what would it look like? Where would she be? What would she be doing? What would her expression say? What would the artist want the viewer to feel?"

● STUDENTS SPEAK

Take contributions. Build the portrait in the room through discussion. Students might suggest: the hospital ward at night, her lamp in her hand; at her desk with her charts and her evidence; standing in the doorway of the ward, composed and watchful. Receive all of these. Ask: "What quality does that choice show us? What does it tell us about who she was?"

Then:

> "And what about Mary Seacole? How would her portrait be different? Where would she be? What would her expression show? What would the artist put in the background?"

● STUDENTS SPEAK

Take contributions. Students might suggest: the British Hotel, soldiers around her; on the deck of a ship, looking toward the horizon; kneeling beside a wounded soldier on the battlefield. Receive all of these. Ask: "What is different about this portrait from Florence's? What does that difference tell us about the two women?"

The discussion should surface something genuine: that the two women were different in ways that matter, and that a portrait of one would look and feel different from a portrait of the other — not because one was more important, but because they were different kinds of people who did different kinds of things in different kinds of circumstances.

3 Key 14: Enact a portrait

ENACT

INQUIRY FOCUS

What does this moment look like when students show it rather than explain it?

> "Let's have a look at these portraits. Please get into pairs. One of you will be the subject of the portrait — either Florence Nightingale or Mary Seacole, you choose. The other will be the artist. The artist's job is to help the subject find the right position, the right expression, the right quality. Talk to each other about what you want to show."

Give students time to find a space and begin discussing their portrait. Circulate — listening, not directing. If a pair is stuck:

> "Think about what quality you most want to show. Is it her determination? Her warmth? Her courage? Her calm? How does that quality show in a body — in a posture, in an expression?"

> "Where is she? Is she in the hospital? On a ship? In a government office? Does the space around her tell us something?"

After students have had time to develop their portraits, bring the room to stillness:

> "Artists — help your subject find their final position. Subject — hold it. Still. Quiet."

Hold the moment. Look around the room. Then:

STUDENTS ENACT

> "We're going to look at some of these portraits more closely. When I come to your portrait, I will ask the artist to stand beside their subject. Everyone else, watch carefully."

Move to one portrait — ideally one of Florence and one of Mary, to ensure both women are seen. For each portrait:

Ask the subject to hold their position. Ask the artist to stand beside them.

In twilight voice, describe what you see: "I can see someone who is very still. Her hands are at her sides. She is looking straight ahead. There is something in her expression that is — I'm not sure what the right word is. What do others see?"

Take observations from the watching students. Then:

> "You can ask the artist questions about what is in this portrait — what choices they made. But you cannot ask what those choices mean. The artist will only tell you what is there. Let the portrait speak for itself."

Students ask questions. The artist answers factually: "She is in the hospital ward." "Her hands are open." "She is looking toward the door." Not: "She is determined" or "She is thinking about the soldiers." The meaning is in the image, not in the explanation.

After the questions:

> "What is this portrait telling us about this person? What has the artist decided to show, and what does that tell us?"

Repeat with at least one portrait of the other woman. If time allows, show more.

4 Making the portrait

TABLES

• DRAW

INQUIRY FOCUS
How can students make a reasoned judgement about significance and communicate it to an audience?

Students return to their seats. Materials are distributed — whatever the teacher has decided to make available.

• STUDENTS DRAW

"Now is the time to make the portraits — on paper, in whatever medium you are using. Choose one of the two women. Think about everything we have discussed — the choices the artist makes, the quality you want to show, where she is, what her expression communicates. This portrait will go up in the exhibition. Someone who has never heard of this person will look at it. What do you want them to see?"

The teacher circulates:

> "What quality are you trying to show in this portrait?"

> "What have you put in the background? Why?"

> "Does her expression show what you want it to show?"

> "When someone looks at this portrait, what do you want them to feel?"

> "Is there anything in the portrait that tells the viewer something about her life — something they might not know if they didn't read the label?"

Students work. This phase should not be rushed. If the episode is being run across multiple sessions, this is where the natural break falls — students complete their portraits in Session 2 and return to the exhibition label writing in Session 3.

5 Writing the exhibition label

WRITE

INQUIRY FOCUS

What evidence needs to be selected, organised and written for a particular audience?

SLIDE 68 exhibition

Gather the students back together at the front of the class.

> "Alongside each of the portraits is a label that visitors to the exhibition will read. They tell someone who knows nothing about this person who she was, what she did, and why she deserves to be remembered. The labels are clear and honest. They say something about why this person matters."

STUDENTS WRITE

> "Please return to inquiry books and write a label for your portrait, include three things: Who was she? What did she do — and what did it cost her? And why should we remember her?"

The teacher circulates:

> "Who is this written for? Someone who has never heard of her. Does your writing give them everything they need?"

> "You have told me what she did. Have you told me why it mattered?"

> "Is there something about her that you want people to remember above everything else? Make sure that is in there."

> "Read it back to me. Does it sound like something you would read in a museum? Is it clear? Is it dignified?"

> "Is it fair? Does it tell the truth about her — including the difficult parts?"

STUDENTS WRITE

Students write their labels. Some will manage three or four sentences. Some will manage more. All of it should be in the student's own voice, working in the museum register — clear, dignified, purposeful.

6 The exhibition

WHOLE CLASS

INQUIRY FOCUS
How can students make a reasoned judgement about significance and communicate it to an audience?

Gather the students back at the front of the classroom.

On the board the same slide:

Slide 68 - Florence Nightingale and Mary Seacole — Two Women Who Changed History

Twilight voice: “Time now to enter the exhibition. I’m going to invite you to come and stand at the front in the pairs you’ve been working in. One of you will be the painting - still, silent - the other will read the information on the label. Who would like to start?”

There is no discussion after each label. The work speaks for itself.

When every student has read, hold the moment for a moment - giving the students time to look at the painting. Then move onto the next couple.

Afterwards, in twilight voice, addressed directly to the students:

Many people visited the exhibition. Some knew who Florence Nightingale and Mary Seacole were. Others were finding out for the first time. As well as the portraits, there were maps —"

SLIDE 69/70 maps

> "— and there were information panels —"

SLIDE 71/72 information panels

> "— and between them, they told the history. But only the people who were there — the people who worked with Florence, the people who listened to the soldiers and learned about Mary — only they knew the full story. That was their part in history. That was the Team."

End.