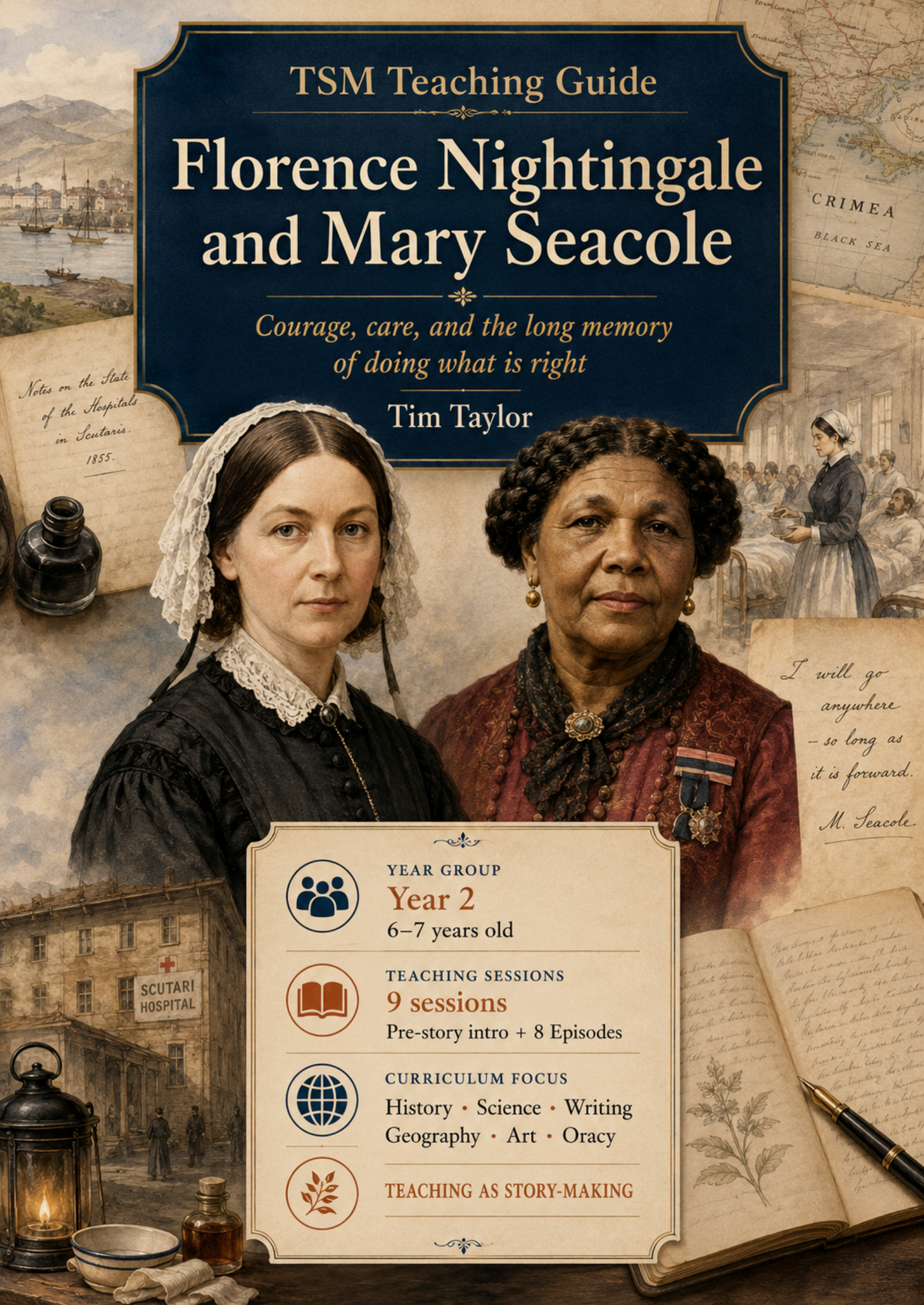
TSM Teaching Guide

# Florence Nightingale and Mary Seacole

*Courage, care, and the long memory of doing what is right*

Tim Taylor




YEAR GROUP
**Year 2**
6–7 years old

TEACHING SESSIONS
**9 sessions**
Pre-story intro + 8 Episodes

CURRICULUM FOCUS
History • Science • Writing
Geography • Art • Oracy

TEACHING AS STORY-MAKING

# Contents and Context Map

Florence Nightingale and Mary Seacole · TSM Teaching Guide · Year 2 · 9 Sessions

| Session | Title | Main function | Keys used | Student record / outcome |
|---|---|---|---|---|
| Intro | The Person and the Problem | Build period context; study Florence Nightingale image; read newspaper; establish the journey | Keys 9, 33, 5 | Drawing in inquiry book; notes on Florence |
| Ep. 1 | Arrival | Enter the fiction; build the hospital at Scutari; Florence briefs the team | Keys 4, 5, TIR | First inquiry book notes: observations on hospital conditions |
| Ep. 2 | Clean Up | Pool observations; enact daily ward work; make health posters; encounter Dr Hall | Key 25, TIR (Florence + Dr Hall) | Health and hygiene posters; inquiry book pattern notes |
| Ep. 3 | Writing to London | Report back to Florence; build evidenced case; draft formal letter; create still images | Key 25, TIR (Florence) | Letter to the War Office; hospital still images |
| Ep. 4 | Before Scutari | Step outside the hospital; study diary sources; enact film clips; write in Florence's voice | Keys 9, 12, 28 | Diary entry written from Florence's perspective |
| Ep. 5 | The Soldiers' Stories | Move to the front line; hear soldiers' accounts; introduce Mary Seacole's name | Keys 9, 12, 5 | Soldier's sketchbook drawing; letter home |
| Ep. 6 | Mary Seacole | Meet Mary Seacole through a soldier's testimony; study museum panels; write profile page | Keys 20, 9, 12 | Inquiry book profile page: Mary Seacole |
| Ep. 7 | The Officer from the Ministry | Port rescue scene; minister's visit; present evidence; confront Dr Hall with letter | Keys 4, 20, TIR (Minister + Dr Hall) | Final inquiry book entry; minister's letter artefact |
| Ep. 8 | Two Women Who Changed History | Step outside the fiction; study legacy panels; make portraits; write exhibition labels; hold the exhibition | Keys 14, 9 | Portrait + exhibition label; final presentation |

### About the Inquiry Books

The inquiry book is the student's personal record throughout this context. It travels with the student through all nine sessions. It is not a test. It is a working record of what the Team has observed, experienced, and thought. Entries include drawings, notes, lists, letters, diary writing, profile pages, and the final exhibition label. Together, all the entries form the material evidence base for the memorial display in Episode 8.

# Context Overview

Florence Nightingale and Mary Seacole · TSM Teaching Guide

## Overview

Students come to understand why Florence Nightingale and Mary Seacole are historically significant, what obstacles each faced, and what difference their actions made to the lives of soldiers and to the future of nursing and care. The situation places the Team inside the work at Scutari, where evidence, testimony, and personal history combine to build understanding of two remarkable people whose contributions were not equally recognised in their own time. Through investigation, interpretation, and the construction of a memorial, students develop historical knowledge, scientific understanding, and the oracy and literacy skills needed to make a reasoned case about significance.

## Inquiry Questions

- What does it take for one person to change something that has always been done a certain way?
- Why is it sometimes difficult for people to be recognised for what they have done?
- How do we decide who deserves to be remembered, and why does it matter?
- What is the difference between being given permission to help and finding your own way to help?
- How can evidence — gathered carefully and presented clearly — change what people believe?
- What do the lives of Florence Nightingale and Mary Seacole tell us about fairness, courage, and the value of care?

## Narrative

The military hospital at Scutari sits above the Bosphorus, large enough to hold hundreds of patients but not yet ready for what is arriving. Wounded soldiers from the Crimea are being transported there in large numbers, and reports reaching London have raised serious concern. Those who have seen the wards describe long corridors only partially in use, supplies that have arrived but not been organised, and patients who have not improved as expected. Whether the difficulties are a matter of poor organisation, insufficient knowledge, or something in the conditions themselves is not yet clear.

Florence Nightingale has received a formal request to travel to Scutari and take charge of nursing provision. She has not arrived at this moment easily. For years her wish to train as a nurse was refused — her family expected a different life, and the world she grew up in had firm ideas about what was and was not suitable. She persisted. She studied. She visited hospitals in other countries to learn what worked. Now she has gathered a team of nurses around her — people whose judgement she trusts — and the journey is underway. What the Team will find at Scutari, and what it will take to change it, is not yet fully known. But Miss Nightingale has brought ideas with her, and a determination to be heard.

## The Team

| | |
|---|---|
| **Role** | A team of nurses travelling with Florence Nightingale to take up nursing work at the military hospital at Scutari. |
| **Powers** | The Team is trusted by Florence Nightingale to observe conditions independently, record what they find, and bring their findings to her. Their records carry weight and will inform decisions about how the hospital is run. |

| | |
|---|---|
| **Responsibilities** | The Team is responsible for monitoring the condition of patients, identifying what is helping or harming recovery, keeping clear and honest records, and listening carefully to the soldiers in their care — including the stories those soldiers carry with them. |
| **Values** | Careful observation. Honesty in recording. Compassion without losing clarity. A commitment to speaking out when evidence demands it. |

## Commission

> Florence Nightingale has asked the Team to make a thorough assessment of conditions in the wards and to produce a clear written record of what they find — what is supporting recovery, what is not, and what needs to change immediately. This record will be used by Miss Nightingale when she writes to those in authority in London. The work matters now because patients are already arriving, conditions need to be understood before they can be improved, and those in power will only act if the evidence is clear and convincing.

## Three Strands of the Context

### Strand 1 — The Work at Scutari

The Team moves through the hospital, observing conditions, recording what they find, and beginning to understand what is making patients worse rather than better. They encounter resistance — from medical officers who do not welcome outside scrutiny, from administrators more concerned with order than with recovery. Miss Nightingale's methods are not immediately accepted. The Team witnesses what it takes to persuade people who hold authority: evidence presented calmly, records that cannot easily be dismissed, and a willingness to keep pressing when the first answer is no.

Over time, conditions begin to change. The Team observes the difference that clean water, ventilation, adequate food, and organised care make to the patients around them. They see Miss Nightingale moving through the wards at night, lamp in hand, and understand that her presence is not only practical — it matters to the soldiers that someone has come.

### Strand 2 — Florence Nightingale: The Person Behind the Work

This strand runs through the context as a series of moments that reach back before Scutari and forward beyond it. The Team comes to understand that Florence Nightingale's journey to Scutari was not straightforward — that she faced refusal, doubt, and resistance long before she arrived at the hospital. Her family expected a different life for her, and the world she grew up in placed firm limits on what was considered possible for someone of her background and class.

The Team comes to know something of her doubt — moments when the obstacles felt too great and when she questioned whether her efforts were making any difference — and something of her resolution: what she held onto when doubt threatened to stop her. They come to understand what she brought to Scutari that was new, including her use of careful records and numerical evidence to demonstrate what was happening and why, and how she used that evidence to persuade those who held power. Toward the end of the context, the Team considers how she is remembered — what has been kept, what has been overlooked, and what it means that her name became so well known while others who worked alongside her did not receive the same recognition.

### Strand 3 — Mary Seacole

Mary Seacole enters the context through the soldiers. As the Team cares for patients in the wards, her name begins to surface — carried in by the people the Team is there to help. What the soldiers describe points toward someone whose story runs alongside Nightingale's but whose path was shaped by different obstacles and different circumstances.

The Team comes to know her background: that she was born in Jamaica, that her mother was a healer who taught her about medicine and care, that she travelled widely and learned from many places. They come to understand that when she sought to travel to the Crimea as a nurse she was refused, and that the reasons for her refusal were not the same as the obstacles Florence Nightingale had faced. They come to understand what she did in response — that she did not accept the refusal, made her own way, used her own resources, and established a place of care near the battlefield that soldiers valued deeply. And they come to understand that after the war, despite what she had done, her contribution was largely forgotten — unacknowledged in the official record for many years. This strand comprises approximately one third of the full context and is given equal seriousness to the Nightingale material.

## The Memorial — Final Episode

At the close of the context, students shift position. They are no longer the nursing team at Scutari. They become a group commissioned to design a memorial display — two connected panels — that will tell visitors who Florence Nightingale and Mary Seacole were, what they did, and why they deserve to be remembered.

The commission comes from a local museum that wants the display to be honest, clear, and fair to both people.

The group must decide:

- What to include and what to leave out
- How to show that the two people's contributions were different in nature and in how they were received
- What significance means — and whether being famous is the same as being important
- How to make the display speak to someone who knows nothing about either person

The display is the culminating piece of work. It draws on everything gathered across the three strands and requires students to move from knowledge to judgement.

## Other Points of View

- The army medical officers — responsible for the hospital before the nurses arrived; some are uncertain about the nurses' presence and may not welcome outside observation or change.
- The patients — soldiers who are unwell and far from home; they have strong feelings about what has helped them, including what they experienced with Mary Seacole, but are not always believed by those in authority.
- The hospital administrators — concerned with order and supply; they may prioritise what is easiest to organise over what is most effective for recovery.
- Officials in London — receiving reports from Scutari but at a distance; they need clear, trustworthy evidence before they will authorise change, and they did not always recognise the contributions of those who worked outside official structures.
- Florence Nightingale's family — present in the backstory; their expectations shaped the obstacles she had to overcome, and their voices are part of understanding why her journey to Scutari was not straightforward.

## What the Team Needs to Know

- Poor ventilation, overcrowding, and contaminated water can cause illness to spread among patients who are already vulnerable, and improving these conditions has a measurable effect on survival.
- Florence Nightingale used careful numerical records and visual representation of data to demonstrate that more soldiers were dying from disease than from battle wounds — and that this could be changed.
- Mary Seacole was born in Jamaica, trained in herbal and practical medicine by her mother, and travelled widely before reaching the Crimea under her own arrangement after being refused official passage.
- Both Nightingale and Seacole faced obstacles to their work, but the nature and reasons for those obstacles were not the same, and this difference matters historically.
- Testimony — what people say they saw and experienced — is a form of historical evidence, and gathering it carefully, recording it accurately, and weighing it honestly is part of how we understand the past.
- Being remembered officially and being significant are not always the same thing; Mary Seacole's contribution was largely unacknowledged for many years after the war, despite the testimony of those she helped.
- A memorial asks its audience to agree that someone mattered; designing one requires decisions about what to include, what to foreground, and how to make a case that others will find convincing.

## Curriculum Objectives

### History — Significant Individuals

- Understand why Florence Nightingale and Mary Seacole are considered historically significant and what each contributed to nursing and care.
- Know something about the lives of both people, including the obstacles they faced and how they responded to them.
- Understand that their contributions were different in nature and were not equally recognised in their own time, and begin to consider why.
- Use a range of sources — including written accounts, images, and oral testimony — to find out about the past and consider what can be learned from each.
- Understand that being remembered and being significant are not always the same, and that historical recognition can be shaped by factors beyond the quality of a person's contribution.
- Begin to understand how life in the past differed from life today, particularly in relation to medicine, the treatment of the sick, and the expectations placed on people according to their background.

### Science — Animals Including Humans

- Understand that humans need certain conditions to stay healthy, including clean water, adequate nutrition, warmth, and fresh air.
- Recognise that poor conditions can cause illness to spread and prevent recovery, and that improving those conditions has a measurable effect on health outcomes.
- Develop careful observation skills and the ability to identify differences between conditions that support health and those that harm it.

### Science — Working Scientifically

- Use observation to gather evidence and begin to identify patterns over time.
- Record findings using simple written records, drawings, and basic notation.
- Understand that evidence must be clear and honestly recorded if it is to be used to support a conclusion and persuade others.

### Writing

- Write for a range of clear purposes and audiences, including observation records, reported accounts, and memorial text intended for a public display.
- Organise information clearly, selecting vocabulary appropriate to the purpose and the audience.
- Understand that written accounts can carry authority and be used to inform, persuade, or commemorate.
- Move from recording what has been observed to constructing a reasoned case — explaining not just what happened but why it matters.

### Reading and Comprehension

- Read and respond to a range of texts connected to the period, including accounts, letters, descriptions, and testimony.
- Identify key information and begin to consider how a writer's purpose may shape what is included or left out.
- Use context to develop understanding of unfamiliar vocabulary and to build knowledge of the historical period.

### Geography and Place Knowledge

- Develop awareness of where Jamaica, Britain, and the Crimea are located in relation to one another, and begin to understand what it meant to travel such distances in the nineteenth century.
- Recognise that place — including where a person comes from, where they travelled, and what they found when they arrived — shapes both what is possible and what is difficult.

### Art and Design — Memorial Display

- Plan and make a two-panel display for a specific audience and purpose, making decisions about layout, imagery, and text.
- Understand that design choices communicate meaning — that what is placed prominently, what is shown together, and what is given space all carry significance.
- Evaluate their own design decisions in relation to the intended message and audience.

### Oracy — Voice 21 Framework

Cognitive strand: The Team's work requires students to organise observations, reason about causes and effects, weigh testimony against other evidence, and build on one another's contributions when reaching shared conclusions. Social and Emotional strand: Working as a

trusted team, and later as a memorial design group, requires students to listen carefully, respond to different views, and develop the confidence to contribute to decisions that matter. Linguistic strand: The context creates sustained demand for subject-specific vocabulary — hygiene, evidence, testimony, significance, recognition — and for adjusting register between informal discussion and formal reporting.

**Objectives:**

- Contribute clearly and purposefully to group discussion, organising ideas and building on what others have said.
- Use appropriate vocabulary to describe observations, report testimony, and explain reasoning within the fiction and beyond it.
- Develop awareness of audience — adjusting how ideas are expressed depending on whether the Team is speaking with patients, reporting to Miss Nightingale, or presenting a case for a memorial.

## Literacy and Oracy Links

- Ward observation records — The Team records what they observe in the wards in writing. This requires students to use precise descriptive language, organise information clearly, and distinguish between what they have seen and what they think it means.
- Soldier testimony — As patients speak about Mary Seacole, the Team listens and considers what these accounts reveal. This requires students to listen carefully, weigh what they hear, and consider how much a personal account can be trusted as evidence.
- Reporting to Miss Nightingale — The Team presents their findings verbally. This requires students to select the most important information, sequence it logically, and speak with enough clarity and confidence to be taken seriously by someone in authority.
- Engagement with personal history — The Team encounters material connected to Florence Nightingale's life before Scutari. This requires students to read or respond to accounts with care, identify what a source reveals and what it does not, and consider how a person's private experience connects to their public actions.
- Memorial panel text — In the final episode, students move from the fiction into the role of memorial designers. Writing the panel text requires them to select what matters most, use language that is clear and dignified, make a case for significance without simply listing facts, and consider how someone who knows nothing about either person will read what they have written.

Pre-Story Introduction

# The Person and the Problem

| | |
|---|---|
| **Duration** | 60 minutes |
| **Keys used** | Key 9: Study an image · Key 33: Read a sign · Key 5: Start a story |
| **Curriculum focus** | History: Florence Nightingale as a historically significant individual; photograph and newspaper as source types<br>Geography: Locate Britain and the Crimea on a period map; distance and travel in the nineteenth century<br>Science -- Animals Including Humans: Conditions affecting health introduced through the newspaper<br>Oracy -- Voice 21: Descriptive language before interpretation; vocabulary of uncertainty; shared inquiry |
| **Resources to prepare** | Resource 1: Photo of Florence Nightingale, 1850s (source guidance below)<br>Resource 2: Period map -- Britain, Mediterranean, Crimea (AI prompt provided)<br>Resource 3: Victorian newspaper page design (AI prompt provided)<br>Slides 3--9 loaded and ready · Inquiry books and pencils |
| **Student record / outcome** | Drawing in inquiry book: one object the student would take on the journey from home<br>Notes in inquiry book: items from the Things to Remember slides (Slides 8--9) |
| **Teaching route** | 1. Carpet: show Florence photo (Slide 3) -- noticing phase only, no interpretation<br>2. Show photo with margin images (Slide 4) -- brief biographical context<br>3. Read newspaper article aloud in three sections with pauses (Slide 5)<br>4. Show period map; read War Office letter aloud (Slide 6)<br>5. Carpet: what would you take from home? (Slide 7)<br>6. Desks: students draw one item in inquiry books<br>7. Slides 8--9: read items aloud one by one; students write notes<br>8. Closing narrator voice: the ship setting out |

**Keep in View**

Keep description and interpretation strictly separate -- if a student says "she looks kind", ask: "What can you see that makes you think that?"

If a student recognises Florence, receive it warmly and continue the close-looking exercise

Do not read the whole newspaper article -- use the three sections indicated; hold it as a real object

Read each item from Slides 8--9 aloud before students write; move at the pace of the room

The closing narration is the last thing students hear. Do not add anything after it

# Pre-Story Introduction

Year 2 · 6 to 7 years old

## Curriculum Connections

### History

Students are introduced to Florence Nightingale as a historically significant individual. They begin to develop awareness of the period, the place, and the conditions that will form the context of the story. They encounter a range of source types -- a photographic image and a written report -- and begin to consider what each reveals and what it does not.

### Geography

Students locate Britain and the Crimea on a period map and begin to develop awareness of distance and what travel meant in the nineteenth century.

### Science -- Animals Including Humans

The newspaper account introduces, indirectly, the idea that conditions in a place can affect the health of the people there. No scientific vocabulary is introduced yet; the seed is planted through the language of concern.

### Oracy -- Voice 21 Framework

Cognitive strand: The photo inquiry asks students to organise observations, notice what the image shows and what it does not, and make tentative inferences about a person from visual evidence. The newspaper asks them to identify what is worrying about a situation and to reason about what might be needed.

Linguistic strand: The lesson creates early demand for precise descriptive language -- what students can actually see -- and the vocabulary of uncertainty: might, perhaps, I wonder, it looks as though. These are modelled by the teacher and invited from students throughout.

Social and Emotional strand: Students are asked to contribute their observations to a shared inquiry. The register is one of genuine noticing together, not performance of right answers.

The oracy demand in this lesson is located primarily in the photo and newspaper discussions. Both ask students to describe what they see before interpreting it, and to hold their interpretations as provisional. Students are being asked to distinguish between what they can see and what they think it might mean. That distinction, practised here, underpins the work of the whole context.

## Narrative Function

This lesson does not begin the story. It builds the conditions the story needs. By the end of it, students will know something about who Florence Nightingale was, something about where the story takes place and how far away that is, and something about what was wrong at the hospital before anyone arrived to help. The lesson ends at the threshold of the fiction -- with a question the story will answer, and a voice the students are not yet ready to meet.

## Keys Selected

**Key 9 -- Study an image** Close scrutiny of a photo. Descriptive language before interpretation. Students say what they can actually see before they are invited to consider what it might mean.

**Key 33 -- Read a sign** The newspaper functions as this key: a written object that arrives with a question inside it. Students consider what it means and what it implies, without the fiction having yet begun.

**Key 5 -- Start a story** A brief piece of narration at the very close of the lesson. Not yet the story itself -- a step toward it.

## Resources

## Resource 1 -- Photo of Florence Nightingale

The photo is the only photographic image of Florence Nightingale known to have been made in the 1850s. It shows her as a younger woman -- composed, direct, simply dressed. The image has the particular quality of all photos: silvery in tone, extraordinarily detailed, and with a stillness that later photographs do not always have.

**Search term:** Florence Nightingale photo 1850s

**Suggested sources:** The Wellcome Collection at wellcomecollection.org -- search the collection for Florence Nightingale and look specifically for the photo among the results. The National Portrait Gallery at npg.org.uk also holds Nightingale images with full attribution and is worth checking alongside the Wellcome Collection.

Before the lesson, confirm the attribution details from whichever source you use -- the catalogue entry will give you the date, the process, and any known details about who made it. You do not need to share all of this with students, but it is worth knowing yourself.

**What this shows the students:** A real record of a real person, made with light and chemistry rather than paint and brushes. Something in it -- the directness of her gaze, the simplicity of her dress, the quality of the image itself -- invites genuine looking.

**What it makes them need to do next:** Begin to wonder about the person in the image -- who she was, what she was thinking, what her life was like -- before they are told.

## Resource 2 -- Period Map Showing Britain, the Mediterranean, and the Crimea

The map should look as though it belongs to the 1850s: engraved style, aged colouring, hand-lettered place names, with Britain and the Crimean Peninsula both visible and the sea route between them implied by the shape of the Mediterranean. Do not include Jamaica at this stage. Do not include modern borders or modern cartographic conventions.

**AI Image Prompt (ready to use in Adobe Firefly, Canva AI, or Microsoft Designer)**

"A Victorian-era engraved map from the 1850s, showing Britain, France, the Mediterranean Sea, the Black Sea, and the Crimean Peninsula. The style is copper-plate engraving with aged cream or sepia paper, hand-lettered place names in serif script, fine crosshatching for land areas, and delicate line work for coastlines. Key locations labelled: London, the Mediterranean, Constantinople, and the Crimea. No modern borders. No legend or compass rose in a modern style -- any compass rose should be ornate and period-appropriate. Landscape format, high detail, historical illustration style."

**What this shows the students:** How far away the Crimea is from Britain, and that getting there required a long journey by sea. The map is shown briefly to give the newspaper its geography.

**What it makes them need to do next:** Understand that the hospital described in the newspaper is a very long way from home, and that anyone travelling there was making a serious commitment.

## Resource 3 -- Newspaper Report, Fictional, Modelled on W.H. Russell

The newspaper should be presented as a printed page that looks like a Victorian broadsheet -- dense columns, a masthead, period typography. Print it large enough for students to see when it is held up, or display it on screen.

**AI Image Prompt for the Newspaper Page Design (ready to use in Adobe Firefly, Canva AI, or Microsoft Designer)**

"A Victorian newspaper front page from 1854, designed in the style of The Times of London. The masthead reads 'THE LONDON CHRONICLE' in large serif type. Below it, a date: 'THURSDAY, OCTOBER 12, 1854'. The page has two or three narrow columns of dense serif text, set in the style of mid-Victorian broadsheet typography. The paper has an aged, slightly yellowed appearance, with fine black print. No photographs -- Victorian newspapers of this period did not use photographic images. A small ornamental dividing line between the masthead and the columns. The overall impression should be of a real, sober Victorian newspaper, not a novelty prop."

The article text below should be typeset into the columns separately using a word processor or design tool, or the teacher can print the article in a period-style font on aged-looking paper if the full design is not practical.

### The Newspaper Article -- Full Text

**THE LONDON CHRONICLE · Thursday, 12th October, 1854**

**FROM OUR CORRESPONDENT IN THE EAST**

A report on the condition of the military hospital at Scutari

The hospital at Scutari stands on high ground above the water, large enough, it is said, to shelter many hundreds of men. Those who have not seen it might imagine it a place of order and recovery. Those who have seen it know otherwise.

The wards are long and cold. The air in them is close and heavy. Men who arrived wounded from the fighting in the Crimea have grown worse rather than better, and the number who have died from sickness -- not from their wounds, but from sickness -- is larger than it ought to be, and larger than anyone is willing to say plainly.

There are too few nurses. There is too little clean water. The corridors are crowded, and the supplies that have arrived have not always been put to use. The soldiers who lie in those wards are far from home and far from anyone who knows them. Many are patient. Some are frightened. All of them are waiting.

It is the view of this correspondent that what is needed at Scutari is not more reports. What is needed is someone with the knowledge, the will, and the courage to go there and see exactly what must be done -- and then to do it, without waiting to be thanked.

## The Encounter

## Opening -- The Image of Florence

Gather students on the carpet.

▸ **Slide 3 -- Florence photo**

Say nothing for a moment. Let them look.

**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.

**Facilitator voice:**

> "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."

**Facilitator voice:**

> "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."

**Facilitator voice:**

> "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."

## Brief Biographical Context

**Facilitator voice:**

> "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."

## The Newspaper

▸ **Slide 5 -- Newspaper**

**Facilitator voice:**

> "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..."

**Facilitator voice:**

> "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..."

**Facilitator voice:**

> "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."

## The Map

▸ **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**

**Facilitator voice:**

> "Take a moment. That letter changed everything."

**Facilitator voice:**

> "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.

## Reminders from Home

▸ **Slide 7 -- Packing the suitcase**

**Facilitator voice:**

> "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?"

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

**Narrator voice:**

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

**Facilitator voice:**

> "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.

## Making Some Notes

**Facilitator voice:**

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

▸ **Slides 8 and 9 -- Things to Remember**

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.

## Closing

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.

**Narrator voice:**

> "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.

**Narrator voice:**

> "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.

## Teacher Notes

### Managing the Image Discussion

The most important discipline in this phase is keeping description and interpretation separate. Year 2 students will want to leap to "she looks nice" or "she looks important" immediately. The response is always the same: "What can you see that makes you think that?" This is not a correction -- it is a genuine question, and it models the habit of mind the whole context depends on. Be patient with this. It is not easy for this age group and it will need gentle, repeated redirection.

### If Students Recognise Her

They may well know the name or the face. If a student says "I know who that is -- it's Florence Nightingale", receive it warmly: "You might be right. Let's keep looking and see what the image can tell us, even if we already know her name." The exercise of close looking is valuable regardless of prior knowledge. What students notice in the image may still surprise them, and the habit of looking carefully before concluding is what the lesson is building.

### Managing the Newspaper

Do not try to read the whole article aloud. The three sections indicated above are the ones that carry the lesson's weight. If students are engaged and want to hear more, read the middle paragraph about the soldiers in more detail. If attention is beginning to drift, move to the final paragraph sooner. The newspaper is a physical object as much as a text -- its appearance matters. Hold it, handle it, treat it as a real thing from the past rather than a printout.

### Note-Making with Year 2

Read each item aloud before students write. Some students will need to hear an item more than once. Move at the pace of the room, not the pace of the slide.

### The Closing Narration

This is the only moment of narrator voice in the lesson, and it is very short. It should feel different from the facilitator voice -- slightly slower, slightly more deliberate -- but it should not be performed. Read it, or speak it from memory if you are comfortable doing so. Resist the urge to add anything after it. The narration is the last thing the students hear. Let it be.

Episode 1

# Arrival

| | |
|---|---|
| **Duration** | 60 minutes |
| **Keys used** | Key 4: Step into history · Key 5: Start a story · TIR: Florence Nightingale (two encounters) |
| **Curriculum focus** | History: Conditions at Scutari; written testimony as a source; why conditions mattered<br>Science -- Animals Including Humans: Cold air, dirty water, overcrowding, lack of light<br>Science -- Working Scientifically: Observe conditions; record under checklist headings<br>Writing: Draw and label medical kit; first written notes in inquiry books<br>Geography: Team ashore at Constantinople; distance from home<br>Oracy -- Voice 21: Organise observations; report to Florence; respond to follow-up questions |
| **Resources to prepare** | Resource 1: Medical kit information slide (AI image prompt provided)<br>Resource 2: Anonymous letter -- handwritten image (AI prompt) and full text below (two versions)<br>Slides 11--20 loaded and ready · Inquiry books · Pile of paper and pencils for hospital-building<br>Chair at front for TIR |
| **Student record / outcome** | Medical kit drawing: one or two items drawn and labelled in inquiry book<br>First inquiry book notes: organised under checklist headings -- light, cleanliness, quiet, kindness |
| **Teaching route** | 1. Carpet, narrator voice: the ship arrives at Constantinople (Slide 11)<br>2. Facilitator voice: what is going through your mind on the dock?<br>3. Desks: draw medical kit items in inquiry books (Slide 12)<br>4. Carpet: discuss image of Florence alone in her room (Slide 13)<br>5. TIR (Florence): hotel meeting; read anonymous letter (Slides 14--16)<br>6. Step into history: build the hospital (Slide 17); teacher circulates in twilight voice<br>7. TIR (Florence): shown around the hospital; questions and observations<br>8. TIR (Florence seated): briefs the team on what she found (Slide 18)<br>9. Desks: inquiry book notes under checklist headings (Slides 19--20)<br>10. Closing: carpet discussion; narrator voice |

**Keep in View**

The two TIR encounters are distinct: the hotel meeting is intimate and still; the ward tour has movement and questions. Exit TIR cleanly each time -- a physical shift is enough

During Step into history: do not direct the hospital-building. Use twilight voice to introduce the fiction's questions into whatever students are doing

The inquiry book notes do not need to be polished. A student who writes "dirty" under Cleanliness has done the work

The closing narration is the last thing students hear. Do not add anything after it

# Episode 1 · Arrival

Year 2 · 60 minutes

## Curriculum Connections

### History

Students encounter the conditions at Scutari for the first time. They begin to develop understanding of why those conditions mattered, what made them dangerous, and what Florence Nightingale found when she arrived. They encounter a source in the form of a letter and begin to think about what written testimony reveals.

### Science: Animals Including Humans

The conditions students build and observe in the hospital directly connect to the science strand: cold air, dirty water, overcrowding, lack of clean food and light. Students are not yet using scientific vocabulary systematically, but the observational foundations are being laid.

### Science: Working Scientifically

Students observe conditions, record what they find, and begin to organise their findings under headings. The inquiry book notes at the end of the episode are the first instance of working scientifically within the fiction.

### Writing

Students draw and label items from their medical kit. They make their first written notes in their inquiry books, organising observations under the checklist headings established in the pre-story introduction.

### Geography

The episode opens with the team ashore at Constantinople, with Scutari across the water. Students have already located the journey on the period map. The sense of distance from home, established in the pre-story introduction, is present in the opening narration.

### Oracy -- Voice 21 Framework

Cognitive strand: The Step into history moment asks students to organise what they know about the hospital's conditions into physical and drawn representations, and then to explain those representations to Florence Nightingale. This requires them to select, sequence, and articulate observations under some pressure, because they are reporting to someone who needs accurate information.

Linguistic strand: The anonymous letter introduces vocabulary the team will use throughout the context: conditions, patients, supplies, wards. The twilight voice circulation during the Step into history models precise descriptive language. The inquiry book notes ask students to move from physical experience to written record.

Social and Emotional strand: The team is functioning as a group from the first TIR encounter. Students are asked to contribute observations, respond to Florence Nightingale's questions, and support one another's accounts of what they found. The register is one of shared responsibility, not individual performance.

The significant oracy moment in this episode is the tour of the hospital in Section 3. Students are explaining conditions to someone in authority who is listening carefully and asking questions. This requires them to organise what they have found, speak with enough clarity to be taken seriously, and respond to follow-up questions they have not prepared for. It draws on the cognitive and social and emotional strands simultaneously.

## Narrative Function

This is the first episode inside the fiction. Its job is to make the world of the hospital real, not through description alone, but through students building it, inhabiting it, and reporting on it. By the

end of the episode, the team is established, the hospital's conditions are known from the inside, and the inquiry books have begun their journey as a world-building artefact.

Florence Nightingale has been encountered: purposeful, serious, demanding, but not yet fully known. Something is unresolved: the hospital is as bad as everyone feared, and the work has barely begun.

## Keys Selected

**Key 4: Step into history** The classroom becomes the hospital at Scutari. Students build its world through drawing and placement, decide whether they are representing soldiers or existing staff, and inhabit the conditions before Florence Nightingale arrives to be shown around.

**Key 5: Start a story** Narrator voice is used at the opening and closing of the episode to re-enter the world and to leave it on the edge of what comes next.

**TIR as Florence Nightingale** Used twice, once for the meeting in the hotel and once for the tour of the hospital itself. These are distinct encounters with different purposes: the first establishes Florence's seriousness, concerns and authority; the second puts the students in the position of showing her what has been found.

## Resources

### Resource 1: Medical Kit Information Slide

A simple illustrated slide showing the items a nurse in the 1850s would carry: a stethoscope, a pocket watch, a small notebook, a pencil, a folded cloth, a bottle of liquid medicine with a stopper, and a pair of scissors. Each item is labelled in clear text. The visual style should suggest the period without being cluttered.

**AI Image Prompt**

"A flat-lay illustration in the style of a Victorian medical reference plate, showing the personal kit of a nurse in the 1850s. Items include a stethoscope, a pocket watch on a chain, a small leather-bound notebook, a pencil, a folded white cloth, a small glass bottle with a cork stopper, and a pair of scissors with rounded ends. Each item is labelled in neat serif script. The background is aged cream paper. The style is precise and clean, like a Victorian illustrated catalogue. Landscape format."

**What this shows the students:** The material reality of being a nurse in this period: what you carried, what you depended on, what you would not leave behind. It gives students something specific to draw before the fiction begins.

**What it makes them need to do next:** Choose one or two items that feel personally significant and place them in their inquiry books as the beginning of their identity as a member of the team.

### Resource 2: The Anonymous Letter

The letter should be presented as a handwritten document: ink on aged paper, in a careful but slightly unsteady hand. It is from someone inside the hospital who has seen conditions deteriorate and is not willing to put their name to what they are saying, but cannot stay silent.

**AI Image Prompt**

"A handwritten letter on aged cream paper, written in an easy to read script with a quill or dip pen. The ink is dark brown, slightly uneven in places as though the writer was nervous or writing quickly. The paper has a few small creases and one faint watermark. The letter is signed at the bottom 'A Friend to the Patients'. No envelope. The overall impression is of a private document, not an official one: something passed quietly from one person to another. Portrait format, high detail."

**What this shows the students:** That someone inside the hospital already knows how bad things are, is frightened to say so openly, and has chosen to tell Florence Nightingale because they believe she might be the person who can change things.

**What it makes them need to do next:** Enter the hospital with specific things to look for: the conditions named in the letter. This gives the Step into history moment a purposeful investigative frame.

### The Anonymous Letter -- Full Text

To be read aloud by the teacher as Florence Nightingale in TIR, or displayed as a slide alongside the handwritten image. There are two versions on the slides. Choose the one most appropriate for your students.

#### Full version

Scutari, October 1854

To Miss Nightingale,

I write to you in confidence, and I ask that you do not seek to discover who I am. I have seen what happens to those who speak plainly here, and I am not yet brave enough to put my name to this.

The wards are cold and they are dark. The windows are small and they are rarely opened. The air inside has grown thick and bad, and I believe it is making the patients worse rather than better.

The water that is brought in is not always clean. I have seen men drink it and grow sicker. There is not enough of it in any case, and what there is comes in containers that have not been properly washed.

The bandages are changed too rarely. Soiled dressings are left longer than they should be. There are not enough nurses to attend to every patient, and the ones who are here are doing their best with very little.

The food is poor. Some of the men have not had a proper meal in days. A person who is hungry does not heal as quickly as a person who is fed.

I tell you these things not to cause trouble, but because I have heard that you are someone who looks carefully and acts on what she finds. I hope that is true.

The men here are far from home and they are suffering more than they need to. Someone needs to see this clearly and say so plainly.

Yours in hope,
**A Friend to the Patients**

#### Simplified version

Scutari, October 1854

To Miss Nightingale,

I am writing to you because I am worried.

Please do not try to find out who I am. I am afraid to write my name. Some people here do not like it when the truth is spoken.

The wards are cold and dark. The windows are small and they are not opened often. The air feels thick and bad. I think this is making the patients worse.

The water is not always clean. Some men drink it and become more ill. There is not enough clean water, and the buckets are not washed properly.

The bandages are not changed often enough. Some dirty bandages are left for too long. There are not enough nurses to help everyone.

The food is poor. Some of the men have not had a proper meal for days. Hungry people do not get better as quickly as people who are fed.

I am not writing this to cause trouble. I am writing because I have heard that you look carefully and act when something is wrong.

The men here are far from home. They are suffering more than they need to.

Someone needs to see what is happening.
Someone needs to say it clearly.

Yours in hope,
**A Friend to the Patients**

**What this shows the students:** Six specific conditions: cold and dark wards, bad air, unclean water, soiled bandages, too few nurses, and poor food. These map directly onto the checklist headings from the pre-story introduction and will organise the inquiry book notes at the end of the episode.

**What it makes them need to do next:** Enter the hospital looking for these things specifically, which transforms the Step into history from general imaginative play into a purposeful investigative task.

### World-Building Artefacts

The medical kit drawing: A brief, personal record made at the start of the episode. One or two items are drawn and labelled in the inquiry book. This is the first thing the team puts in their books and it belongs to them personally. It is not an observation record; it is an identity marker.

The hospital drawings on small pieces of paper: Made during the Step into history. These are the physical substance of the hospital world: dirty bandages, narrow beds, buckets, broken windows, bowls of water, poor food, blankets, trays, containers, and other signs of poor conditions. They are placed in the classroom space by students. They are not kept individually; they belong to the hospital itself. They are the world.

The first inquiry book notes: Made at the end of the episode, organised from what Florence found and what the team helped to represent. These are the beginning of the team's evidence base. They are honest observations, written in the students' own words. They will be returned to in Episode 2.

## The Encounter

## Section 1: Gathering the Team (Carpet)

▸ **Slide 11: The docks**

**Narrator voice:**

> "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:

**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."

**Facilitator voice:**

> "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."

**Facilitator voice:**

> "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**

**Facilitator voice:**

> "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.

**Facilitator voice:**

> "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**

**Facilitator voice:**

> "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."

Discussion.

## Section 2: Meeting Florence

**Facilitator voice:**

> "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**

**Facilitator voice:**

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

**Teacher in Role -- 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."

**▸ Slides 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.

> "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."

## Section 3: Step into History -- Building the Hospital

Teacher stands up, coming out of role.

**Facilitator voice:**

> "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**

**Facilitator voice:**

> "Let's imagine this is the hospital."She indicates the classroom."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.

**Twilight voice:**

> "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 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:

**Facilitator voice:**

> "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?"

## Section 4: TIR -- Florence is Shown Around the Hospital

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

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

**Narrator voice:**

> "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:

**Teacher in Role -- Florence Nightingale (Ward Tour)**

"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.

## Section 5: TIR -- Florence Nightingale Briefs the Team

▸ **Slide 18: Back in the hotel**

TIR sits back on the chair, looking troubled.

**Teacher in Role -- Florence Nightingale (Hotel Briefing)**

"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."

## Section 6: Inquiry Book Notes

▸ **Slide 19: The hospital ward again**

Return briefly to the ward image.

**Facilitator voice:**

> "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.

**Twilight voice:**

> "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.

**Twilight voice:**

> "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. 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.

## Section 7: Closing

**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:

**Facilitator voice:**

> "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:

**Narrator voice:**

> "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.

## Teacher Notes

### Entering and Exiting TIR

There are two TIR moments in this episode and they need to feel distinct. The hotel meeting is intimate and purposeful: Florence is talking to people she trusts, in a relatively private setting. The tour is more exposed: she is moving through a space, looking at things, responding to what she is shown.

The voice in both cases is the same: calm, precise, not warm in a reassuring way. But the meeting has more stillness in it; the tour has more movement and more questions.

Exit TIR cleanly both times. A simple physical shift, such as standing from the chair, putting down an object, or moving back into facilitator posture, is enough. Do not announce the exit. Students will follow the signal.

### Managing the Step into History

Some students will want to build elaborate scenes. Some will draw quickly and then stop. Some will position themselves as patients and stay there. All of this is valid. The twilight voice during circulation is what keeps the task purposeful rather than free play: it introduces the fiction's questions into whatever students are doing, without redirecting them away from what they have chosen.

If the hospital feels chaotic or insufficiently focused, use the twilight voice to narrow attention: "We've got the beds sorted. What about the water? Where is the water kept in here? Has anyone found that yet?" This introduces a specific detail from the letter and gives students something to locate.

### If Students Step Outside the Fiction

At this age, some students will drift in and out of the fictional register: making jokes, speaking as themselves, or asking questions that belong to the classroom rather than the team. The simplest response is to stay in the fictional register yourself and address whatever they have said from inside it.

The twilight voice response is not a correction: "It's a lot to take in, isn't it, seeing it all laid out like this." That response neither dismisses the comment nor abandons the fiction.

### The Inquiry Book Notes

Read each checklist heading aloud before students begin writing under it. Some students will need the heading spoken more than once. Move at the pace of the room.

The notes do not need to be polished. They need to be honest. A student who writes "dirty" under Cleanliness has done the work. A student who writes "the bandages were not clean and the floor had not been swept" has done more. Both are right for where they are.

### The Closing Narration

This is the last thing students hear. Do not add anything after it. Do not summarise the lesson or preview the next one. Let the image of the fading light, the patient coughing, and the unchanged ward be the last thing in the room.

Episode 2

# Clean Up

| | |
|---|---|
| **Duration** | Full episode -- allow a complete session; poster task can carry over if needed |
| **Keys used** | Key 25: Write some words · TIR: Florence Nightingale (opening) · TIR: Dr John Hall |
| **Curriculum focus** | History: Evidence gathered over time reveals patterns; Florence Nightingale's methods; encountering resistance to change<br>Science -- Animals Including Humans: Pool observations; identify patterns; conditions connected to patients getting worse<br>Science -- Working Scientifically: Organise findings; look for patterns; draw simple conclusions; communicate evidence clearly<br>Writing: Health and hygiene posters -- clear, purposeful writing for a specific audience and purpose within the fiction<br>Oracy -- Voice 21: Bringing records together (cognitive); poster task (linguistic); Dr Hall encounter (social and emotional) |
| **Resources to prepare** | Resource 1: Florence Nightingale's Notes on Improvement (full text below; AI image prompt provided)<br>Resource 2: Health and Hygiene Poster Template (headings listed below)<br>Resource 3: Image of Dr John Hall -- search "Dr John Hall Crimean War" (Wellcome Collection; National Army Museum)<br>A5 paper for posters · Chair for TIR · Slides 22--24 loaded |
| **Student record / outcome** | Health and hygiene posters (A5): displayed around the classroom as world-building artefacts<br>Inquiry book notes: patterns identified across the team's observations |
| **Teaching route** | 1. Carpet, TIR (Florence): what are the most important things to remember? Students share observations; Florence names patterns (Slide 22)<br>2. Florence's Notes on Improvement: read first item; enact it; return; read next; enact; continue through all six items (Slide 23)<br>3. Making the posters: students return to desks; A5 paper; heading, instruction, illustration<br>4. Display posters around the classroom -- they are now part of the hospital<br>5. Prepare students for Dr Hall: show image; discuss what they notice (Slide 24)<br>6. TIR (Dr Hall): team presents case; Dr Hall holds his ground; episode ends unresolved<br>7. Out of role: discussion -- what do you make of that? What does Dr Hall have to lose? |

**Keep in View**

Let the opening discussion run -- the aim is for students to see patterns themselves. Florence's Notes should arrive after observations are shared -- confirmation, not replacement

During the enactive sequence: the teacher always enacts first. Students follow the teacher's lead, not an instruction. Quality of the enaction depends on your own commitment

Posters are purposeful writing for an audience within the fiction. If a student decorates rather than instructs: "If a nurse walks past this quickly, will they know exactly what to do?"

Dr Hall is not rude. He is certain. Do not make him a villain. If the situation becomes heated, step out and reset: "This situation needs cool heads. Let's try that again."

Do not compress the Dr Hall discussion -- it is where the episode's meaning lands

# Episode 2 · Clean Up

Year 2 · 6 to 7 years old

## Curriculum Connections

### History

Students encounter the idea that evidence gathered carefully over time reveals patterns that a single observation would miss. They see how Florence Nightingale used written records to build a case for change, and they encounter resistance to that method from someone with authority in the hospital. They begin to understand that changing something that has always been done a certain way requires more than noticing -- it requires persistence and the ability to make others see what you have seen.

### Science -- Animals Including Humans

Students bring their observation records together and begin to identify patterns: what conditions keep appearing, what seems connected to patients getting worse rather than better. They move from individual observation to collective evidence, and from evidence to beginning to understand causes.

### Science -- Working Scientifically

Students organise their findings, look for patterns across records, and begin to draw simple conclusions. They encounter the idea that evidence must be communicated clearly if it is to be useful to others.

### Writing

Students write health and hygiene instructions for the wards -- clear, purposeful writing for a specific audience and a real purpose within the fiction.

### Oracy -- Voice 21 Framework

Cognitive strand: Bringing records together and looking for patterns requires students to organise what they have noticed, make connections, and build on one another's contributions. The encounter with Dr Hall asks them to hold their position under confident, authoritative pressure.

Linguistic strand: The poster task demands clear, direct language for a public audience. The Dr Hall encounter asks students to find words for what they have observed and to present evidence to someone who does not want to hear it.

Social and Emotional strand: The Dr Hall encounter asks students to respond to authority and challenge without abandoning what they know. This is a significant social and emotional demand for this age group and should be handled with care.

## Narrative Function

The Team has been in the hospital for several days. This episode brings that initial period of work into focus. The Team pools what they have noticed, works through Florence's improvement notes, enacts the daily routines of the ward, and makes health and hygiene posters for the walls. Then Dr Hall appears -- senior, certain, and not persuaded. The Team makes their case directly. He listens and holds his ground. The episode ends with that encounter unresolved and the question of what to do next left deliberately open.

## Keys Selected

**Key 25 -- Write some words** The Team produces health and hygiene posters for the wards. These are functional, purposeful, and displayed in the classroom as world-building artefacts. They belong to the fiction and remain visible throughout the context.

**Teacher in Role -- Florence Nightingale** Brief, at the opening. The Team is in the ward. Florence is giving direction. This positions the enactive sequence correctly -- the Team is acting on her instruction, not simply following a list.

**Teacher in Role -- Dr John Hall** A senior army medical officer. Certain, authoritative, not cruel. He listens to the Team and holds his ground. His position is not overcome in this episode.

## Resources

### Resource 1 -- Florence Nightingale's Notes on Improvement

**AI Image Prompt**

"A Victorian handwritten document on aged cream paper, written in careful print-style ink handwriting, legible and clear. The document is headed 'Notes on what must be attended to -- F.N.' followed by 'For the use of the nursing team -- Scutari, November 1854'. The text is arranged as a short numbered or bulleted list of instructions, written in dark ink with slight variation in line weight as if written with a dip pen. The paper has soft age marks, faint ruled lines, and a slightly uneven edge. The overall impression is of a working document -- purposeful, unhurried, and written by someone who knows what they are doing. No modern design elements. No borders or decorative features beyond a simple underline beneath the heading."

For the Nursing Team -- Scutari, November 1854

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

**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.

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

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

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

**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.

These things are not hard to understand.
They are hard to make happen.
That is why we are here.

**-- F. Nightingale**

### Resource 2 -- Health and Hygiene Poster Template

Students produce their own posters for the wards. Each poster should have a clear heading, a simple direct instruction in the student's own words, and an illustration. They are written as if posted on the walls of the hospital for the benefit of anyone working in the wards.

Suggested headings drawn from Florence's notes:

- Open the windows every morning
- Use clean water for washing
- Change the linen regularly
- Keep the floors clean
- Make sure every patient is fed

Students may use their own words. The instruction is the important thing -- clear, direct, and written for someone who needs to act on it.

These posters are displayed around the classroom as world-building artefacts and remain visible for the duration of the context.

### Resource 3 -- Image of Dr John Hall

▸ **Slide 24 -- Dr Hall**

Source and search guidance: Search for "Dr John Hall Crimean War" or "Inspector-General John Hall British Army". The Wellcome Collection and the National Army Museum at nam.ac.uk are both worth checking for period portraits and photographs. Confirm attribution before use.

**The Encounter**

## Opening -- Bringing the Records Together

▸ **Slide 22 -- Florence**

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

**Teacher in Role -- Florence Nightingale**

"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.

## Florence's Notes on Improvement -- The Enactive Sequence

**Before the enactive sequence -- a note for the teacher**

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."

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

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 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."

Enact sweeping and scrubbing. Students join in.

Bring the students back onto the carpet and sit down.

Read the final item:

"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."

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

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."

## Making the Posters

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.

## The Medical Officer -- Teacher in Role as Dr John Hall

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

Before going into role, prepare the students:

**Facilitator voice:**

> "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**

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

**Facilitator voice:**

> "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.

**Teacher in Role -- Dr John Hall**

"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.

## Coming Out of Role -- Discussion

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

**Facilitator voice:**

> "What do you make of that?"

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

**Facilitator voice:**

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

Receive contributions. Then:

**Facilitator voice:**

> "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.

**Facilitator voice:**

> "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?"

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

## Closing

**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.

## Teacher Notes

### Managing the Pattern-Finding Discussion

The opening discussion is the intellectual heart of the episode. Give it time. The aim is not to arrive quickly at the right answer but to model the habit of looking across a body of evidence and noticing what keeps appearing. If students offer single observations rather than patterns, ask gently: "Has anyone else noticed something connected to that?" or "Does that remind you of anything else in your records?"

### Florence's Notes -- Confirmation, Not Replacement

The document should arrive after the Team has already shared their observations, not before. The notes should feel like confirmation and deepening -- Florence has noticed the same things the Team has noticed, and she has gone further in understanding why they matter. If the document arrives first, it short-circuits the thinking.

### The Enactive Sequence

### What this is and why it matters

This sequence asks the Team to enact the daily work of the ward -- opening windows, changing water, washing linen, serving food, scrubbing floors, keeping records. It is not a drama exercise. It is a way of making the reality of the work tangible: the physical effort, the repetition, the scale of what needs doing every single day before anything else can improve.

The enactive sequence does two things at once. It brings Florence's list to life -- so that each item is not just a written instruction but something the Team has actually done. And it builds the Team's sense of ownership over the ward. By the time Dr Hall arrives and says "this hospital is my responsibility", the Team has already spent a morning working in it. That matters.

### Before You Begin

The classroom is the ward. It does not need to be rearranged. The imaginary space is established through the teacher's attention and the students' willingness to enter it.

- Students should be on the carpet, gathered and ready
- The atmosphere should already be quiet and purposeful from the opening discussion
- The teacher is briefly in role as Florence throughout this sequence -- not performing, but present and directing
- Speak at a slightly lower volume than usual. The soldiers are asleep. This is early morning.

### How to Lead the Enaction

The general principle: the teacher always enacts first. Students follow the teacher's lead, not an instruction. This means the quality of the enaction depends entirely on the teacher's own commitment to it. If the teacher half-heartedly mimes opening a window, students will do the same. If the teacher opens the window carefully -- reaching up, feeling the resistance of the latch, pushing it open, pausing to feel the cold air -- students will enter the same level of detail.

Do not narrate what you are doing while you are doing it. Do it. The students will follow.

After each task, bring the students back -- a gesture, a look, a quiet "come back" -- before moving to the next item on the list.

### Item by Item

**Air -- opening the windows** Reach up to an imaginary latch. Feel it. Turn it. Push the window open slowly. Pause. Look out. Perhaps tilt your head slightly as if feeling the cold morning air. Look back at the ward -- the rows of beds, the sleeping soldiers. Move to the next window. Do this for two or three windows before gesturing for students to spread out and do the same. The mood: quiet, careful, purposeful. The soldiers are still asleep.

**Water -- changing the drinking bottles** Move to an imaginary trolley near the door. Pick up a bottle -- feel its weight, note that it is almost empty. Carry it to an imaginary tap. Fill it. Note the sound of the water. Carry it back and place it carefully beside an imaginary bed, trying not to disturb the patient. Move to the next bed. The mood: steady, attentive. Each bottle belongs to a person.

**Linen -- washing and hanging** This is the most physical item on the list and the one that most clearly communicates the scale of the work. Kneel beside an imaginary basin. The water is warm. Pick up a sheet -- feel its weight, the roughness of the stained fabric. Scrub it against your knuckles. This takes effort. Do not rush it. When students join in, let them work alongside you for a moment before standing and moving to the line. Hanging the linen: reach up, peg it firmly, smooth it flat. Step back and look at it. Look up at the sky. This moment of looking up -- hands on hips, a brief pause -- is important. It is a moment of rest inside hard work. Let it breathe. The mood: physical, determined, with a moment of quiet satisfaction at the end.

**Food -- serving breakfast** The trolley has arrived from the kitchen. It is heavy and slightly awkward to push. Lean into it. Navigate carefully between the imaginary beds. Stop at the first bed. Lift a plate. Place it carefully beside the patient. Perhaps exchange a brief nod -- the patient is awake and grateful. Move to the next bed. The mood: warm, careful, human. These are not objects being processed. They are people being fed.

**Floors -- sweeping and scrubbing** This is the most repetitive item and the one students may find least engaging. Commit to it fully. Sweep in long, deliberate strokes. Get into the corners. Then kneel and scrub -- put weight into it. The floor is stone. It takes effort. A brief note in role is useful here: "Not all dirt can be seen. That doesn't mean it can't cause harm." Then back to the work. The mood: unglamorous, necessary, thorough.

**Records -- writing it down** Sit on the carpet. Students follow. Take out an imaginary journal. Open it. Pick up an imaginary pen. Read back through the list together, quietly, and enact writing each item down -- date, task, observation. Take a moment at the end to look at what has been recorded. "That's not a one-off. That's something we will have to do every day." Close the journal. The morning's work is done. The mood: settled, reflective, purposeful. The record matters. Treat it as if it does.

### A Note on Pace

The whole sequence should take no more than ten to twelve minutes. The individual tasks do not need to be extended -- two or three repetitions of each action is enough. What matters is the quality of attention in each moment, not the duration.

If a task is losing the room, move on. A brief "right, that's done -- what's next?" is enough. The list provides the structure. Trust it.

### If Students Break the Mood

It will happen. A student may laugh, lose focus, or begin to treat the enaction as a game. The best response is almost always to simply continue -- quietly, fully committed, without drawing attention to the disruption. The teacher's own seriousness is the most powerful tool available. Most students will follow it back into the work.

If the disruption is significant, step briefly out of the enaction: "I need everyone with me for this -- it matters." Then return.

### After the Sequence

The transition from the enactive sequence to the poster task should feel like a natural continuation of the same work -- not a shift into a different kind of lesson. The posters grow

directly out of the list. The Team has now done the tasks. They know what they mean. The posters are a way of making sure others do too.

### Teacher in Role -- Dr John Hall

Dr Hall is the most demanding moment in the episode for the teacher. Play him as certain, not cruel. His resistance is grounded in genuine professional conviction -- he believes he is running the hospital adequately and he resents the implication that he is not. If the Team simply dismisses him, the episode loses its weight. If students engage with his position seriously -- acknowledging that he might have a point while still pressing their own case -- the fiction is doing its work. Step out of role cleanly after the encounter. Do not stay in role during the discussion.

### The Poster Task

The posters are world-building artefacts. Once they are on the walls, they change the room. Treat them as real objects in the fiction -- refer to them in subsequent episodes, have Dr Hall notice them, keep Florence's notes pinned near them. The classroom should begin to feel like it belongs to the story.

### A Note on Historical Accuracy

Dr John Hall was Chief Medical Officer of the British Army in the Crimea. His resistance to Florence Nightingale was well documented and was rooted in genuine professional conviction as well as institutional protectiveness. This episode does not ask students to judge him. It asks them to understand that changing something that those in authority believe is already working is one of the hardest things there is to do -- and that the answer is evidence, persistence, and finding the right people to listen.

### Timing

This is a full episode. If time is short, the poster task can move to the start of the following session, with the Dr Hall encounter closing this one. Do not compress the Dr Hall discussion -- it is where the episode's meaning lands.

Episode 3

# Writing to London

| | |
|---|---|
| **Duration** | Writing-heavy episode -- allow a full session; if the drafting phase needs more time, the reading-back can be shortened to two or three letters |
| **Keys used** | Key 25: Write some words · TIR: Florence Nightingale (working alongside the Team) |
| **Curriculum focus** | History: Evidence must leave where it was gathered and travel to people who were not there; Florence Nightingale using written evidence to challenge authority at a distance<br>Writing: Draft a formal letter for a specific audience and purpose; move from observation to argument; select strongest evidence; make an explicit request<br>Science -- Working Scientifically: Select most significant findings from a larger body of observation; explain why findings matter<br>Oracy -- Voice 21: Case-building discussion (cognitive); formal register in the letter (linguistic); contributing observations while remaining open to group judgement (social and emotional) |
| **Resources to prepare** | • Resource 1: Florence's model letter (full text below; AI image prompt provided)<br>• Resource 2: Writing frame (three sections: What we found / What needs to change / What we are asking)<br>• Resource 3: Slide showing the Team's observation records and Florence's notes from Episodes 1 and 2<br>• Slides 26--30 loaded and ready · Inquiry books · Chair for TIR |
| **Student record / outcome** | • Letter to the War Office in inquiry books: evidenced, organised, with a clear request<br>• Hospital still images created in groups |
| **Teaching route** | 1. Carpet, TIR (Florence): team reports back on Dr Hall encounter; Florence listens and decides to write to London (Slide 26)<br>2. Case-building discussion: three questions drive the carpet discussion -- most important thing to know; hardest to argue with; what are we asking? Florence writes notes on the board<br>3. Desks: students draft their letters in inquiry books using writing frame if needed (Slide 27)<br>4. Carpet, TIR (Florence): letters read back; Florence responds with precise feedback<br>5. Group work: still images of the hospital (Slide 28); teacher narrates while images are held<br>6. Carpet, TIR (Florence): reads her letter aloud; "In the meantime -- we keep working" (Slides 29--30)<br>7. Closing: preview of Episode 4 -- stepping outside the hospital |

**Keep in View**

- Do not rush into the letter -- the reporting-back moment must land properly. Florence receives the team's account of Dr Hall fully before moving on
- Move in and out of role fluidly during the discussion -- Florence receives evidence and pushes for precision; facilitator supports students in organising their thinking

- The model letter is a resource, not a target. Students who copy it directly are avoiding the thinking: "What did the Team observe? Put that in your own words."
- When responding to students' letters in role, be precise. Vague praise is not Florence. Say what is good and why; say what is missing and what is needed
- Do not underestimate the ceremonial sending -- the act of sending the letter gives the work a destination and a weight. Keep it brief. Keep it felt

# Episode 3 · Writing to London

Year 2 · 6 to 7 years old

## Curriculum Connections

### History

Students encounter the idea that evidence must leave the place where it was gathered and travel to people who were not there -- and that making that journey successfully requires careful selection, organisation, and judgement about what will persuade. They see Florence Nightingale using written evidence to challenge authority at a distance, and they understand that the letter to the War Office is part of how change was eventually achieved.

### Writing

Students draft a formal letter for a specific audience and purpose -- people in London who have not seen the hospital and who need to be persuaded to act. The task requires students to move from observation to argument: selecting the strongest evidence, organising it clearly, and making an explicit request. This is the most demanding piece of writing the Team has produced so far.

### Science -- Working Scientifically

Students use the evidence gathered across Episodes 1 and 2 to support a recommendation. They practise selecting the most significant findings from a larger body of observation and explaining why those findings matter.

### Oracy -- Voice 21 Framework

Cognitive strand: The case-building discussion requires students to identify what evidence is strongest, decide what order it should go in, and justify their choices to the group. This is reasoning under a real constraint -- the letter has to work.

Linguistic strand: The task creates demand for formal register -- the language of a letter written to people in authority. Students encounter the difference between the language of observation and the language of argument. Florence's model letter makes that difference visible.

Social and Emotional strand: Working alongside Florence to build a shared case requires students to contribute their own observations while remaining open to the judgement of the group about what is most important. Not everything they noticed will go in. That is a significant social and emotional demand.

## Narrative Function

The Team reports back to Florence on the encounter with Dr Hall. She listens. She is not surprised. She has decided to write to the War Office -- but the letter needs to be exactly right. She tells the Team she is going to need help finding the right words. Together they build the case, draft the letter, and send it. Whether anyone in London will act on it is not yet known.

## Keys Selected

**Key 25 -- Write some words** The letter to the War Office -- drafted collaboratively, written in inquiry books, sent from inside the fiction. The most important and most demanding piece of writing the Team has produced.

**Teacher in Role -- Florence Nightingale** Working alongside the Team rather than directing them. She knows what needs to be said but she wants the Team's observations in the letter. She is precise about language. She will push back if something is vague or unsubstantiated. She is also, for the first time, asking for help -- and that matters.

## Resources

### Resource 1 -- Florence's Model Letter

This is available on the slide during the drafting phase. It is not a template to copy. It shows students what a formal, evidenced letter of this kind looks and sounds like -- the register, the structure, the way evidence is presented, the way a request is made.

**AI Image Prompt for the Model Letter**

"A Victorian handwritten letter on aged cream paper, written in careful copperplate ink handwriting, legible and clear. The letter is headed with two addresses -- one in London, one in Scutari -- and dated November 1854. The text is arranged in short paragraphs, written in dark ink with slight variation in line weight as if written with a dip pen. The paper has soft age marks, faint ruled lines, and a slightly uneven edge. The letter closes with a formal sign-off and the signature F. Nightingale. The overall impression is of a serious, purposeful document written by someone who knows exactly what they want to say. No modern design elements."

To the Secretary at War · War Office, Whitehall, London

Dear Sir,

I am writing to you from the hospital at Scutari. My nursing team and I have been working here for several weeks now.

We are writing because we need your help. The conditions in the wards are making the soldiers worse, not better. This is what we have found:

**The air** The windows in the wards are kept closed. The air does not move. Soldiers who arrive with wounds that could get better are becoming ill with other sicknesses -- sicknesses that have nothing to do with their wounds.

**The water** There is not enough clean water. The water that is available is not always safe to use for washing or drinking.

**The linen** The sheets and bandages are not being washed often enough. Infection is spreading because of this.

We have not made this up. We have watched carefully and written everything down, every day, for several weeks.

We are asking you to send help -- supplies, support, and authority -- so that these things can be changed straight away. Every week that goes by without action is another week in which soldiers who could get better do not.

Yours faithfully,
**F. Nightingale**

### Resource 2 -- Writing Frame

Available for students who need additional support. Three sections:

**What we found:** In the hospital at Scutari we have observed...

**What needs to change:** The most important things that must be improved are... This matters because...

**What we are asking:** We are asking you to...

## The Encounter

## Opening -- Reporting Back to Florence

▸ **Slide 26 -- Florence**

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

**Teacher in Role -- Florence Nightingale**

"Tell me, how did your meeting go with Dr Hall?"

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.

## Building the Case -- Carpet Discussion

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?"

## Drafting the Letter -- Desks

▸ **Slide 27 -- Writing frame**

Step out of role. In facilitator voice:

**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 return to their desks and draft their letters in inquiry books.

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

**Twilight voice:**

> "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?"

## Reading the Letters -- Carpet

Gather students back on the carpet.

**Teacher in Role -- Florence Nightingale**

"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.

## Creating Images to Go with the Letters

**Teacher in Role -- Florence Nightingale**

"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.

**Facilitator voice:**

> "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."

**Facilitator voice:**

> "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.

**Twilight voice:**

> "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:

**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?"

**Facilitator voice:**

> "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.

**Narrator voice:**

> "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**

**Teacher in Role -- Florence Nightingale**

"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 aloud.

"Let's hope it makes a difference."

She looks at the Team.

"In the meantime -- we keep working."

## Closing -- Carpet

Step out of role.

**Facilitator voice:**

> "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.

### Teacher Notes

#### The Reporting-Back Moment

This is the opening of the episode and it needs to land properly. Do not rush into the letter. Florence's response to what the Team tells her about Dr Hall is important -- her lack of surprise, her quiet decision, her acknowledgement that the Team's observations matter. Give students time to tell her what happened. Receive it fully before moving on.

#### In and Out of Role During the Discussion

The case-building discussion works best if the teacher moves fluidly between Florence and facilitator -- using Florence to receive evidence and push for precision, and the facilitator voice to support students in organising their thinking. Do not stay locked in role if a student needs a different kind of support. Step out, help, step back in.

#### The Model Letter

The model letter is a resource, not a target. Its purpose is to make the register and structure of a formal evidenced letter visible to students before they write. Students who copy it directly are not doing the task -- they are avoiding the thinking. If this happens, ask: "What did the Team observe? Put that in your own words."

#### The Writing Frame

The writing frame is a scaffold, not a ceiling. Students who need it should use it. Students who do not should be encouraged to find their own structure -- using the model letter and the

case-building discussion as their guide. Both routes lead to the same destination: a letter that makes a clear case with real evidence and a specific request.

### Florence's Responses to the Letters

When responding in role to students' letters, be precise and specific. Vague praise -- "that's good" -- is not Florence. She would say what is good and why. Vague criticism -- "this could be better" -- is not Florence either. She would say what is missing and what is needed. This models the kind of feedback that improves writing, and it keeps the fiction coherent.

### The Ceremonial Sending

Do not underestimate this moment. The Team has worked hard to produce this letter. The act of sealing and sending it -- even in the imagination -- gives the work a destination and a weight. Keep it brief. Keep it felt.

### Timing

This is a writing-heavy episode. If the drafting phase needs more time, the reading-back phase can be shortened to two or three letters rather than a full class share. Do not compress the case-building discussion -- it is the thinking that makes the writing possible.

Episode 4

# Before Scutari

| | |
|---|---|
| **Duration** | 60 minutes |
| **Keys used** | Key 9: Study an image · Key 12: Enact a film clip · Key 28: Overhear someone writing |
| **Curriculum focus** | History: Florence Nightingale's life before Scutari -- obstacles, persistence, experience; biographical sources; personal account reveals and does not reveal<br>Reading and Comprehension: Read and respond to diary entries written in first person; identify key information; consider how emotional state shapes what is written<br>Writing: Write a diary entry from inside Florence's perspective -- personal and interpretive rather than reportorial<br>Oracy -- Voice 21: Key 12 enactments require shared decisions about what to show; planted question requires sitting with uncertainty (cognitive and social/emotional) |
| **Resources to prepare** | ● Resource 1: Four illustrated diary double-page spreads (full AI prompts and diary texts below)<br>● Chair and small desk with paper and pen (set up before the lesson for the Key 28 moment)<br>● Slides 31--37 loaded and ready · Inquiry books |
| **Student record / outcome** | ● Diary entry written in inquiry book: in Florence's voice, choosing the moment; personal and interpretive |
| **Teaching route** | 1. Carpet: facilitator voice frames the step outside the hospital (Slide 31)<br>2. Studying the sources: show each diary image first; take observations; read entry aloud; brief question after each (Slides 32--35)<br>3. Key 12: students in groups choose a moment from Florence's life and create a brief film clip; clips shared and discussed<br>4. Key 28: teacher sits at desk and begins writing as Florence; students continue the writing from that point (Slide 36)<br>5. Two or three students take the chair and read their extract as Florence (Slide 37)<br>6. Planted question: carpet discussion -- what kept her going? And the unanswered question about others who were refused<br>7. Closing narrator voice: Florence's diary in Scutari; another nurse is introduced |

**Keep in View**

- Entry 1 is a deliberate conceit -- a baby cannot write a diary. Do not apologise for it. If a student points it out: "What might she have wanted to write, if she could have?"
- In Key 12: students are not asked to explain their clip before or during it. The clip speaks for itself. If a group narrates: "Show us -- don't tell us."
- The Key 28 moment has no announcement of TIR. Sit at the desk. The physical act of sitting is the signal
- Do not answer the planted question. Do not name Mary Seacole. Leave the question in the room
- The closing narration: "another nurse" should be all that is said. Do not preview Episode 5

# Episode 4 · Before Scutari

Year 2 · 60 minutes

## Curriculum Connections

### History

Students develop understanding of Florence Nightingale's life before Scutari -- the obstacles she faced, the persistence she showed, and the experience she brought with her when she arrived. They encounter biographical sources in the form of diary entries and images, and begin to think about what a personal account reveals and what it does not. They consider why some people face greater obstacles than others in pursuing what they believe is right.

### Reading and Comprehension

Students read and respond to diary entries written in the first person. They identify key information, consider how a writer's purpose and emotional state shape what is written, and use context to develop understanding of unfamiliar vocabulary and period detail.

### Writing

Students write a diary entry from inside Florence Nightingale's perspective, choosing their own moment in her life. This requires them to hold two things simultaneously -- what they know about her situation, and what it might have felt like from the inside. The writing is personal and interpretive rather than reportorial.

### Oracy -- Voice 21 Framework

Cognitive strand: The Key 12 moment asks students to organise what they know about a moment in Florence's life into a brief enacted scene, making decisions about what to show and how. The planted question at the close of the episode asks students to reason about persistence, refusal, and fairness -- holding the question open rather than closing it with a simple answer.

Linguistic strand: The diary entries model a personal, reflective register that students are then asked to adopt in their own writing. The vocabulary of inner life -- doubt, determination, frustration, hope -- is introduced through Florence's voice and carried forward into the writing task.

Social and Emotional strand: The Key 12 group work requires students to negotiate a shared interpretation of a scene, make decisions together, and present their thinking to the rest of the group without explaining it. The planted question asks students to sit with uncertainty and respond honestly rather than giving the answer they think is expected.

## Narrative Function

The team has been working in the hospital for some time. They know Florence Nightingale as a presence -- demanding, precise, serious. This episode reaches back before Scutari to help students understand what it took for her to be standing in that ward. It does not interrupt the forward momentum of the story; it deepens it. By the end of the episode, students understand something about Florence's inner life that her professional manner does not reveal -- and a question is planted, deliberately and without answer, that Mary Seacole will later answer differently.

## Keys Selected

**Key 9 -- Study an image** The diary sources are accompanied by images. Students look carefully at each one before the diary entry is read -- noticing first, then hearing the written voice that belongs to the image.

**Key 12 -- Enact a film clip** After studying the diary sources, students work in small groups to create a brief imagined film clip of a moment in Florence's life. Each group chooses their own moment. The clips are shared and discussed.

**Key 28 -- Overhear someone writing** The teacher represents Florence writing -- at a moment of her own choosing, before or after Scutari -- and students continue the writing from that point, taking the chair in turn to read what they have written.

## Resources

### Resource 1 -- The Diary: Four Illustrated Double-Page Spreads

### Spread 1 -- Birth in Florence, Italy, 1820

**AI Image Prompt**

"A double-page spread from a Victorian illustrated journal. On the left side: a warm watercolour illustration showing a wealthy English family in a sunlit Italian room, circa 1820. A mother and father sit beside a cradle holding a newborn baby. Through a tall window behind them, the city of Florence is visible -- terracotta rooftops, a river, and the dome of a cathedral in the distance. The mood is tender and peaceful. Soft warm light. On the right side: aged cream paper with the following text written in dark brown Victorian careful print-style ink handwriting, legible and clear. Landscape format, intimate scale, period illustration style."

**Diary entry -- Spread 1**

"I was born in a city full of light and colour, in a country my parents were visiting on their long journey through Europe. They named me after the city. Florence. I hope I will be worthy of it. The windows of the room look out over rooftops and a river, and when the light comes in in the morning it fills everything. I like to think about that. A room full of light, and a new person in it, not knowing yet what her life will hold."

### Spread 2 -- Studying at Home, Embley Park, 1834

**AI Image Prompt**

"A double-page spread from a Victorian illustrated journal. On the left side: a warm watercolour illustration showing a young woman of about fourteen studying at a large desk in a well-furnished English country house library, circa 1834. Books are open in front of her. A middle-aged man -- her father -- sits nearby, pointing to something on a page. The room has tall bookshelves, a fire in the grate, and a window looking out onto parkland. The mood is focused and serious. Warm indoor light. On the right side: aged cream paper with the diary text in dark brown Victorian careful print-style ink handwriting. Landscape format, intimate scale, period illustration style."

**Diary entry -- Spread 2**

"Father taught me again today. We read history this morning and worked on science after lunch. He expects a lot from me and I have to work hard, sometimes it is difficult. My favourite subject is mathematics. I wrote down a long column of figures today and found the pattern running through them. Father said I had a good mind for it. I did not say what I was thinking, which was: I wonder what I will be allowed to do with it. I have been thinking lately about the people in the village who are sick and have no one to care for them properly. There was one elderly woman who was very ill, I could do nothing except sit with her, I felt sad and useless."

### Spread 3 -- Telling Her Family, Embley Park, 1844

**AI Image Prompt**

"A double-page spread from a Victorian illustrated journal. On the left side: a warm watercolour illustration showing a tense family scene in an English drawing room, circa 1844. A young woman in her early twenties stands facing her seated parents, her posture calm but determined. Her mother looks distressed. Her father looks stern. The room is elegantly furnished -- a fireplace, upholstered chairs, a

portrait on the wall. The mood is uncomfortable but not violent. Soft indoor light. On the right side: aged cream paper with the diary text in dark brown Victorian careful print-style ink handwriting. Landscape format, intimate scale, period illustration style."

**Diary entry -- Spread 3**

"I told them today. I told them that I want to become a nurse. I knew it would not go well. Mother wept. Father was very quiet, which was worse. They said it was not suitable. That nursing was not the kind of work a woman of my family and position should do. I tried to explain. I tried to say that I believe this is what I am meant to do -- that I have believed it for years -- that it is not a whim or a passing idea but something I am certain of in a way I cannot easily describe. I am not sure they heard me. Or perhaps they heard me and simply did not agree. I have not changed my mind. I do not think I will. But I did not expect it to feel quite this lonely."

### Spread 4 -- Training at Kaiserswerth, Germany, 1851

**AI Image Prompt**

"A double-page spread from a Victorian illustrated journal. On the left side: a warm watercolour illustration showing a young English woman in plain working dress attending to a patient in a simple hospital ward in Germany, circa 1851. Other nurses move in the background. The ward is modest but clean -- plain beds, high windows, good light. The young woman's expression is focused and quietly satisfied. Warm natural light. On the right side: aged cream paper with the diary text in dark brown Victorian careful print-style ink handwriting. Landscape format, intimate scale, period illustration style."

**Diary entry -- Spread 4**

"I am here. After everything -- all the years of arguing, all the no's -- I am here, and I am learning. The Institute at Kaiserswerth is not a grand place. The wards are simple and the work is hard and I am tired in the evenings in a way I have never been tired before. But I understand things now that I could not have understood from a book. I understand what it means to be beside someone who is frightened, and to stay calm. I understand what clean hands and clean water actually do, and what happens when they are not there. I think about the woman in the cottage at home sometimes. I wish I had known then what I know now. There is still so much to learn. But I am learning it. Nobody can take that from me now."

### World-Building Artefacts

- The Key 12 enactments: Not kept as physical artefacts, but world-building in the deeper sense -- students are constructing an understanding of Florence's inner life that will inform everything that follows, including the writing task and the planted question.
- The diary entry written by students: This is the main world-building artefact of this episode. It is personal and interpretive -- not an observation record, not a testimony record, but a piece of writing that asks students to be inside a life and speak from it. It is kept in the inquiry book and will be returned to when the team considers Florence's significance in Episode 7.

## The Encounter

## Opening -- Carpet

▸ **Slide 31 -- Episode 4**

**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.

**Facilitator voice:**

> "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.

**Facilitator voice:**

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

## Studying the Sources -- Carpet

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:

**Facilitator voice:**

> 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?"

## Key 12 -- Enact a Film Clip

**Facilitator voice:**

> "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.

**Facilitator voice:**

> "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:

**Facilitator voice:**

> "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.

## Key 28 -- Overhear Someone Writing

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

**▸ Slide 36: Florence writing**

**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.

**Facilitator voice:**

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

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."

**Facilitator voice:**

> "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?"

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:

**Teacher in Role -- Florence Nightingale (Key 28)**

"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.

**Facilitator voice:**

> "What do you make of that?"

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."

**Facilitator voice:**

> "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:

**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.

## The Planted Question -- Carpet

Students gather back on the carpet. In facilitator voice:

**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?"

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

Then, after a few responses:

**Facilitator voice:**

> "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.

## Closing -- Carpet

**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.

**Narrator voice:**

> "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.

## Teacher Notes

### The Diary Entries and Historical Accuracy

The diary entries are fictional but grounded in the biographical facts provided in the research notes. Entry 1 is a deliberate conceit -- a baby cannot write a diary -- and students will know this. Do not apologise for it or explain it away. The entry works because it establishes Florence's origin story in her own voice, and students at this age will accept the convention readily. If a student points out that a baby cannot write, receive it straightforwardly: "You are absolutely right -- but I wonder what she might have wanted to write, if she could have."

### Managing the Key 12 Moment

The most important thing in the Key 12 moment is that students are not asked to explain their clip before or during it. The clip speaks for itself and the discussion follows from what was seen. If a group tries to narrate what is happening as they enact it, gently redirect: "Show us -- don't tell us. We'll watch and then we'll talk about what we saw."

Some groups will choose the same moment -- the family confrontation in Entry 3 is likely to be popular. That is fine. Different groups will make different decisions about the same scene, and comparing those decisions is itself educationally valuable.

### The Key 28 Moment -- Entering and Exiting

There is no announcement of TIR here. The chair is set up, the facilitator voice places Florence in the room, and then you sit. The physical act of sitting is the signal. Students will understand immediately.

The moment of standing and asking for contributions is important -- it brings students into the construction of the scene and makes the writing that follows feel collaborative rather than prescribed. Do not skip it even if time is pressing.

### The Writing Task -- Managing Choice

Giving students the choice of moment is deliberate. Some will choose a moment before Scutari -- the family refusal, Kaiserswerth. Some will choose Scutari itself. Both are valid and both produce interesting writing. The choice itself is informative: what moment did this student find most significant? That is a question worth asking quietly as you circulate.

Episode 5

# The Soldiers' Stories

| | |
|---|---|
| **Duration** | 75 to 90 minutes -- longer than a standard session. Divide across two sessions if needed. Natural break: after Key 12 film clips, before the soldier's sketchbook drawing. No internal timings given. |
| **Keys used** | Key 9: Study an image · Key 12: Enact a film clip · Key 5: Start a story (narrator voice used three times) |
| **Curriculum focus** | History: Conditions at the front line; Mary Seacole's name enters through soldiers' testimony; testimony as historical evidence<br>Geography: Map of Crimean Peninsula; distances soldiers travelled to reach Scutari<br>Science -- Animals Including Humans: Articulate what has changed in the hospital and why those changes have made a difference to recovery<br>Art: Soldier's sketchbook drawing -- represent experience visually; find an image for something felt and remembered<br>Writing: Soldier's letter home -- decisions about selection and audience; describe something to someone who was not there<br>Oracy -- Voice 21: Key 12 discussion (cognitive); soldier's letter (linguistic); questions about Mary Seacole (social/emotional -- sitting with not-knowing) |
| **Resources to prepare** | ● Resource 1: Period map showing Black Sea, Crimean Peninsula, Scutari (AI image prompt provided)<br>● Resource 2: Six-panel illustration of front-line scenes (AI image prompt provided)<br>● Resource 3: Slide showing a soldier sitting up in bed writing a letter (AI image prompt provided)<br>● Slide 42: Mary Seacole image · Slides 39--42 loaded and ready<br>● Loose paper for sketchbook drawings · Inquiry books |
| **Student record / outcome** | ● Soldier's sketchbook drawing: loose page, drawn then folded into inquiry book<br>● Soldier's letter home: written in inquiry book or on separate sheet folded in alongside the sketchbook page |
| **Teaching route** | 1. Carpet, narrator voice: team has been in Scutari long enough; soldiers came from somewhere (Slide 39)<br>2. Facilitator voice: show the period map; brief orientation<br>3. Study the six front-line images: noticing phase; patterns across images; tentative interpretation (Slide 40)<br>4. Key 12: groups choose a scene from the front and create a brief film clip; clips shared and discussed<br>5. Desks: soldier's sketchbook drawing -- what might the soldiers remember?<br>6. Narrator voice: back in Scutari, things are different now (Slide 41)<br>7. Desks: soldier's letter home in inquiry books<br>8. Carpet, narrator voice: Mary Seacole's name enters (Slide 42)<br>9. Facilitator voice: what questions does that raise? Write unanswered questions where students can see them<br>10. Closing narrator voice: the team is beginning to wonder |

**Keep in View**

- The opening section is orientation, not instruction. Let students linger on images that interest them -- that attention is the work
- In Key 12: do not ask students to explain their clip. If a group narrates: "Show us -- don't tell us." Treat the hotel scene exactly like any other scene -- do not signal its future significance
- During the sketchbook drawing: twilight voice should be quieter and less frequent than usual. This is private work. Too much talk breaks the quality of concentration
- In the letter: "What would you really tell your mother? Would you want her to worry?" manages the selection question from inside the fiction
- When Mary Seacole's name enters: do not anticipate the recognition. Write the students' questions down visibly. They are not rhetorical -- the story will answer them
- The final question -- "why had no one in authority seemed to know, or care, very much about what she had done?" -- should not be softened. Leave it exactly as it is

# Episode 5 · The Soldiers' Stories

Year 2 · 75 to 90 minutes

**A Note on Timing**

This episode is longer than a standard 60-minute session. The full sequence runs to approximately 75 to 90 minutes. The teacher should decide how to manage this in their own context -- either running the episode as a single extended session or dividing it across two sessions. The natural break point, if dividing, is after the Key 12 film clips and before the soldier's sketchbook drawing. No timings are given within the lesson plan itself. The teacher is best placed to judge the pace of their own class.

## Curriculum Connections

### History

Students develop understanding of the conditions soldiers faced at the front line of the Crimean War, using images and maps as historical sources. They encounter Mary Seacole's name for the first time, introduced through the testimony of soldiers. They continue to develop understanding of testimony as a form of historical evidence -- what personal accounts reveal, and what questions they raise.

### Geography

The map of the Crimean Peninsula locates the fighting in relation to Scutari and to Britain. Students begin to develop a sense of the distances involved and what those distances meant for the soldiers and for anyone trying to reach them.

### Science -- Animals Including Humans

The soldier's letter asks students to articulate what has changed in the hospital and why those changes have made a difference to recovery. This consolidates the science learning from Episodes 1 to 3 from inside the fiction.

### Art

The soldier's sketchbook drawing asks students to represent experience visually -- not to illustrate a known scene but to find an image for something felt and remembered. This is a different kind of drawing from the world-building artefacts of earlier episodes.

### Writing

The soldier's letter requires students to make decisions about selection and audience -- what to include, what to leave out, and how to describe something to someone who was not there. This is a significant step forward from the observation records of earlier episodes.

### Oracy -- Voice 21 Framework

Cognitive strand: The Key 12 activity asks students to organise what they know about a scene into a brief enacted sequence, making decisions about what to show and how. The discussion after each clip asks students to reason from what they observed. The questions raised by Mary Seacole's name at the close of the episode ask students to organise genuine uncertainty into specific questions.

Linguistic strand: The soldier's letter asks students to adjust register for a specific audience -- a family member at home who has not seen what the soldier has seen. The vocabulary of care and recovery -- conditions, improvement, nursing, evidence -- is carried forward from the hospital strand into a new context.

Social and Emotional strand: The Key 12 group work requires students to negotiate, make decisions together, and present a shared interpretation without explaining it. The closing discussion requires students to contribute genuine questions rather than answers, which is a different and more demanding social register.

The significant oracy moment in this episode is the discussion that follows the Key 12 clips. Students watching other groups' clips are asked what they noticed, what they made of it, and what it revealed about the person and the moment. This draws primarily on the cognitive strand -- students are reasoning from observation, not from instruction. The closing discussion, where students generate questions about Mary Seacole, draws on the social and emotional strand: students are being asked to sit with not-knowing and speak from that position honestly.

## Narrative Function

The team has been working in the hospital long enough to see conditions begin to change. This episode moves outward before it moves forward -- it takes students to the front line before returning them to Scutari, so that the soldiers in the wards are no longer abstractions but people with a known history. A name enters the episode quietly, carried in narration, belonging to a world the students have just built but not yet understood. The episode ends with that name in the room and a question that will not be answered until Episode 6.

## Keys Selected

**Key 9 -- Study an image** Images of the front line -- trenches, tents, the landscape, soldiers waiting -- are handled inductively at the opening of the episode. Students notice before they interpret.

**Key 12 -- Enact a film clip** Students work in small groups to create brief imagined film clips from a menu of scenes connected to the soldiers' experience at the front. Clips are shared and discussed.

**Key 5 -- Start a story** Narrator voice is used at three points -- the opening shift to the front line, the return to Scutari before the letter writing, and the closing introduction of Mary Seacole's name.

## Resources

### Resource 1 -- Map of the Crimean Peninsula

A period-style map showing the Black Sea, the Crimean Peninsula, the location of the main fighting around Sevastopol, and Scutari across the water. The map should feel consistent with the period map used in the pre-story introduction -- engraved style, aged colouring, hand-lettered place names.

**AI Image Prompt (ready to use in Adobe Firefly, Canva AI, or Microsoft Designer)**

"A Victorian-era engraved map from the 1850s showing the Black Sea, the Crimean Peninsula, and the surrounding region. The style is copper-plate engraving cream paper, hand-lettered place names in careful print-style ink handwriting, legible and clear, fine crosshatching for land areas, and delicate line work for coastlines. Key locations labelled: Scutari, Constantinople, the Black Sea, the Crimean Peninsula, and Sevastopol. A dotted line or simple arrow indicates the sea route between Scutari and the Crimea. Indications of the front line and the warring armies in an insert. No modern borders. Any compass rose should be ornate and period-appropriate. Landscape format, high detail, historical illustration style."

**What this shows the students:** Where the fighting was in relation to Scutari -- that the soldiers in the wards had travelled across the Black Sea to get there, and that the front line was a world away from the hospital.

**What it makes them need to do next:** Understand the soldiers' experience not as background information but as something with a physical location and a real distance attached to it.

### Resource 2 -- Images of the Front Line

**AI Image Prompt (ready to use in Adobe Firefly, Canva AI, or Microsoft Designer)**

"Six separate panel illustrations in the style of Victorian engravings or early war sketches, arranged on a single aged cream page as if from a period illustrated newspaper or dispatch. Each panel shows a

different scene from the Crimean War, circa 1854 to 1855. The style across all six panels is consistent: fine line engraving or pencil sketch, slightly aged, no colour or very muted sepia tone. The impression is of images sent back from a long way away, reproduced in print for people at home who have never seen this world.

Panel 1: A long trench dug into pale stony ground. Several soldiers sit or crouch along its length, wrapped in coats, some looking at nothing in particular. The sky above is wide and grey.

Panel 2: A group of soldiers firing rifles and artillery from behind a low earthen embankment or fortified position. Smoke rises from the guns. In the distance, an enemy position is visible through the haze. The soldiers are crouched and focused, their faces set with concentration. The scene has urgency but is not gratuitously violent -- it shows the act of fighting rather than its consequences.

Panel 3: The interior of a chaotic field hospital close to the front line. A rough wooden table serves as an operating surface. A surgeon works on an injured soldier while others wait or are tended on the floor and on makeshift cots around him. The room is crowded, improvised, and under pressure. Medical instruments, bandages, and bowls of water are visible. The expressions of those present range from focused to frightened. The mood is urgent and difficult.

Panel 4: A group of soldiers resting near a low stone wall. Some are seated on the ground, some leaning against the wall. One is writing, one is looking into the distance. Their expressions are tired and private.

Panel 5: The Charge of the Light Brigade. A mass of cavalry on horseback charging at full gallop across open ground toward distant gun emplacements, smoke and chaos around them. The scene is viewed from the side, showing the scale and momentum of the charge. Horses and riders fill the frame. The mood is dramatic and terrible -- a sense of brave men riding into something they cannot survive. The style remains engraving rather than painted -- fine line work, strong contrasts of light and dark.

Panel 6: The interior of a busy makeshift hotel or boarding house near the front line. The room is crowded and improvised -- rough wooden furniture, soldiers on cots and chairs in various states of injury, people moving between them. At the centre of the scene, a Black woman of middle age is kneeling beside an injured soldier, tending carefully to a wound on his arm. Her expression is focused and calm. She is clearly in charge of this space -- other people in the room are aware of her, turning toward her, trusting her. The mood is warm despite the difficult circumstances -- this is a place where people are being looked after. Lamplight, close interior, a sense of purposeful activity.

Landscape format for the overall page, each panel roughly equal in size, with a thin border around each one and a simple caption space beneath each panel -- the captions themselves left blank. High detail, period illustration style."

## Resource 3 -- Slide: A Soldier Sitting Up in Bed, Writing a Letter

**AI Image Prompt (ready to use in Adobe Firefly, Canva AI, or Microsoft Designer)**

"A Victorian-style watercolour illustration showing a wounded soldier sitting up in a hospital bed, circa 1855. He is bandaged on one arm and around his head. He is writing a letter with a dip pen, a sheet of paper resting on a small board across his knees. The ward around him is clean and reasonably well lit -- high windows with light coming through, rows of beds with other patients, a nurse visible in the background moving between beds. The mood is quiet and recuperative -- not dramatic, not distressing. The soldier's expression is concentrated and slightly private, as though he is choosing his words carefully. Warm natural light. Landscape format, period illustration style."

**What this shows the students:** The change that has happened in the hospital. This is not the ward of Episode 1. The soldier writing home is evidence of improvement -- he is well enough to sit up, well enough to write, well enough to think about home.

**What it makes them need to do next:** Write as that soldier -- deciding what to say and what to leave out.

## World-Building Artefacts

- The soldier's sketchbook drawing: A loose page, drawn and then folded into the inquiry book. The drawing represents a moment from the soldier's experience at the front -- something remembered, something that has stayed. It is personal and unguided. It is iconic work that gives the letter writing its foundation.

- The soldier's letter home: Written in the inquiry book or on a separate sheet folded in alongside the sketchbook page. The letter is the symbolic counterpart to the sketchbook drawing -- the same experience, now put into words, selected and shaped for an audience who was not there.

Together, the sketchbook page and the letter form a pair of artefacts that represent the soldier's inner life: what they drew when words were not enough, and what they wrote when they were ready to speak.

## The Encounter

### Opening -- Carpet

▸ **Slide 39: The map of the Crimean Peninsula**

**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:

**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**

**Facilitator voice:**

> "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:

**Facilitator voice:**

> "What can you see?"

Take observations. Stay in the noticing phase. Then:

**Facilitator voice:**

> "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:

**Facilitator voice:**

> "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.

## Key 12 -- Film Clips from the Front

**Facilitator voice:**

> "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**

Scenes to choose from:

- 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.

**Facilitator voice:**

> "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:

**Facilitator voice:**

> "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.

**Facilitator voice:**

> "Let's pause there. What did you see? What was happening?""What was that person feeling, do you think? What did you notice about how they were standing, or moving, or looking?""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.

## The Soldier's Sketchbook -- Tables

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

**Facilitator voice:**

> "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.

**Facilitator voice:**

> "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.

**Facilitator voice:**

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

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:

**Twilight voice:**

> "What are you drawing? When was this?""Is this something you saw, or something you are trying to make sense of?""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:

**Facilitator voice:**

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

## The Soldier Writing Home -- Tables

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

**Narrator voice:**

> "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**

**Facilitator voice:**

> "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."

**Twilight voice:**

> "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:

**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?"

## The Name Enters -- Carpet

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

▸ **Slide 42: Mary Seacole**

**Narrator voice:**

> "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:

**Facilitator voice:**

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

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.

**Facilitator voice:**

> "We'll look for the answers to these questions in the next episode."

## Closing -- Carpet

**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.

## Teacher Notes

### The Map and Images

The opening section is orientation, not instruction. The images are where the real thinking happens, and even there the inductive sequence should not be rushed into interpretation too quickly. If students want to linger on a particular image, let them -- that attention is the work.

### Managing the Key 12 Clips

The most important discipline in the Key 12 moment is that students are not asked to explain their clip before or after showing it. The clip speaks for itself. If a group narrates what is happening as they enact it, redirect gently: "Show us -- don't tell us. We'll watch and then we'll talk about what we saw."

Some groups will choose the same scene. That is fine -- different groups will make different decisions about the same material, and comparing those decisions is valuable. The hotel scene should be treated exactly like any other scene when it is shared. Do not signal its future significance.

### The Sketchbook Drawing -- Holding the Space

The twilight voice during the drawing phase needs to be quieter and less frequent than during other circulation phases. This is private work -- the soldier drawing what they remember. Too much talk from the teacher breaks the quality of concentration the task requires. Move slowly through the room. Speak quietly and only when it genuinely serves what a student is doing.

Some students will finish quickly and be uncertain what to do next. A quiet suggestion -- "Is there something else you remember? Something smaller -- a detail, an object, a face?" -- is usually enough to extend the work without redirecting it.

### The Letter -- Managing Selection

The question of what to leave out is as important as the question of what to include. Some students will write everything and need a gentle reminder: "Would you really tell your mother that? Would you want her to worry?" Others will write very little and need permission to say more: "What was the best thing that happened? What would make them feel better about where you are?" Both directions of support keep the task inside the fiction.

### The Hotel Scene -- The Moment of Recognition

When Mary Seacole's name enters through the narration, some students who enacted the hotel scene will make the connection. Do not anticipate this or draw attention to it before it happens. If it happens, receive it simply: "I think you might be right." Then move on. The recognition has done its work.

### The Questions About Mary Seacole

Write the students' questions down visibly and leave them displayed. They are not rhetorical -- they are genuine questions the context will answer. Students should be able to see them in Episode 6 and know that the story kept its word.

### The Closing Narration

The final question -- "why had no one in authority seemed to know, or care, very much about what she had done?" -- is planted deliberately. It should not be answered now, and it should not be softened. Leave it in the room exactly as it is.

Episode 6

# Mary Seacole

| | |
|---|---|
| **Duration** | 60 to 80 minutes -- see timing note below |
| **Keys used** | Key 20: Interact with someone (TIR -- the soldier) · Key 9: Study an image (museum panels) · Key 12: Enact a film clip |
| **Curriculum focus** | History: Mary Seacole's life, background, and contribution; obstacles different in nature from Florence's; museum-style text as historical presentation; testimony as historical evidence<br>Geography: Jamaica on the map; distances Mary Seacole travelled; what those distances meant in the nineteenth century<br>Reading and Comprehension: Museum-style panel texts; key information; register of public commemoration versus personal diary writing<br>Writing: Profile page in the museum register -- clear, dignified, purposeful; beginning of the evidence base for the memorial in Episode 8<br>Oracy -- Voice 21: Key 12 enactments for moments in Mary's life (cognitive); museum register (linguistic); discussing the two refusals honestly (social/emotional) |
| **Resources to prepare** | ● Resource 1: Period map extended -- Britain, Mediterranean, Crimea, and Jamaica now visible (AI prompt provided)<br>● Resource 2: Five museum panels on slides (full texts and AI prompts below)<br>● Chair for TIR soldier · Slides 44--51 loaded and ready · Inquiry books<br>● Students' questions from Episode 5 still displayed in the room |
| **Student record / outcome** | ● Inquiry book profile page: Mary Seacole -- written in the museum register; forms part of the evidence base for Episode 8 |
| **Teaching route** | 1. Carpet: draw students' attention to the unanswered questions from Episode 5<br>2. Narrator voice: one of the soldiers has asked to speak with the team (Slide 44)<br>3. TIR (the soldier): he speaks about Mary Seacole; team asks questions; he answers from his experience (Slide 45)<br>4. Out of role: "Did the soldier answer any of our questions?" -- discuss<br>5. Facilitator voice: Jamaica on the map (Slide 46)<br>6. Show five moment images from Mary Seacole's life; discuss (Slides 47--51)<br>7. Key 12: groups choose a scene from Mary's life and create a brief film clip; clips shared and discussed<br>8. "What qualities did Mary have?" -- qualities discussion; comparison with Florence<br>9. Desks: inquiry book profile page (drawing then writing)<br>10. Closing narrator voice: two stories, running alongside each other |

**Keep in View**

- The soldier TIR is more open than Florence TIR moments -- students ask the questions. Stay in role and respond honestly from inside his experience. If a question arises that the soldier wouldn't know: "I don't know. I only know what I saw."
- The soldier's final line -- "I just want her to be remembered, you know?" -- should land quietly. Pause after it before standing

- The refusal scene in Key 12: if a group enacts it, watch carefully what choices the actor playing the official makes. These choices are worth examining: "Why did you decide to have him look away? What does that tell us?"
- After the museum panels: draw attention to the register shift. "Did you notice how this writing feels different from Florence's diary? What is different about it? Why might a museum write about someone in this way?"
- The questions about why Mary was forgotten must not be resolved quickly. Leave the discomfort in the room

# Episode 6 · Mary Seacole

Year 2 · 60 to 80 minutes

**A Note on Timing**

This episode contains a substantial amount of material -- a TIR encounter, a map moment, Key 12 enactments, five museum panels, a discussion, and an inquiry book task. The teacher should judge the pace of their own class and decide which elements to extend and which to move through more briskly. The museum panels are the informational heart of the episode and should not be rushed. The Key 12 enactments are the enactive heart and should not be skipped. If time is short, the inquiry book profile page can be completed at the start of Episode 7 rather than at the end of this episode.

## Curriculum Connections

### History

Students develop understanding of Mary Seacole's life, background, and contribution. They come to understand that the obstacles she faced were different in nature from those faced by Florence Nightingale, and begin to consider why. They encounter museum-style text as a form of historical presentation and think about how language choices communicate significance. They continue to develop understanding of testimony as historical evidence through the soldier's account.

### Geography

Jamaica appears on the map for the first time. Students develop awareness of the distances Mary Seacole travelled -- from Jamaica to Britain, from Britain to the Crimea -- and begin to understand what those distances meant in the nineteenth century.

### Reading and Comprehension

Students read and respond to museum-style panel texts. They identify key information, consider how the register of public commemoration differs from personal diary writing, and use context to develop understanding of unfamiliar vocabulary.

### Writing

Students write a profile page in their inquiry books in the museum register modelled by the panels -- clear, dignified, purposeful. This is the beginning of the evidence base for the memorial in Episode 8.

### Oracy -- Voice 21 Framework

Cognitive strand: The Key 12 enactments ask students to organise what they know about a moment in Mary Seacole's life into a brief enacted sequence, making decisions about what to show and how. The discussion of the two refusals asks students to reason carefully about similarity and difference -- holding two cases alongside each other without collapsing the distinction between them.

Linguistic strand: The museum panels introduce a new register -- public, dignified, written for an audience who knows nothing about the person being described. Students are asked to adopt this register in their inquiry book writing, which requires them to think consciously about how language choices communicate meaning and significance.

Social and Emotional strand: The question of why Mary Seacole was refused -- and whether the reasons were the same as the obstacles Florence Nightingale faced -- requires students to sit with a genuinely difficult and uncomfortable idea. The social register of this discussion is one of honest uncertainty rather than confident conclusion. Students are being asked to say what they think while acknowledging that they are not sure.

The significant oracy moment in this episode is the discussion in section 5 -- the question that stays open. Students are asked to compare two refusals and consider whether they were the same in nature. This draws on the cognitive strand primarily: students are reasoning about cause and difference, using what they know about both women, and resisting the pull toward a single neat

answer. It also draws on the social and emotional strand: the honest answer to this question is uncomfortable, and students need to feel safe enough to say something difficult.

## Narrative Function

The questions the team generated at the end of Episode 5 are still visible in the room. This episode answers them -- not all at once, and not by telling, but through encounter, map, enactment, and source. A soldier in the ward speaks about Mary Seacole directly. Jamaica appears on the map. Students inhabit moments from her life through Key 12. Museum panels tell her story from childhood to the Crimea. By the end of the episode, students understand who she was, what she knew, what she was refused, and what she did in response. The question of why she was refused -- and whether the reasons were the same as the obstacles Florence Nightingale faced -- is asked directly and left genuinely open.

## Keys Selected

**Key 20 -- Interact with someone** The soldier in the ward speaks about Mary Seacole and answers the team's questions. He has been there. He wants to be believed.

**Key 9 -- Study an image** The museum panels are introduced with their images before the text is read -- students notice before they hear.

**Key 12 -- Enact a film clip** Students work in small groups to create brief imagined film clips from a menu of six scenes from Mary Seacole's life, situated between the map moment and the museum panels.

## Resources

### Resource 1 -- The Period Map, Extended

The map from the pre-story introduction is returned to, now with Jamaica added. Jamaica should appear in the lower left of the map, with Britain and the Mediterranean visible as before, and the Crimea at the right. The distances between all three locations should be apparent in a single image.

**AI Image Prompt (ready to use in Adobe Firefly, Canva AI, or Microsoft Designer)**

"A Victorian-era engraved map from the 1850s showing the Atlantic Ocean, the Caribbean Sea, Britain, the Mediterranean Sea, the Black Sea, and the Crimean Peninsula. The style is copper-plate engraving with cream paper, hand-lettered place names in serif script, fine crosshatching for land areas, and delicate line work for coastlines. Key locations labelled: Jamaica, London, the Mediterranean, Constantinople, the Crimea. A dotted line traces a route from Jamaica to London, and a second dotted line traces a route from London to the Crimea, suggesting the distances travelled. No modern borders. Any compass rose should be ornate and period-appropriate. Landscape format, high detail, historical illustration style."

### Resource 2 -- The Museum Panels: Five Illustrated Displays

Each panel is a single slide. The image occupies the upper portion of the slide; the museum text sits beneath it on a rich, warm background -- deep ochre, burnt sienna, or warm terracotta, reflecting the Caribbean origin of Mary Seacole's story. The typography should be clean and dignified -- a serif font, generously spaced, as if in a real museum display.

The visual style across all five images should be consistent: rich, warm watercolour illustration with a deeper and more vibrant palette than the Florence diary illustrations -- deep greens, warm ochres, rich browns, the blue of the Caribbean Sea, the gold of Jamaican light. The images should feel distinct from the Florence material while remaining period-appropriate.

### Panel 1 -- Kingston, Jamaica: A Childhood of Learning

**AI Image Prompt**

"A rich, warm watercolour illustration showing the interior of a Jamaican boarding house in Kingston, circa 1815. The room is busy and purposeful -- a large wooden table, shelves of bottles and dried herbs along one wall, patients resting on simple beds. A Jamaican woman of authority and warmth -- Mary Seacole's mother -- is tending to a patient, preparing a remedy from herbs and plants laid out on the table. Beside her, a young girl of about ten watches everything carefully, her expression intent and curious. The light is warm and golden, coming through open shutters. The colours are rich and vibrant -- deep greens, warm ochres, the golden light of Jamaica. Landscape format, intimate scale, warm watercolour style."

**Museum panel text -- Panel 1**

Mary Seacole was born in Kingston, Jamaica, in 1805. Her mother was a skilled healer who ran a boarding house where she cared for sick and wounded soldiers and travellers. From her earliest years, Mary watched her mother work -- learning which plants could reduce a fever, which preparations could ease pain, and how to care for someone who was frightened and far from home.

Mary did not learn from books. She learned by watching, and then by doing. By the time she was a young woman, she had knowledge that most trained doctors of her day did not possess.

## Panel 2 -- A Life of Travel and Learning

**AI Image Prompt**

"A rich, warm watercolour illustration showing a confident young Black woman in her twenties standing on the deck of a sailing ship, circa 1830. She is looking out toward a distant coastline. The sea around her is deep blue-green. She carries a small bag and is dressed for travel -- practical and composed. Her expression is curious and determined. The colours are vivid -- deep blue sea, warm sky, the rich tones of her clothing. Landscape format, period illustration style, warm watercolour palette."

**Museum panel text -- Panel 2**

As a young woman, Mary Seacole travelled widely. She visited Britain, other Caribbean islands, and Central America. Wherever she went, she observed, learned, and practised. She treated patients during a cholera outbreak in Jamaica in 1850 and during a yellow fever epidemic in Panama in 1853.

By the time the Crimean War began, Mary Seacole had more practical experience of treating serious illness than almost anyone in Britain. She had learned from her mother, from her travels, and from the patients she had cared for across two continents.

## Panel 3 -- London: The Refusals

**AI Image Prompt**

"A rich, warm watercolour illustration showing a Black woman of middle age standing in a plain official waiting room in London, circa 1854. She is dressed formally and carries documents in her hand. She stands before a desk where a pale-faced official sits, not looking at her, his expression dismissive. The room is cold and unwelcoming -- dark wood panelling, grey light from a small window. The contrast between the warmth of her presence and the coldness of the room is marked. Her expression is composed and dignified -- she has not been diminished by what is happening. Landscape format, period illustration style, the colours deliberately cooler and greyer than the Jamaica panels to reflect the contrast."

**Museum panel text -- Panel 3**

When the Crimean War began, Mary Seacole travelled to London. She wanted to go to the Crimea as a nurse. She applied to the War Office. She applied to nursing organisations. She applied again and again.

**She was refused every time.**

She was not told plainly why. But she understood. Florence Nightingale had faced refusals too -- her family had told her nursing was not suitable for someone of her class. The obstacles Mary Seacole faced were different.

She left each meeting and tried again.

## Panel 4 -- The Decision

**AI Image Prompt**

"A rich, warm watercolour illustration showing a Black woman of middle age sitting alone in a plain London room, circa 1854. She is at a small table, her hands resting on a document or a letter. The room is simple and sparse -- a window, a candle, a travelling bag on the floor beside her. Her expression is one of quiet, absolute resolution -- not anger, not distress, but certainty. She has made a decision. The light from the candle is warm against the cool grey of the room. Landscape format, period illustration style, warm candlelight palette."

**Museum panel text -- Panel 4**

Mary Seacole did not accept the refusals. She made a decision: she would go to the Crimea herself, under her own arrangement, at her own expense.

She used her own savings. She formed a business partnership with a relative named Thomas Day. She organised her own passage and her own supplies.

**Nobody had given her permission. She did not wait for permission. She went.**

## Panel 5 -- The British Hotel

**AI Image Prompt**

"A rich, warm watercolour illustration showing the interior of Mary Seacole's British Hotel near the front line of the Crimean War, circa 1855. The room is large, busy, and improvised -- rough wooden furniture, mismatched chairs and cots, lanterns casting warm light. Wounded and exhausted soldiers fill the space -- some lying on cots, some sitting against the walls, some being helped by others. At the centre of the image, a Black woman of middle age moves with calm authority through the room. She is dressed practically -- a working dress and apron, sleeves rolled. She is leaning over a soldier on a low cot, tending carefully to a wound. Her expression is warm and focused. Soldiers nearby turn toward her with quiet gratitude. The mood is warm despite the difficult circumstances. Deep ochres, warm browns, the pale cream of bandages, the dark tones of the wooden interior. Landscape format, warm lamplight, period illustration style."

**Museum panel text -- Panel 5**

Mary Seacole established what she called the British Hotel near the battlefield at Balaclava. It was not a grand place. It was a practical one -- somewhere soldiers could get food, medicines, rest, and care.

She went onto the battlefield herself after engagements, treating the wounded where they fell. Soldiers came to know her well. They called her Mother Seacole.

The soldiers who had been cared for by Mary Seacole spoke of her with deep gratitude. Many said she had saved their lives. She had travelled further than almost anyone to be there -- and she had paid for every part of it herself.

### World-Building Artefacts

- The Key 12 enactments: Not kept as physical artefacts, but world-building in the deeper sense -- students have inhabited moments from Mary Seacole's life and will bring that understanding into the museum panel discussion and the inquiry book writing.
- The inquiry book profile page: Written in the museum register modelled by the panels. This is the first time students write about Mary Seacole in their own words, and it is the beginning of the evidence base for the memorial display in Episode 8. It should sit alongside the Florence material already in the inquiry book -- the two profiles together are the foundation of Episode 8.

## The Encounter

## Opening -- Carpet

▸ **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:

**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."

▸ **Slide 45 -- Soldier**

**Narrator voice:**

> "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."

## TIR -- The Soldier

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:

**Teacher in Role -- The Soldier**

"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."

Open the TIR to questions. The team can ask the soldier anything they want to know.

If asked "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."

If asked "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."

If asked "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.

**Facilitator voice:**

> "Did the soldier answer any of our questions?"

Discuss.

## Jamaica on the Map -- Carpet

**Facilitator voice:**

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

**▸ Slide 46 -- The map**

Look at the map together and read the text. Discuss with the students.

## Moments from Mary Seacole's Life

**Facilitator voice:**

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

**▸ Slides 47--51**

Scenes shown on slides:

- 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.

## Key 12 -- Film Clips from Mary Seacole's Life

**Facilitator voice:**

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

**Facilitator voice:**

> "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:

**Facilitator voice:**

> "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:

**Facilitator voice:**

> "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 the qualities discussion.

**Facilitator voice:**

> "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?"

## Inquiry Book Profile Page -- Tables

Students return to their seats. In twilight voice:

**Twilight voice:**

> "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:

**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. 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.

## Closing -- Carpet

**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.

## Teacher Notes

### The Soldier TIR -- Managing the Questions

This TIR is more open than the Florence TIR moments in earlier episodes. Students are asking the questions, which means the teacher needs to hold the role while responding to things they have not fully prepared for. The suggested questions and responses above are a guide, not a script. Stay in role, stay in the soldier's register -- quieter, more feeling, less precise than Florence -- and respond honestly from inside his experience. If a question arises that the soldier would not know the answer to, say so in role: "I don't know. I only know what I saw."

The soldier's final line -- "I just want her to be remembered, you know?" -- should land quietly. It connects to everything the team has been doing across the whole context: the inquiry books, the observation records, the testimony records. The team are the people who write things down. That is their purpose.

### The Key 12 Clips -- The Refusal Scene

If a group enacts the refusal scene, the discussion that follows will be among the most significant in the episode. Watch carefully. The students who play the official refusing Mary Seacole will make choices -- about how he looks at her, whether he looks at her, what he does with his hands, whether he seems embarrassed or indifferent. Those choices are worth examining: "Why did you decide to have him look away? What does that tell us?"

### The Museum Panels -- The Register Shift

Students are encountering a new kind of writing here -- public, dignified, written for an audience. Draw attention to this explicitly after the panels have been read: "Did you notice how this writing feels different from Florence's diary? What is different about it? Why might a museum write about someone in this way?"

Episode 7

# The Officer from the Ministry

| | |
|---|---|
| **Duration** | 75 to 90 minutes -- see timing note. Natural break: after the minister's visit and the inquiry book entry, before the visit to Dr Hall. |
| **Keys used** | Key 4: Step into history (port scene) · Key 20: Interact with someone (TIR -- minister and Dr Hall) |
| **Curriculum focus** | History: Real historical consequences of Florence's work -- Sanitary Commission, reorganisation of supplies, Invalid Kitchens, fall in mortality rates; how evidence and persistence bring about lasting change; connecting the fiction to real history<br>Science -- Working Scientifically: Present evidence clearly; explain how they know that changes had the effect they claim; defend conclusions to someone who needs to be convinced<br>Oracy -- Voice 21: Port scene (all strands); minister's questions require speaking clearly under pressure (cognitive + linguistic); visit to Dr Hall requires composure under resistance (social/emotional) |
| **Resources to prepare** | ● Resource 1: Image of Florence Nightingale, ill (AI prompt provided)<br>● Resource 2: Image of the dock at Balaclava (AI prompt provided)<br>● Resource 3: The minister's letter (full text below)<br>● Resource 4: Image of Dr Hall (AI prompt provided)<br>● Small pieces of paper and pencils for hospital improvement drawings<br>● Chair for TIR · Slides 53--61 loaded and ready · Inquiry books |
| **Student record / outcome** | ● Small drawings of improvements made to the hospital (placed in the classroom space)<br>● Final inquiry book entry: records the minister's visit and what the letter authorises<br>● The minister's letter: read aloud and understood -- the culminating world-building artefact of the Scutari strand |
| **Teaching route** | 1. Narrator voice: life in Scutari carries on; Florence is away; an anonymous letter arrives (Slides 53--54)<br>2. Carpet discussion: implications; time is short<br>3. Step into history: the port scene. Teacher as narrator and as captain simultaneously. Team argues to get Florence off the ship (Slides 55--56)<br>4. Narrator voice: Florence is off the ship. What do you make of the captain? Discussion<br>5. Desks: students draw improvements visible in the hospital; place drawings in the space (Slide 57)<br>6. TIR (minister): shown around the hospital; questions about what changed; asks what they need from him (Slides 58--59)<br>7. Out of role: discuss implications of the minister's visit; quick inquiry book note<br>8. Slide 60: read the minister's letter aloud together<br>9. Twilight voice: prepare students for Dr Hall. How should we approach this?<br>10. TIR (Dr Hall): team presents the letter; Dr Hall pushes back; team holds their ground; he gives way (Slide 61)<br>11. Out of role: "What did you make of him?"; discussion of why he resists<br>12. Closing narrator voice: the work at Scutari is done; something still to come |

**Keep in View**

- The port scene is the most technically demanding moment in the whole context. Practise the transition between narrator voice and captain's voice before the lesson. If clear in the first exchange, students will hold the convention throughout
- The captain should not be made too easy to defeat -- the team needs to work for the outcome. Use the reset convention if the situation becomes too heated: "This situation needs cool heads. Let's try that again."
- The moment when students carry Florence off the ship is the emotional peak of the episode. Use narrator voice slowly and deliberately. Let students feel the weight of acting for someone who cannot act for themselves
- Dr Hall and the minister are distinct characters -- physically, in posture and eye contact. If running both TIR moments feels too demanding, divide across two sessions with the minister's letter as the bridge
- The real history account at the close should be delivered with genuine weight. Each of the four outcomes deserves its own pause. The mortality rate figures deserve particular time: forty-two percent to two percent

# Episode 7 · The Officer from the Ministry

Year 2 · 60 to 90 minutes

**A Note on Timing**

This episode is the most complex in the context and will run longer than a standard session. The full sequence runs to approximately 75 to 90 minutes. The teacher should decide whether to run it as a single extended session or divide it across two sessions. The natural break point, if dividing, is after the minister's visit and the inquiry book entry, and before the visit to Dr Hall. No timings are given within the lesson plan itself. The teacher is best placed to judge the pace of their own class.

## Curriculum Connections

### History

Students encounter the real historical consequences of Florence Nightingale's work -- the Sanitary Commission, the reorganisation of supplies, the Invalid Kitchens, and the dramatic fall in mortality rates. They develop understanding of how evidence, persistence, and political backing can bring about lasting change. They encounter John Hall as a real historical figure and begin to understand that resistance to change is not always simple or straightforwardly wrong. They connect the work they have done inside the fiction to what actually happened in real history.

### Science -- Working Scientifically

The minister's questions ask students to present their evidence clearly and explain how they know that the changes they made had the effect they claim. This is the culminating moment of the science strand -- students are not just recording observations but defending them to someone who needs to be convinced.

### Oracy -- Voice 21 Framework

Cognitive strand: The preparation moment before the minister's visit asks students to select and organise their most important evidence. The minister's questions ask them to reason under pressure -- to explain not just what changed but how they know it changed, and what they want the minister to do about it. The visit to Dr Hall asks students to hold their ground when someone in authority pushes back.

Linguistic strand: The minister's encounter requires students to speak with clarity and precision to someone who holds power. The register is formal but not stiff -- the team are people who know what they are talking about and need to be taken seriously. The real history account introduces vocabulary -- Sanitary Commission, mortality rate, Invalid Kitchens -- that connects the fiction to historical record.

Social and Emotional strand: The port scene requires students to act collectively under pressure, supporting one another in a high-stakes moment. The visit to Dr Hall requires composure in the face of resistance -- not anger, but calm persistence. Both draw on the values the context has been building since Episode 1.

The significant oracy moments in this episode are the minister's conversation and the visit to Dr Hall. The first requires students to present a case to someone who has come to listen but will push back. The second requires students to hold that case when someone who has not come to listen tries to dismiss it. Both draw on the cognitive and social and emotional strands simultaneously. Together they represent the most demanding oracy the context asks of students.

## Narrative Function

Florence Nightingale has fallen ill. Dr Hall's allies have arranged for her to be placed on a transport ship that will sail directly to England, removing her from the war zone. The team goes to the port to stop it. They confront the captain and carry Florence off the ship. Two days later, the minister from the War Office arrives. The team shows him what has changed, presents their evidence and receives a letter authorising specific improvements. Dr Hall returns. The team visits him with the

letter. He resists. In the end, he gives way. The episode closes outside the fiction, with the teacher telling students what actually happened in real history. The Scutari strand ends here.

## Keys Selected

**Key 4 -- Step into history** The port scene. The classroom becomes the dock at Balaclava. The team enacts the confrontation with the captain and carries Florence off the ship.

**Key 20 -- Interact with someone** Used twice -- the minister's visit and the visit to Dr Hall. Both are TIR encounters with distinct characters who have different relationships to the team's authority.

## Resources

### Resource 1 -- Image of Florence Nightingale, Ill

**AI Image Prompt**

"A Victorian-style watercolour illustration showing a young woman in her early thirties lying ill in a plain ship's cabin, circa 1855. She is pale and resting on a narrow bunk, covered by a grey wool blanket. Her eyes are closed. The cabin is sparse -- rough wooden walls, a small porthole, a single oil lamp casting dim light. The mood is serious and quiet -- this person is genuinely unwell. The image is not distressing but it is honest. Portrait format, period illustration style, muted colours, soft lamplight."

### Resource 2 -- Image of the Dock at Balaclava

**AI Image Prompt**

"A Victorian-era engraving or watercolour showing a busy military harbour at Balaclava in the Crimea, circa 1855. Several ships are at anchor. The quayside is busy -- soldiers, supplies, crates, horses. One large transport ship is prominent, its gangplank down, crew members visible on deck. The sky is overcast. The mood is busy and slightly urgent. Landscape format, period illustration style, muted colours."

### Resource 3 -- The Minister's Letter (Full Text)

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

### Resource 4 -- Image of Dr Hall

**AI Image Prompt**

"A Victorian-style portrait illustration of a senior British military medical officer, circa 1855. He is a man in his fifties, in military uniform with medical insignia. His expression is stern and composed -- not aggressive, but closed and defensive. He does not look like a villain. He looks like someone who has been doing things a certain way for a long time and does not intend to change. He is seated at a desk with papers in front of him. The room behind him is formal and dark. Portrait format, period illustration style, muted colours."

### World-Building Artefacts

- The small drawings of improvements: Made during the hospital preparation phase. These show what has changed since Episode 1 -- clean bandages, organised supplies, fresh water, better light. Placed in the space alongside anything kept from earlier episodes, they make the improvement visible and concrete before the minister arrives.
- The minister's letter: The culminating world-building artefact of the Scutari strand. It is produced inside the fiction, authorised by a character who has seen what the team has done, and used immediately in the visit to Dr Hall. It is the material evidence that the team's work has been taken seriously.
- The final inquiry book entry: The last entry made inside the Scutari fiction. It records what the team recommended and what the letter authorises -- the closing page of the evidence base that began in Episode 1.

## The Encounter

## Opening -- Carpet

▸ **Slide 53: the hospital ward -- Scutari**

**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.

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

**Facilitator voice:**

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

## The Port Scene -- Enactive

▸ **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:

**Facilitator voice:**

> "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.

**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**

**Teacher in Role -- The Captain (stepping into role from narrator voice)**

"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.

> **Reset convention -- if the situation becomes too heated**
>
> 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.

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:

**Narrator voice:**

> "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:

**Twilight voice:**

> "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."

**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."

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.

**Narrator voice:**

> "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.

**Narrator voice:**

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

Pause. Let the moment settle.

**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.

## Preparing the Hospital -- Tables and Space

**▸ Slide 57 -- Hospital ward**

**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."

**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. Suggestions:

**Twilight voice:**

> "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.""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.""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.""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."

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.

**Twilight voice:**

> "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:

**Twilight voice:**

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

## TIR -- The Minister's Visit

▸ **Slide 58: The minister**

**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.

**Teacher in Role -- The Minister**

"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?"

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:

**Twilight voice:**

> "What do you make of that?"

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

**Twilight voice:**

> "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.

## The Letter from the Minister

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.

(Full text printed above in the Resources section.)

**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:

**Twilight voice:**

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

**Twilight voice:**

> "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?"

**Twilight voice:**

> "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.

**Twilight voice:**

> "Are we ready?"

## The Visit to Dr Hall -- Enactive and TIR

▸ **Slide 61: Dr Hall**

**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.

**Teacher in Role -- Dr John Hall**

"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.

**Twilight voice:**

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

**Facilitator voice:**

"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!"

Discussion.

## Closing -- Narrator Voice

**Narrator voice:**

"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.

## Teacher Notes

### The Port Scene -- Managing the Convention

The simultaneous narrator-and-TIR convention is the most technically demanding moment in the whole context. Practise the opening thirty seconds before the lesson -- the transition between narrator voice and captain's voice needs to be physically clear from the start. If it is clear in the first exchange, students will hold the convention throughout.

The captain should not be made too easy to defeat. The team needs to work for the outcome. But he should also not be so resistant that the scene cannot move forward. Watch the room -- if students are genuinely engaged and finding arguments, stay in role and let the scene develop. If students are becoming frustrated or disengaged, use the narrator voice to move the scene forward: "The team pressed their case. The captain was beginning to see that he was not going to win this argument."

The moment when students carry Florence off the ship is the emotional peak of the episode and possibly of the whole context. Do not rush past it. The narrator voice during this moment should be slow and deliberate. Let students feel the weight of what they are doing -- not the

imaginary weight of an imaginary body, but the real weight of acting for someone who cannot act for themselves.

### The Reset Convention

Use it without hesitation if the situation requires it. Stepping out of role to reset is not a failure -- it is good teaching and good drama. The facilitator line -- "I understand why you're frustrated, but this situation requires cool heads. Let's try that again" -- models exactly what the context has been asking students to do since Episode 1. Name that connection if it helps: "Think about what Florence would do in this situation."

Re-entering after a reset should feel natural. The captain or Dr Hall picks up where he left off, perhaps slightly more defensive -- the reset has not resolved the situation, it has simply given the team a chance to approach it differently.

### Dr Hall and the Two TIR Characters

The teacher plays both the minister and Dr Hall in this episode. These are distinct characters and the distinction must be physically clear. The minister is open, authoritative, genuinely interested -- he leans forward, he makes eye contact, he takes notes. Dr Hall is closed, defensive, certain -- he does not lean forward, he looks at papers rather than at the team, he speaks as though the conversation is already over.

If the teacher finds holding two distinct TIR characters in one episode too demanding, the minister's visit and the Dr Hall visit can be run in separate sessions. The letter bridges the two -- the team receives it at the end of the minister's visit and uses it at the start of the Dr Hall visit.

### The Closing Narration

The final line -- "that was still to come" -- points directly toward Episode 8 without naming what it is. Do not explain it. Do not preview the memorial commission. Let the narration be the last thing in the room.

Episode 8

# Two Women Who Changed History

| | |
|---|---|
| **Duration** | Flexible -- can run as a single extended session, two sessions, or three sessions if the portrait-making is developed into a full art project. Natural breaks: after Section 3 (Key 14 enactments) and after Section 4 (portrait-making). |
| **Keys used** | Key 14: Enact a portrait · Key 9: Study an image (legacy panels) |
| **Curriculum focus** | History: Draw on everything learned to make a considered judgement about significance; understand what each woman did, what obstacles she faced, and why one was remembered while one was not<br>Art and Design: Create a portrait with conscious decisions about composition, expression, posture, background; understand that design choices communicate meaning<br>Writing: Exhibition text in the museum register -- the culminating piece of writing; move from knowledge to judgement<br>Oracy -- Voice 21: Opening discussion (cognitive); exhibition text and reading aloud (linguistic); Key 14 collaboration (social/emotional + physical) |
| **Resources to prepare** | • Resource 1: Florence Nightingale legacy museum panel (from Episode 7 planning)<br>• Resource 2: Mary Seacole legacy museum panel (from Episode 7 planning)<br>• Resource 3: Two or three period portrait references -- search National Portrait Gallery or Wellcome Collection (see guidance below)<br>• Resource 4: Portrait-making materials (teacher's choice -- pencil, watercolour, pastels, collage)<br>• Resource 5: Exhibition label template (AI image prompt provided)<br>• Slides 62--72 loaded and ready · Inquiry books |
| **Student record / outcome** | • Portrait: the culminating art artefact of the whole context<br>• Exhibition label: clear, dignified text for a real audience -- the culminating writing artefact<br>• Together: the memorial display the context has been building toward since Episode 1 |
| **Teaching route** | 1. Carpet: outside the fiction from the start. Show Florence legacy panel -- noticing, read panels, questions (Slide 63)<br>2. Show Mary Seacole legacy panel -- noticing, read panels, shape of her story after the war (Slide 64)<br>3. Slide 65: the museum has commissioned two new portraits. What would they look like?<br>4. Thinking about portraits: show period portrait references; discuss artistic choices; build Florence's portrait in discussion then Mary's (Slides 66--67)<br>5. Key 14: students in pairs enact portraits; selected portraits shown and questioned; artist only describes, does not explain<br>6. Desks: making the portrait with available materials<br>7. Carpet: writing the exhibition label -- three things: who was she? what did she do and what did it cost her? why should we remember her?<br>8. The exhibition: students stand with their portrait; read their label; the room listens. Maps and panels displayed alongside (Slides 68--72) |

**Keep in View**

- The opening discussion of why Mary Seacole was forgotten must not be resolved quickly. Leave the discomfort. Students should carry something unresolved out of this discussion -- the exhibition they are making is a response to that wrongness
- Make sure both women are discussed in roughly equal depth before Key 14. If Florence dominates: "We have been talking a lot about Florence. What about Mary? What would her portrait look like?"
- In Key 14: the artist only describes, never explains. "She looks determined because she is brave" is explanation. "She is standing. Her hands are open. She is looking toward the door" is description. The meaning is in the image
- Some students will be nervous about reading their label aloud. If a student is too nervous: they can hold their label while the teacher reads it. The portrait still belongs to them. The work still speaks
- The exhibition is the last thing in the whole context. Let it land with proper weight

# Episode 8 · Two Women Who Changed History

Year 2 · Flexible timing

**A Note on Timing**

This episode contains six distinct sections and can be run as a single extended session, divided across two sessions, or spread across three sessions if the teacher chooses to develop the portrait-making into a full art project. The natural break points are after Section 3 -- the Key 14 enactments -- and after Section 4 -- the portrait-making. The teacher should use their professional judgement about how much time to give each section and what materials to make available for the portrait task. No timings are given within the lesson plan itself.

## Curriculum Connections

### History

Students draw on everything learned across the context to make a considered judgement about the significance of two historically important people. They demonstrate understanding of what each woman did, what obstacles she faced, and what her contribution meant -- and they consider why one was remembered and one was not, and what that tells us about how history works.

### Art and Design

Students create a portrait of one of the two women, making conscious decisions about composition, expression, posture, background, and medium. They understand that artistic choices communicate meaning and that a portrait is an argument -- it says: this is who this person was, and this is what mattered about them.

### Writing

Students write exhibition text in the museum register -- clear, dignified, purposeful, written for an audience who knows nothing about the subject. This is the culminating piece of writing in the whole context. It requires students to move from knowledge to judgement: not just what happened, but why it matters.

### Oracy -- Voice 21 Framework

Cognitive strand: The opening discussion of the two legacy panels asks students to reason about similarity, difference, and fairness -- holding two complex stories alongside each other and considering what the comparison reveals. The portrait discussion asks students to think about how representation communicates meaning. The exhibition asks students to organise and present a reasoned case about significance.

Linguistic strand: The exhibition text asks students to write and then speak in the museum register -- a public, dignified voice that has been modelled and practised since Episode 6. Reading their text aloud in the exhibition requires students to be conscious of audience in a way that no previous task in the context has demanded quite so directly.

Social and Emotional strand: The Key 14 work requires students to collaborate in pairs, make shared decisions about how to represent someone, and present those decisions to the group without explanation -- letting the work speak for itself. The final exhibition requires students to stand beside their own work and speak for it with confidence.

Physical strand: The Key 14 enactments and the final exhibition both require students to be conscious of how their body communicates -- stillness, posture, expression, eye contact. This is the most sustained demand on the physical strand in the whole context.

The significant oracy moment in this episode is the final exhibition. Students are not performing. They are presenting -- standing beside a portrait they have made of a person whose life they know, reading text they have written, making a case to an audience. That is a genuine public speaking act, and it should be treated as one.

## Narrative Function

The fiction is over. Students are no longer the nursing team at Scutari. They are themselves -- the people who have spent seven episodes inside this story and now know it well enough to step back and make something that lasts. The episode asks them to do what the whole context has been building toward: look at two remarkable lives, understand what each woman did and what it cost her, and make a case for why both of them deserve to be remembered. The context ends not with a narration or a TIR moment but with students standing beside their own work, speaking for themselves.

## Keys Selected

**Key 14 -- Enact a portrait** Students work in pairs to create enactive portraits of Florence Nightingale and Mary Seacole, making conscious artistic decisions about what to show and how. Selected portraits are shared with the group and discussed.

**Key 9 -- Study an image** The two legacy museum panels are studied using the inductive sequence -- noticing, patterns, tentative interpretation -- before being placed side by side for comparison.

## Resources

### Resource 1 and 2 -- The Legacy Museum Panels

The Florence Nightingale legacy panel from Episode 7 and the Mary Seacole legacy panel from Episode 7. Both panels should be displayed at the same size and in the same format -- equal in weight, equal in dignity.

### Resource 3 -- Portrait References

A small selection of period portraits -- painted and photographic -- showing how Victorian artists represented significant people. These give students a visual reference for the conventions of portraiture before they begin their own work. Two or three images are enough.

**Search term:** "Victorian portrait painting 1850s" or "Victorian portrait photography carte de visite"

Suggested sources: The National Portrait Gallery at npg.org.uk holds an extensive collection of Victorian portraits with full attribution. The Wellcome Collection at wellcomecollection.org also holds period portraits relevant to this context.

### Resource 4 -- Portrait-Making Materials

Whatever the teacher has decided to make available: pencils, watercolour paints, poster paints, pastels, collage materials, or a combination. If the episode is being run as a single session, pencil or pencil and watercolour wash is the most practical. If the episode is being spread across multiple sessions, a wider range of materials can be made available.

### Resource 5 -- Exhibition Labels

A simple template for the exhibition text -- a card or sheet of paper with a thin border, blank in the centre, with a line at the top for the subject's name and a line at the bottom for the student's name as the artist. This gives the writing task its proper form: students are not writing in their inquiry books, they are writing a label that will be displayed beside their portrait.

**AI Image Prompt for the Exhibition Label Template (ready to use in Adobe Firefly, Canva AI, or Microsoft Designer)**

"A simple Victorian-style exhibition label template on aged cream card. A thin decorative border frames the card. At the top, a line reads 'Portrait of' followed by a blank space for a name, in small neat serif type. The centre of the card is blank -- this is where the exhibition text will be written by hand. At the bottom, a line reads 'Artist:' followed by a blank space, in the same small neat serif type. The overall impression is of a real museum exhibition label -- simple, dignified, period-appropriate. Portrait format, clean design, muted warm palette, high detail."

### World-Building Artefacts

- The portrait: The culminating art artefact of the whole context. A considered representation of one of the two women, made with conscious artistic decisions about how to communicate who she was and what she stood for.
- The exhibition label: The culminating writing artefact of the whole context. Clear, dignified, purposeful text written for a real audience -- someone who knows nothing about this person -- making a case for why she deserves to be remembered.

Together, the portrait and the label are the memorial display the context has been building toward since Episode 1. They are not produced by a team of designers following a brief. They are produced by people who know these two women -- who have spent seven episodes alongside them -- and who have something genuine to say about why they mattered.

## The Encounter

## Section 1 -- The Two Museum Panels

▸ **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.

**Facilitator voice:**

> "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.

**Facilitator voice:**

> "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.

**Facilitator voice:**

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

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

**Facilitator voice:**

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

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.

**Facilitator voice:**

> "What do you notice?"

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

**Facilitator voice:**

> "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:

**Facilitator voice:**

> "What do you think about that?"

Take contributions. Hold them carefully. Do not resolve.

▸ **Slide 65 -- The exhibition**

**Facilitator voice:**

> "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 of 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.

**Facilitator voice:**

> "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?"

## Section 2 -- Thinking About Portraits

**Facilitator voice:**

> "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."

▸ **Slides 66 and 67: A collection of portraits**

**Facilitator voice:**

> "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.

**Facilitator voice:**

> "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?"

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?"

**Facilitator voice:**

> "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?"

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.

## Section 3 -- Key 14: Enact a Portrait

**Facilitator voice:**

> "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:

**Facilitator voice:**

> "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:

**Facilitator voice:**

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

Hold the moment. Look around the room. Then:

**Facilitator voice:**

> "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.

**Twilight voice:**

> "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:

**Facilitator voice:**

> "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.

**Facilitator voice:**

> "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.

## Section 4 -- Making the Portrait -- Tables

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

**Facilitator voice:**

> "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:

**Twilight voice:**

> "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.

## Section 5 -- Writing the Exhibition Label

▸ **Slide 68 -- Exhibition**

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

**Facilitator voice:**

> "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."

**Facilitator voice:**

> "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:

**Twilight voice:**

> "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 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.

## Section 6 -- The Exhibition -- Whole Class

Gather the students back at the front of the classroom.

**▸ 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:

**Twilight voice:**

> "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 --"

**▸ Slides 69/70 -- Maps**

**Twilight voice:**

> "-- and there were information panels --"

**▸ Slides 71/72 -- Information panels**

**Twilight voice:**

> "-- 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.**

## Teacher Notes

### The Opening Discussion -- Holding the Difficulty

The question of why Mary Seacole was forgotten is the most important question in this episode and the one most at risk of being resolved too quickly. When students express anger or sadness about what happened to her, receive it seriously -- do not reassure, do not explain it away, and do not move on too quickly. The discomfort is the point. Students should carry something unresolved out of this discussion -- a genuine sense that something was wrong, and that the exhibition they are about to make is a response to that wrongness.

### The Portrait Discussion -- Both Women

Make sure both women are discussed in roughly equal depth before students begin the enactive work. It is easy for Florence to dominate this discussion because students have spent more time with her across the context. If the discussion is moving that way, redirect deliberately: "We have been talking a lot about Florence. What about Mary? What would her portrait look like? What quality would you most want to show?"

### Managing Key 14 -- The Artist's Role

The most important discipline in the Key 14 moment is that the artist does not explain their choices -- they only describe what is there. This is harder than it sounds for Year 2 students, who will want to say "she looks determined because she is very brave." The facilitator prompt is always: "Just tell us what you can see. What is she doing? What is her expression? What is behind her? Let us decide what it means." The meaning is in the image. That is the point of portraiture and it is the point of this convention.

### The Exhibition -- Managing the Reading

Some students will be nervous about reading their label aloud.

If a student is too nervous to read aloud, they can hold their label up while the teacher reads it for them. The portrait still belongs to them. The work still speaks.

> **This is the final episode of the Florence Nightingale and Mary Seacole context.**
>
> The inquiry books, the observation records, the testimony records, the letters, the profile pages, the soldier's sketchbook drawings, the health and hygiene posters, the minister's letter, the diary entries, the museum panels, the portraits, and the exhibition labels -- all of it, accumulated across eight episodes and a pre-story introduction, is the material record of a story that students built, inhabited, and made their own.
>
> It began with a woman reading a newspaper, making lists, deciding to go.
>
> It ends with students standing beside their own work, speaking for people whose stories deserved to be told.