TSM TEACHING GUIDE

GUARDIANS OF THE WALL

LIFE, DUTY AND DANGER ON HADRIAN'S WALL

TIM TAYLOR



YEAR GROUP
Ages 8–9

TEACHING SESSIONS
8 sessions
Pre-story Introduction + 7 Episodes

CURRICULUM FOCUS
History · Geography · English
Art & Design · Design Technology · Oracy

EPISODE OVERVIEWS • TEACHING NOTES • RESOURCES • PLANNING SUPPORT

Contents and Context Map

Episode	Title	Main function	Key resources	Student outcome / record
Pre-story	The Wall at the Edge of the World	Open the context through images; raise questions	Slide pack; inquiry books	Questions board; first inquiry-book entry
Episode 1	Morning Drill on the Parade Ground	Enter the fiction as soldiers; experience drill	Roman Soldier Training handout; dowel (optional)	Annotated training diagram; closing narration
Episode 2	Building the Fort	Map and assess the fort; identify vulnerabilities	Centurion's order; Key Buildings sheet; sugar paper; red pencils	Fort map with vulnerability markings; written record
Episode 3	Under Inspection	Defend plans to the tribune; connect to wider history	Soldier Equipment; Rank diagram; Wall infographic	Equipment drawings; rank notes; infographic annotations
Episode 4	Barracks	Build personal soldier identity; write on the Wall at night	A5 paper; Stages of Service handout; Empire map	Personal object drawing + memory writing; night-watch piece
Episode 5	The Missing Patrol	Cross the Wall; map terrain; find the helmet	A3 graph paper; map key handout	Terrain map; field notes distinguishing evidence from inference
Episode 6	Following the Footprints	Follow children to settlement; observe; report back	Slide pack	Settlement plan drawing; written report from the tree
Episode 7	Negotiation	Negotiate the patrol's release; hear both sides	Negotiation Options handout	Notes on terms offered; centurion's final report

Voice types used in this guide

NARRATOR	TEACHER IN ROLE	TWILIGHT	FACILITATOR
Third-person narration. Spoken quietly. Sets the scene and marks transitions.	Teacher speaks as a character (centurion, tribune, leader).	Between facilitator and fiction. Assumes group membership without declaring it.	Teacher speaks as themselves, outside the fiction. For discussion, reflection, instruction.

Context Overview

Overview

Students come to understand why Hadrian's Wall was built, how the Roman army was organised to maintain it, and what life on the frontier demanded of those stationed there. Working first as soldiers and later as a trusted operations unit, the Team explores the organisation of the fort, the personal experiences of soldiers drawn from across the Empire, and the disappearance of a patrol beyond the Wall. As the crisis develops, students interpret evidence, distinguish observation from inference, consider Roman and Brittonic perspectives, and negotiate a fragile agreement between communities. There are strong opportunities to develop historical thinking, geographical understanding, literacy, oracy, art, design and mathematical reasoning across the unit.

Inquiry Questions

- Why did Hadrian order a wall built across northern Britain, and what did it mean for those on either side of it?
- How does the organisation of a large army shape the way individual soldiers live and work?
- What can objects, buildings and fragments of writing tell us about people who lived on the Roman frontier?
- Who served on the northern frontier, and what does that reveal about how the Roman Empire held itself together?
- How do historians decide what is reliable evidence and what remains uncertain?
- How far did Roman authority extend beyond the Wall, and what happened when different ideas of law, ownership and respect came into conflict?
- What did the Wall mean to the people who guarded it, and to the communities who lived beyond it?

Narrative

Setting note

This story is set at a fictional Roman auxiliary fort on Hadrian's Wall. Its landscape, buildings and daily life are informed by archaeological evidence from Housesteads (Vercovicium), Chesters and other forts along the Wall. The events and characters within the story are fictional.

Britain, AD 128. Construction of the Wall began six years earlier. Much of the frontier system is now in place — stone sections, turrets and forts set along its length — although

soldiers are still building, altering, repairing and maintaining parts of it. There has been time for routines to develop, for men to learn the rhythms of guard rotation and repair work, and for the frontier to feel, most of the time, like something that holds.

The fort stands on high ground above a steep escarpment. To the south, a military road carries supply carts and dispatch riders towards the Stanegate and Eboracum. To the north, beyond the ditch and the Wall itself, the hills recede into uncertain distance. For the soldiers stationed there, life continues according to established routines: drill, inspection, maintenance, guard duty and repair. Yet beneath that order lies a growing uncertainty. A small patrol sent north of the Wall has not returned. At first, its absence is only an unsettling entry in the records. As the days pass, it becomes impossible to ignore. The soldiers who have proved themselves through training, inspection and careful work will eventually be asked to cross the frontier, discover what has happened and decide how Rome should respond.

The Team

Role	Soldiers serving in a century stationed at a fictional auxiliary fort on Hadrian's Wall. As the unit develops, they prove themselves through drill, inspection, planning and careful reporting, and are selected as a trusted patrol for work beyond the frontier.
Powers	The Team may examine the fort, consult military information, create and revise plans, assess equipment and supplies, and make recommendations to the centurion. Once commissioned to cross the Wall, they are trusted to observe, investigate, report and negotiate on behalf of the fort.
Responsibilities	The Team is responsible for maintaining discipline, understanding the organisation and vulnerabilities of the fort, caring for equipment, gathering reliable evidence and reporting honestly. During the mission beyond the Wall, it must distinguish what has been observed from what has only been inferred, avoid unnecessary conflict and seek the safe return of the missing patrol.
Values	Discipline. Accuracy. Loyalty. Vigilance. Courage under uncertainty. Restraint. Respect.

Commission

Commissioned by	The centurion commanding the century, acting within the wider authority of Roman provincial command.
Development	The commission develops in stages. At first, the Team is required to demonstrate the readiness of the century and assess the organisation and vulnerabilities of the fort. As concern grows over a patrol

	missing north of the Wall, the centurion selects the Team to cross the frontier, gather reliable information and return without provoking conflict. After locating a possible settlement connected to the disappearance, the Team is sent back openly to negotiate for the soldiers' release and establish terms that might prevent further conflict.

Other Points of View

- A centurion responsible for discipline, security and the lives of the soldiers under his command
- A tribune representing senior Roman authority and inspecting the fort's readiness
- Soldiers recruited from different parts of the Empire, carrying different memories, languages and relationships with Rome
- Members of the missing patrol, whose actions beyond the Wall have consequences they did not anticipate
- Brittonic children whose ordinary lives complicate Roman assumptions about the people beyond the frontier
- A settlement leader responsible for protecting her community, its territory and its sacred places
- Brittonic elders who must decide whether Roman promises can be trusted
- People living on either side of the Wall whose trade, movement and security are shaped by Roman frontier policy

What the Team Needs to Know

- Hadrian's Wall was built as a controlled boundary rather than simply a defensive barrier — it regulated movement, demonstrated authority, and marked the limit of Roman administration.
- The Roman army was organised in a clear hierarchy, and that structure governed how orders were given, how units were tracked, and how losses were recorded.
- Soldiers on the frontier spent most of their time on maintenance, training, and guard duty rather than in combat — and that routine was itself a form of military discipline.
- Forts along the Wall were organised military bases containing barracks, headquarters, granaries and workshops, but they also depended upon roads, supply networks and civilian communities beyond their walls.
- The forces stationed on the Wall came from many parts of the Empire, and their different languages, customs, and skills shaped the character of life on the frontier in ways that written orders could not fully account for.
- Supply routes carrying grain, equipment and correspondence were essential to frontier life.

- Archaeological finds — including writing tablets, personal objects and building remains — provide evidence about frontier life that official records often do not, but that evidence requires careful interpretation.
- Soldiers serving on the frontier came from many parts of the Empire. Some were Roman citizens, while many auxiliary soldiers were recruited from conquered or allied peoples and could receive citizenship after completing their service.
- Personal objects, writing tablets and ordinary possessions reveal experiences that military records often leave out: homesickness, family relationships, religious belief, trade and the practical work of keeping a fort supplied.
- Roman authority did not simply end all movement at the Wall. Soldiers patrolled beyond it, while local communities continued to live, trade, worship and exercise authority in their own territories.
- The Wall could be understood differently depending on viewpoint: as protection, control, occupation, a barrier to movement or a visible claim of Roman power.
- Brittonic communities had their own political authority, beliefs and relationships with the landscape. Roman soldiers might enter places whose meaning they did not understand.

Curriculum Objectives

History Understand the Roman occupation of Britain through the particular example of Hadrian's Wall and its frontier communities. Examine the Wall as a system of defence, control, movement and authority rather than simply a barrier. Develop knowledge of Roman military organisation, fort design, service, equipment and daily life. Explore the diversity of soldiers serving on the frontier and consider how their experiences differed. Use buildings, artefacts, images and Vindolanda writing tablets as historical sources, distinguishing between evidence, interpretation and uncertainty. Compare Roman and Brittonic perspectives on the Wall, territory, authority and sacred places. Consider how occupation affected communities on both sides of the frontier.

Geography Locate Hadrian's Wall within Britain and the wider Roman Empire. Examine the physical landscape of northern Britain and consider why the frontier followed this terrain. Use maps, plans, aerial viewpoints and symbols to represent forts, routes and settlements. Consider how hills, forests, streams, ravines and marshy ground affect visibility, concealment, movement and decision-making. Explore how a constructed boundary can affect travel, settlement and relationships between neighbouring communities.

Mathematics Apply spatial reasoning, proportion and scale when constructing maps and plans.

Design Technology Investigate how the design of a Roman fort responded to military, practical and social needs. Produce and revise a plan of a fort, making justified decisions about the position and function of buildings, roads, gates and defences. Evaluate strengths, vulnerabilities and trade-offs within the design.

Art and Design Observe and record historical images and archaeological objects through drawing and annotation. Produce technical diagrams and plans for a clear purpose. Design a personal object for a frontier soldier using historically grounded materials, forms and meanings. Draw a Brittonic settlement from an elevated viewpoint, selecting and organising visual information carefully.

Literacy and English Write for a range of purposes arising from the fiction, including technical explanations, formal assessments, field reports, first-person memories, descriptive narrative and reflective accounts. Distinguish between observation and inference, and between what is known, suspected and imagined. Adapt language and register for soldiers, officers, reports, negotiations and personal recollection. Develop reasoned arguments and use historical detail to sustain a point of view.

Oracy Organise observations and reasoning before speaking; describe evidence precisely; explain and justify decisions; listen and respond to alternative viewpoints; present findings formally to authority; speak in role using an appropriate register; negotiate, adapt a position and work towards a shared outcome under pressure.

Religious Education Explore how religious belief may be connected to objects, memory, protection and particular places in the landscape. Consider why a natural site might be regarded as sacred and why entering it without permission could be understood as a serious violation. Examine how people with different beliefs might misunderstand one another, and how respect might be negotiated without requiring agreement.

PSHE Explore responsibility, loyalty, belonging and decision-making under pressure. Consider the experiences of people living far from home and within a culturally diverse group. Examine how authority should be exercised, how trust is built through accurate reporting, and how conflict can be managed through restraint, listening, negotiation and compromise.

Physical Education Develop controlled and coordinated movement, spatial awareness, balance, timing and responsiveness to instruction through reconstructed Roman drill formations.

Literacy Links

- Annotated diagrams and assessments of Roman formations, equipment and fort design
- A written explanation of a vulnerability in the fort and a recommendation for dealing with it
- A first-person memory connected to a soldier's personal object and place of origin
- A descriptive narrative from the viewpoint of a soldier standing watch on the Wall at night
- Field notes and reports that distinguish observed evidence from inference
- A description of the Brittonic settlement from an elevated viewpoint
- Notes recording the terms offered during the negotiation

- A final first-person account of the moment that remained most strongly in the soldier's memory
- Oral reports to the centurion and sustained dialogue during the negotiation

PRE-STORY INTRODUCTION

The Wall at the Edge of the World

DURATION	KEYS / TIR	STUDENT OUTCOME
1 session (approx. 60 min)	None — no TIR in this session	Questions board; first inquiry-book entry (writing and drawing)

TEACHING ROUTE	KEY RESOURCES	KEEP IN VIEW
1. Opening — Slide 3 map; read aloud; "barbarian" discussion 2. Slide 4 — Roman soldier; noticing questions 3. Slides 5–7 — Wall today; absence and presence 4. Slide 8 — Wall in Roman times; scale discussion 5. Slides 9–11 — Milecastles; fort layout 6. Writing and drawing in inquiry books 7. Enactive moment — stand as a soldier on the Wall 8. Closing — return to questions board	Slide pack (Slides 3–12) Inquiry books Pencils	Silence first, then noticing — resist filling it. Do not answer the questions students raise. Add them to the board. "Barbarian" is a Roman word, not a fact. Where students interpret, ask: "What in the image makes you think that?" The questions board stays visible in the room.

CURRICULUM FOCUS History: locating the Wall; sources and perspective. Geography: reading landscape. Oracy: observation before interpretation; handling the word "barbarian".

Curriculum Connections

History Locating Hadrian's Wall within the Roman occupation of Britain. Developing awareness that historical sources reflect the perspective of those who made them. Beginning to ask questions about evidence, survival, and what remains uncertain.

Geography Reading landscape through photographs. Beginning to understand how terrain shapes settlement and military decision-making.

Oracy The cognitive strand runs through every image encounter: students organise and articulate observations before moving to interpretation, practising the discipline of describing what is actually visible before speculating about what it might mean. The linguistic strand develops through careful handling of the word "barbarian" as a term that belongs to a point of view rather than a fact.

Description

This session opens the context without entering the fiction. Students encounter Hadrian's Wall through images — first as it survives today, then as it may once have looked — and

begin to ask questions about what the Wall was, who built it, who guarded it, and what it meant to those on either side. The session ends with questions raised but not answered.

Lesson Plan

OPENING

Gather students on the carpet.

▶️ **Slide 3 — Map**

> **FACILITATOR VOICE**
> "At the edge of the empire, on its furthest northern border, the Romans built a wall from one coast to the other."

Look at the map together, point out anything you think the students should know.

The Romans called the people on the other side of the Wall "barbarians". That was the Romans' word for them, and it tells us something about how the Romans viewed those people. It does not necessarily tell us what they were actually like.

▶️ **Slide 4 — A Roman Soldier**

> **FACILITATOR VOICE**
> "Here is a Roman soldier on duty. Take a good look. What do you notice?"
>
> Where students offer general impressions, ask: "What can you actually see that makes you think that?" Steer toward the specific — materials, equipment, weather, landscape, the wall.
>
> "What might it feel like to be dressed like this, standing outside in the north of Britain in November?"
>
> "What questions does this leave you with?"

Do not answer the questions students raise. Make a note of them on the board and tell students you will be coming back to them.

▶️ **Slide 5 — The Wall Today**

> **FACILITATOR VOICE**
> "This is how the wall looks today."
>
> Allow a moment of silence.
>
> "What do you notice first?"
>
> "What has survived?"

> "What do you think has disappeared — what was once there that isn't there anymore?"

This second question asks students to think about absence as well as presence. Students may mention people, noise, activity, buildings. Each is a legitimate historical observation.

▶️ Slides 6 and 7

Move through these at the pace the images require. Silence first, then noticing questions. Where a new detail appears — the landscape, the scale, the line of the Wall across the hills — draw attention to it without explaining it.

> **FACILITATOR VOICE**
> "What does the landscape tell you about why the Romans might have chosen to build the wall here?"

▶️ Slide 8 — The Wall in Roman Times

> **FACILITATOR VOICE**
> "This is how the wall looked in Roman times."
>
> "What do you notice about the scale of what was built?"
>
> "This wall ran from one coast of Britain to the other — roughly 73 miles. It took thousands of soldiers several years to build it. Why do you think the Romans went to so much effort?"

▶️ Slide 9

Follow what the image offers. Ask the students what they notice and if they have any questions — stay with those questions and add them to the board.

▶️ Slide 10 — The Milecastles

> **FACILITATOR VOICE**
> "The Romans built small forts along the wall, called milecastles. This is the remains of one."
>
> "Why do you think they built small forts every mile along the wall rather than just the wall itself?"

▶️ Slide 11 — A Fort in Roman Times

Along with the milecastles, the Romans built larger forts every seven or eight miles.

Allow a moment of looking.

FACILITATOR VOICE

"What do you notice about how this is arranged?"

After responses — the regularity, the order, the enclosed shape:

"What does the layout tell you about the people who designed it?"

"What might it have felt like to live and work inside a place like this, do you think, day after day? Inside a walled mini town."

WRITING AND DRAWING IN INQUIRY BOOKS

Students return to their seats with their inquiry books.

FACILITATOR VOICE

"Think back over the images we have been studying. Pick one thing that struck you — something you noticed, something you are not sure about, something that left you with a question. Write a few lines about what you saw and what it made you think. You might also want to sketch something — the wall, the fort, a detail from one of the images."

Circulate. Where students have written a conclusion, ask what in the image led them there. Where students have written a question, ask what they already know that might be relevant to it.

ENACTIVE MOMENT

Bring the students back onto the carpet once they've finished.

▶️ **Slide 12 — Soldier on the Wall**

Ask them to stand and find a space.

FACILITATOR VOICE

"Think about the soldiers who stood on that wall. Stand as one of these soldiers on duty. Hold your spear, stand straight, it is your duty to remain alert. Many had been sent here from somewhere else — some of them from very far away — and this was where they had ended up. It is early morning. The wind is coming from the north. Have a look along the wall in each direction — nothing moving. Then look north, over the wall, into the hills."

Allow a moment of stillness.

NARRATOR VOICE

"The soldiers stood at their posts. Some had been here for months. Some for years. They looked north, into the wind, and waited. Whatever lay beyond the hills, the wall was all that stood between it and the province behind them."

Bring students back together without comment. Move directly to the closing.

CLOSING

Return to the list of questions raised during the session.

FACILITATOR VOICE

"We have been looking carefully at something built nearly two thousand years ago. We have ended up with more questions than answers."

Read back three or four of the questions students raised. Choose ones that are genuinely open — about people, about purpose, about what it felt like to be there.

"These are the kinds of questions historians ask. And historians don't always find the answers — because the people who lived through this left some things written down, and some things they never recorded at all."

"Next time, we are going to look more closely at who was there — the soldiers, the people on either side of the wall, and the things they left behind."

Leave the session there. The questions should remain visible in the room if possible.

Teacher Notes

Moving slowly through the images: Resist the instinct to fill silence with information. Students looking carefully at an image and describing what they actually see — before they are told what to think about it — is the most important work of this session. Silence that feels uncomfortable is usually working.

The word "barbarian": The point is not to argue that the Romans were wrong to use it, but to notice that it is a Roman word, from a Roman record, reflecting a Roman view. If students push back: "What do you think the people on the other side of the wall might have called the Romans?"

Students who move to interpretation too quickly: Where students skip noticing and go straight to conclusion — "it was for protection", "they were afraid" — the response is: "What in the image makes you think that?" This returns them to the evidence without closing the contribution down.

The questions board: These are not rhetorical. They are open questions the unit will return to. Where a student's question is particularly sharp — about perspective, about

what is missing from the record, about what people beyond the Wall might have thought — name it: "That is a precise historical question. Let's keep that one."

The inquiry book task: Where students write conclusions, ask what in the images led them there. Where students write questions, ask what they already know that might be relevant. The task is not comprehension — it is the beginning of the habit of grounding claims in evidence.

The oracy demands here: When a student says "it looks cold", the question "what in the image makes you think that?" asks the student to ground a claim in evidence and articulate the connection. Do this consistently and it becomes a habit the class carries into the fiction.

EPISODE 1
Morning Drill on the Parade Ground

DURATION	KEYS / TIR	STUDENT OUTCOME
1–2 sessions (approx. 60–80 min)	Centurion (TIR)	Annotated diagram of formations; inquiry book entry on training priorities

TEACHING ROUTE	KEY RESOURCES	KEEP IN VIEW
1. Opening on carpet — Slides 14–15; narrator voice sets the scene 2. Facilitator: casting question ("what would go through your head?") 3. Slide 16 — discuss drill formations 4. Move to hall/space — twilight voice assembles the century 5. TIR as centurion — close order and testudo drills 6. Third-person narration; moment of stillness 7. Reflection — why train when no enemy is visible? 8. Tables — handout; inquiry book annotation 9. Closing — twilight voice; narrator voice (missing patrol)	Slides 14–17 Roman Soldier Training handout (one per student) Short length of dowel (optional — centurion's vine staff) Inquiry books	Enter TIR only after students are in formation. Exit TIR cleanly before third-person narration. Closing narration — read slowly; do not invite discussion. Drill takes 20–25 min including transition. Budget accordingly. Missing patrol introduced at the close — do not discuss it now.

CURRICULUM FOCUS History: Roman army structure; century; drill as discipline and authority. PE: controlled movement; spatial awareness. Art: technical formation diagrams. Literacy: command register; observation vs inference. PSHE: shared responsibility. Oracy: cognitive and linguistic strands.

Curriculum Connections

History Roman army structure; the organisation and purpose of a century; drill as a form of authority and readiness; Hadrian's Wall as a frontier system rather than simply a defensive barrier.

PE Controlled, coordinated movement; spatial awareness; responding to instruction with precision.

Art and Design Technical drawing of military formations; use of labelled diagrams as a form of record.

Literacy Instruction writing grounded in historical context; command register; the distinction between what is observed and what is inferred.

PSHE Shared responsibility; self-regulation; what it means to be part of a unit with a collective purpose.

Oracy Students organise reasoning about the purpose of drill under the cognitive strand, moving from experience to analysis. The linguistic strand develops through the command

register of the readiness order and the distinction between observed fact and inference in discussion.

Resources

- Student handout: Roman Soldier Training. See Guardians on the Wall Resources PDF.
- Centurion's vine staff: a short length of dowel to signal TIR entry. Its purpose is to mark the threshold between facilitator and character clearly and consistently. It is not essential.

On teaching this episode across two sessions

The episode divides naturally after the reflection phase — after students have drilled, heard the third-person narration, and discussed why training continued even when no enemy was visible. End the first session there, with the closing narration: "The horn had sounded on countless cold mornings since work on the Wall began..." The missing patrol lands at the end of Session 1 as a question students carry away with them.

Description

This is the entry point into the world of the frontier. The episode makes the Roman military system real as a lived experience before students encounter the coming crisis. By the end, students understand why constant training mattered even when no enemy was visible — and they have felt, briefly, what it meant to be part of a system where precision was the point. The commission is not yet issued. The missing patrol is not yet known.

Lesson Plan

OPENING ON THE CARPET

▶️ Slide 14 — The Fort

Show the image of the fort. Hold it for a moment.

▶️ Slide 15 — The Parade Ground

NARRATOR VOICE

"Dawn breaks over the fort. The horn sounds once. The soldiers are assembled on the hard earth of the parade ground. Cloaks removed. Shields lifted. Practice weapons in hand. The centurion stands looking at them, he does not shout wildly. His authority comes from his role. His commands are short. Clear. He expects to be obeyed instantly. The morning is for drill. No enemy is visible. But readiness must be constant. This is the frontier and beyond the Wall is the wild."

A brief pause. Then, in facilitator voice:

FACILITATOR VOICE

"If you were part of a unit stationed at this fort, and that horn sounded every morning before it was light — what do you think would go through your head in the first few seconds, before you had time to think?"

Take a handful of responses. This is the first casting mechanism — students are thinking into the situation hypothetically, without being asked to declare themselves as soldiers. If responses are slow, offer a thought of your own: "I imagine my first instinct would be to pull the blanket up and wish I could go back to sleep. Then I'd remember the centurion. You don't want to get on the wrong side of him."

Drill helped Roman soldiers move, work and respond collectively rather than as isolated individuals. A century — the name given to a company of about eighty soldiers — had to function as a disciplined body rather than as a collection of people acting separately.

▶️ Slide 16 — Drill Formations

Look at each formation with the students. Discuss what each one was for and what it required of the soldiers. Briefly discuss the purpose of each one.

ENACTING THE DRILL

Students move to the hall or a cleared space at the front of the classroom. The transition is the beginning of casting as the soldiers. Use collaborative "we":

TWILIGHT VOICE

"We are going to need the space to understand this properly. The parade ground used by the garrison would have been larger than this, but it will serve."

"Let's arrange ourselves in ranks. A century might contain around eighty soldiers. We are a smaller group, so we will work with what we have. About an arm's length between each person."

Students arrange themselves. Adjust spacing in twilight voice: "A little more room here — the shields need to be able to move." The language assumes membership without declaring it.

Once the group is assembled, pause. Then the teacher signals entry into TIR — stepping to a position at the front of the group, a slight change in posture, perhaps picking up a short length of dowel that represents the centurion's vine staff. No announcement. The character simply begins.

TEACHER IN ROLE

"Century — assemble. Eyes front. Check your spacing."

[Walking slowly along the front rank:]

"Shield arm up. No — up. This is how the Wall holds. Not because the stone is strong. Because we are."

[Move through the drills — close order and testudo — at a measured pace. During testudo, walk around the outside of the formation:]

"If one shield drops, the line fails. The soldier beside you is depending on your arm. The soldier behind you is depending on your arm. You are not training just for yourself."

[End the drill with:] "Stand easy."

A pause. The group holds its position — the century at rest, still assembled on the parade ground.

The teacher steps back, switching role. In a quiet, unhurried third-person narration:

NARRATOR VOICE

"The century stood in the cold morning air. They had done this before — many mornings, in rain and still air and wind off the hills. The parade ground held the shape of their footsteps in the earth. No enemy was visible. Beyond the Wall, the hills were quiet. But the drill continued, as it always did. Because readiness was not something you kept in reserve. It was something you practised until it was part of you."

Allow a moment of stillness before asking students to sit. Sit with them.

REFLECTION

FACILITATOR VOICE

"How was that? What was harder than you expected?"

Take responses.

"By AD 128, much of the Wall and its frontier system was in place. Soldiers were still building, altering, and repairing sections of it. Why do you think the training still needs to happen every day, even when there is no immediate attack?"

Let students work with this. Push for reasoning rather than recall. Some will identify deterrence — the visible authority of a disciplined unit. Some may think about morale or readiness. Some may focus on what happens if discipline slips. All of these are historically significant.

TWILIGHT VOICE

"What do you think someone watching from beyond the Wall would have thought if they'd seen the Roman soldiers practising every day?"

This is the key insight: the drill was not just internal preparation — it was a form of communication to anyone watching. The Wall controlled the frontier partly through what it demonstrated, not only through what it blocked.

AT TABLES — INQUIRY BOOKS

▶️ **Slide 17 — Roman Soldier Training**

Students return to tables. Pass out the handout — Roman Soldier Training — to each student.

FACILITATOR VOICE

"Have a look at this. Make a note of anything you think you would need to remember as a Roman soldier — anything that would have been part of your training. You might want to sketch something too — a formation, a detail from the image, something that struck you."

Circulate in twilight voice. Point out details students may have missed. Ask questions that arise from genuine uncertainty within the situation: "Which of these do you think would take longest to learn?" "If you had to choose one thing to practise first, which would it be and why?"

CLOSING

Bring students back together on the carpet.

TWILIGHT VOICE

"What do you think were the most important things to remember from that training?"

Take a few responses.

End the session using narrator voice, setting up the next part of the story:

NARRATOR VOICE

> *"The horn had sounded on countless cold mornings since work on the Wall began. The century had drilled in rain, wind, and still air. The parade ground held the shape of their footsteps in the earth. The records showed nothing unusual. But three days north, a patrol had not returned. And no one yet knew why."*

No further comment. The episode ends there.

Teacher Notes

On the TIR centurion: Enter the role only after students are already arranged in formation and the twilight voice has established the context. The centurion does not explain what he is doing or why — he simply does it. Exit the role cleanly before the third-person narration.

On the third-person narration: Speak it quietly and without drama. It is not a performance. It honours what the group has just done and holds the moment before it dissolves into discussion. If students break the stillness before you have finished, complete the narration anyway. Do not acknowledge the interruption.

On students stepping outside the fiction during drill: Some students may find the physical compliance difficult — they may laugh, refuse to follow a command, or ask questions in a way that breaks the frame. Step briefly into facilitator voice: "Take a moment to watch and join when you are ready." The drill continues. Most students will rejoin naturally once they see the group working seriously.

On the closing narration: Read it slowly. Do not add commentary or invite discussion immediately afterwards. Let the final sentence sit. The missing patrol is introduced here for the first time, briefly and without explanation. It is there to create a question students carry into Episode 2, not to be discussed now.

On pacing: The drill phase will take longer than it looks on the page. Ten to twelve minutes of actual drill time, with the transition, setup, and re-gathering, will likely account for twenty to twenty-five minutes. Build the opening on the carpet to around ten to twelve minutes, the reflection after drill to ten minutes, and the writing task to fifteen minutes, with five minutes for the closing.

EPISODE 2
Building the Fort

DURATION	KEYS / TIR	STUDENT OUTCOME
2 sessions (approx. 45–50 min each)	Centurion (TIR — closing only)	Fort map with red vulnerability markings; individual written record of one vulnerability

TEACHING ROUTE	KEY RESOURCES	KEEP IN VIEW
Session 1 1. Carpet — Slides 19–20; narrator voice; centurion's viewpoint 2. Introduce centurion's written order 3. Tables — building the fort (groups of 4) 4. Compare to Slide 21; annotate and adjust — End Session 1 — Session 2 5. Revisit maps briefly 6. Distribute red pencils; vulnerability assessment 7. Individual written record 8. Closing — TIR as centurion; narrator voice	Slides 19–22 Centurion's written order (one per group) Key Buildings information sheet A3/A2 sugar paper (one per group) Pre-cut paper building pieces Pencils and rulers Possible Vulnerabilities list Red pencils (held back until vulnerability phase)	Do not assign building positions — the reasoning is in the negotiation. Revision marks on the map are part of the document. Each red mark must have a spoken reason before more are added. Written order (not TIR) introduces this commission — save TIR for when the crisis has developed. Display maps on the classroom wall before Episode 3.

CURRICULUM FOCUS History: fort layout; function of buildings; archaeological reconstruction. Geography: defensive positioning; roads and supply. Mathematics: spatial reasoning; proportion; scale. DT: design for function. Literacy: annotated diagram; evaluative writing. PSHE: collaboration; decision-making. Oracy: cognitive and linguistic strands.

Curriculum Connections

History Roman fort layout and organisation; the function of key buildings; how design reflected military hierarchy and discipline; archaeological reconstruction as a form of historical reasoning.

Geography Settlement planning; defensive positioning; how roads and supply routes connected the fort to the wider empire.

Mathematics Spatial reasoning; proportion and scale; symmetry in planned settlement design.

Design Technology Design for function; evaluate and improve; the relationship between form and purpose.

Literacy Annotated diagram; explanation writing; evaluative reasoning in writing.

PSHE Collaboration; negotiation; decision-making under constraint.

Oracy The cognitive strand runs through the observation phase and the vulnerability assessment — students organise reasoning about design and consequence, moving from description to evidenced interpretation. The linguistic strand develops through the written record, which requires students to sustain precise, purposeful prose in a formal register.

Key Resources

- Slides 19–22
- Centurion's written order — one strip per group, prepared in advance. See Guardians on the Wall Resources PDF.
- Print out copies of the Key Buildings information sheet. See Guardians on the Wall Resources PDF.
- A3 or A2 sugar paper — one sheet per group
- Pre-cut paper pieces in varied sizes representing buildings
- Pencils and rulers
- Print out copies of the Possible Vulnerabilities list. See Guardians on the Wall Resources PDF.
- Red pencils or red pens — one per group, held back until the vulnerability phase

On teaching this episode across two sessions

The episode divides naturally after the comparison phase — after groups have placed their buildings, drawn their walls and roads, and compared their maps against the historical plan on Slide 21. End the first session there. The maps are substantially complete. The comparison has generated questions. That is enough for one session.

Open Session 2 by returning briefly to the maps — give groups a moment to look at what they built and recall the decisions they made — before distributing the red pencils and moving into the vulnerability assessment. The written record and closing then follow in the second session with enough time to do both properly. The centurion's TIR at the close works particularly well at the end of Session 2, when the vulnerability assessment is fresh and students have the maps in front of them to refer to as they answer his questions.

Description

This episode moves from the human organisation of the century to the physical organisation of the fort, and asks the question: what does order look like, and what happens when it fails? The missing patrol is present here as background pressure — not

yet the focus, but the reason the assessment of the fort's readiness matters. By the end, students have built the world of the fort and begun to read it for strength and weakness.

Lesson Plan

OPENING ON THE CARPET

▶️ Slide 19 — The Fort

Students gather. The teacher waits until the group is settled, then speaks in narrator voice:

> **NARRATOR VOICE**
> *"The centurion had dismissed the century after drill. The soldiers returned to the barracks to clean equipment and wait for the next order. But the centurion did not go inside. He stood at the centre of the fort and looked around him — at the granaries, the headquarters building, the gates, the road running straight through the middle of everything. Somewhere beyond the northern hills, fires had been seen the previous night. No attack. Not yet. But the question in his mind was not whether the soldiers could fight. He had seen them drill. He knew they could fight. The question was whether the fort itself was ready."*

▶️ Slide 20 — The Fort with More Information

Pause. Then facilitator voice: "Here is some detail about the fort."

The teacher and the students look at the image together and discuss. There is a lot of information here — go through each panel with the students, answering their questions.

> **TWILIGHT VOICE**
> "Now, look at it through the eyes of the centurion. Where are the vulnerabilities, where are the places the enemy might exploit and get inside the walls?"
>
> Discussion.
>
> "What kinds of precautions do you think we should make against attack? For example, where do you think we should store the food supplies?"
>
> Take a range of responses. The quality of reasoning matters more than historical accuracy at this point. A student who says "we should put the food near the middle so it was harder to steal" is thinking historically even if the detail is not precise. Build on the reasoning: "What else would we do to make it harder to steal?"

INTRODUCING THE COMMISSION

Once the discussion runs its course, distribute the centurion's written order (see Resources) — one strip per group.

> **TWILIGHT VOICE**
> "This is from the centurion — he has a job for us."
>
> Read it aloud from one of the strips. Then:
>
> "This is what we have been given. Let's make sure we understand what it is asking

before we start."

Have a brief discussion with the students: what does "evaluate position" mean? What counts as a vulnerability? Students should arrive at their own working definitions before the task begins.

AT TABLES — BUILDING THE FORT

Groups of four. Each group has a copy of the Key Buildings Information Sheet, sugar paper as the base, pre-cut paper pieces representing buildings, pencils, and rulers. Red pencils are held back until the vulnerability phase.

TWILIGHT VOICE

"We are not copying the image. We are using it to understand the logic — and then building our own assessment of how the fort is organised. The buildings need to be placed where they make sense, not where they look neat. We need to be able to explain every decision."

The key buildings students should include:

- Principia (headquarters) — central, commanding
- Barracks blocks — multiple, arranged in rows
- Granary (horreum) — raised floor, protected position
- Commanding officer's house (praetorium) — adjacent to principia
- Workshop (fabrica)
- Bathhouse — usually outside the fort, where its furnaces, water supply, and drainage could be managed
- Gates — north, south, east, west
- Defensive towers at corners and intervals
- Via principalis and via praetoria — the two main roads crossing the fort
- The ditch (fossa) outside the walls, if groups choose to include it

Do not assign buildings to groups or indicate where anything should be placed. The negotiation about placement is where the historical reasoning happens.

Circulate in twilight voice, asking questions that arise from the work:

TWILIGHT VOICE

"You have put the granary here — what made you choose that position? What are you protecting it from?"

"These barracks are close to the north gate. Is that a strength or a problem if the gate comes under pressure?"

"Your via principalis runs straight through. What does that allow the century to do that a winding road would not?"

"The principia is slightly off-centre in your arrangement — was that a deliberate decision?"

"You have left this area empty. What might go there? What does the fort need that you have not placed yet?"

Build on what groups are producing rather than redirecting toward a correct answer.

"Before we mark the roads, let's check something. The via principalis runs east to west across the fort. The via praetoria runs from the main gate to the principia. If you can trace those two roads on your map, everything else should be readable from them."

COMPARING TO THE PLAN

Once the fort maps are substantially complete — buildings placed, walls drawn, roads marked — show Slide 21 and pause the work.

FACILITATOR VOICE

"Take a moment to look at your map and then at this one. What did you place differently? And — this is the more interesting question — what was your reasoning?"

This is not an error-correction phase. Students who placed the granary near the gate rather than near the centre should be asked to defend that choice against the evidence of the plan — not told they were wrong. The historical reasoning is in the comparison, not in the conformity.

Allow groups to annotate and adjust rather than rebuild. The marks of revision are part of the document. A map that shows a building moved and the original position still faintly visible is more historically honest than a clean map that pretends the first decision was certain.

THE VULNERABILITY ASSESSMENT

Distribute red pencils or pens. In twilight voice:

TWILIGHT VOICE

"The order asks us to identify vulnerabilities — places where the fort's organisation might fail under pressure. We need to mark them. Not guess at them — reason about them. For each mark, we need to be able to say why."

The categories to consider:

- Gates that are exposed or difficult to defend
- Blind spots where the wall cannot easily be watched
- Buildings placed too close to the outer defences and vulnerable to fire

- Narrow routes inside the fort that would cause delay if the century needed to move quickly
- Supply storage that could be cut off or damaged
- Areas where the road layout creates bottlenecks

As the students work, hand out the Possible Vulnerabilities list (see Resources).

> **TWILIGHT VOICE**
> "Take a look at this list — it might help you with your work."
>
> "You have marked the north gate. What is it about the north gate specifically — is it the position, the approach, or something about what surrounds it?"
>
> "This building is very close to the wall. What would happen to it if someone got over the wall at that point?"
>
> "You have not marked the granary as vulnerable. Are you confident it isn't? What would happen to the century if the grain was destroyed or taken?"
>
> "You have marked five vulnerabilities. Are there any you are uncertain about — places where you can see the argument both ways?"

That last question matters. Fort layouts involved genuine trade-offs — a bathhouse outside the walls was less protected, but placing its furnaces, fuel, water supply, and drainage inside the enclosure created other problems. The gates must be large enough to allow supply carts through, which means they are also the most vulnerable points. Hold the difficulty rather than resolving it.

Once groups have finished, show Slide 22 and compare their findings.

THE WRITTEN RECORD

> **TWILIGHT VOICE**
> "Command needs more than a marked map. They need to know what we think — not just where we have drawn a red mark, but why that point matters. Each of us needs to put our reasoning on record. One vulnerability. The clearest one. Why it matters. What it would mean if pressure came at that point."

Students write individually in inquiry books. Circulate in twilight voice:

> **TWILIGHT VOICE**
> "Is that your clearest reasoning, or is there something sharper you could say about why that gate specifically?"
>
> "You have said it is vulnerable because it is near the edge. Can you say what would happen — what the consequence would be — if that point was targeted?"
>
> "Command will want to know what should be done about this vulnerability. Can you add a sentence about that?"

CLOSING

Each group tidies their desks and places their completed map where it can be seen. Move between them briefly in twilight voice, noting two or three things that have emerged across the maps:

> **TWILIGHT VOICE**
>
> "Several groups have identified the north gate. That is worth noting — there may be a reason for that. We will come back to it."
>
> "This group has marked the granary. Let's remember that."

Bring students back together on the carpet. TIR as the Centurion:

> **TEACHER IN ROLE**
>
> *"Have you completed your survey? Are you sure you have covered everything? The enemy only needs to find one weakness, and they could get inside the walls. What about if they came at night — are we prepared for that?"*
>
> *Discussion.*

Afterwards, relax and switch to the narrator voice:

> **NARRATOR VOICE**
>
> *"The operations unit had examined the fort carefully. They had placed every building, traced every road, and marked the points where the fort's order might be tested. The maps were finished. The assessment was as complete as the evidence allowed. To the north, the hills were quiet. The fires seen the previous night had not reappeared. But the detachment that had crossed the Wall six days ago had still not returned. No one knew what had become of them. Perhaps they would return tomorrow."*

After the lesson, put the maps up on the walls of the classroom. They belong to the world now.

Teacher Notes

On the vulnerability assessment: Some groups will mark everything and explain nothing. Circulate early in this phase and establish that each mark requires a spoken reason before more marks are added. If a group is stuck, ask: "If you were planning to put pressure on this fort, where would you go first? And why there?"

On the written record: Some students will write very generally — "the north gate is vulnerable because it could be attacked." Push for specificity: what about the north gate? What is it about its position, its size, or what surrounds it that creates the vulnerability? The fiction is useful here: "If you were the centurion reading this, would you know exactly where to look and what to do?"

On the centurion's written order: Using a written instruction rather than TIR is a deliberate choice. The centurion appeared in person in Episode 1. His return in writing — as an off-stage authority whose expectations must be met — develops the fiction differently from a second TIR appearance. Save TIR for a moment when the crisis has developed further and his presence will carry more weight.

On displaying the maps: These should go up on the wall before Episode 3. They are working documents the team will return to. If students add to or revise them in later episodes, that is exactly right.

Oracy demands in this episode: The vulnerability assessment carries the most significant spoken demand. Students must move from identifying a feature of the map to reasoning about consequence — what would happen at that point if pressure came. Watch for students who identify without reasoning ("the gate is weak") and push for the next step ("what would happen, and to whom, and when?"). Cognitive strand: organising evidence toward a reasoned position under constraint. Linguistic strand: the written record requires students to sustain precise, formal prose — a register distinct from the working discussion of the task phase, and one that requires conscious adjustment.

EPISODE 3
Under Inspection

DURATION	KEYS / TIR	STUDENT OUTCOME
1–2 sessions (approx. 60–90 min)	Centurion (TIR — opening), Tribune (TIR — inspection)	Equipment drawings in inquiry books; rank diagram notes; three key facts from the infographic

TEACHING ROUTE

1. Carpet — Slides 24–25; narrator voice; TIR centurion announces tribune
2. Preparing for inspection — Slide 26; twilight voice; sharpen/clean sword
3. Slide 27 — Soldier Equipment handout; inquiry book drawing task
4. Carpet — discuss readiness; where to display plans?
5. Slide 28 — Tribune arrives; twilight voice assembles the century
6. TIR as tribune — inspect soldiers; question the plans
7. Tribune mentions missing patrol; exits
8. Narrator voice closing

— Further activities (can be separate session) —

9. Slide 29 — Rank diagram; inquiry book notes
10. Slide 30 — Hadrian's Wall infographic; three key facts

KEY RESOURCES

Slides 24–30

Students' fort plans from Episode 2 (displayed)

Soldier Equipment handout (one per student)

Roman Military rank diagram (one per student)

Hadrian's Wall infographic (one per student)

Inquiry books, pencils and colouring pencils

KEEP IN VIEW

Tribune is rigorous, not threatening — authority from stillness, not punishment.

Variation between fort plans is an asset, not a problem.

Further activities sit outside the fiction — use immediately after or in a later history lesson.

Remind students that diagrams simplify a much more complicated history.

CURRICULUM FOCUS History: Roman Empire; military hierarchy; Hadrian's Wall as a system of defence; record-keeping and control. Literacy: formal documentary writing; precise, undecorated register. Oracy: cognitive strand (reasoning under pressure); linguistic strand (formal register; inspection response).

Curriculum Connections

History The Roman Empire and its impact on Britain — military organisation, hierarchy, and discipline; Hadrian's Wall as a system of defence; how Romans used record-keeping and order to maintain control.

Literacy Formal documentary writing for a specific purpose and audience; precise, undecorated language as a register.

Oracy The cognitive strand carries the most weight in this episode. The linguistic strand develops through the formal register of the inspection documents and the closing written

response, which requires students to connect evidence across the episode and sustain an extended argument.

Key Resources

- Slides 24–30
- The students' fort plans from Episode 2 — displayed on the classroom walls
- Print one copy per student from the Guardians on the Wall Resources Pack:
  - Soldier Equipment (Slide 27)
  - Roman Military rank diagram (Slide 29)
  - Hadrian's Wall infographic (Slide 30)
- Inquiry books, pencils and colouring pencils

Description

Episodes 1 and 2 built the world from the inside out — first the body of the century, then the physical structure of the fort. This episode puts both under pressure. The tribune's arrival shifts how students are asked to think: from building the world to defending it. The missing patrol from Episode 1 sits underneath everything as unresolved tension — the fort's readiness is not an abstract question, it is an urgent one.

Lesson Plan

OPENING ON THE CARPET

▶️ **Slide 24 — Fort**

Students come to the carpet. The fort plans from Episode 2 are visible but not yet in their hands.

> **NARRATOR VOICE**
>
> *"The fort had been quiet since before dawn. The usual sounds — the clank of equipment, the smell of woodsmoke from the barracks, the low voices of soldiers going about their work — had continued as normal. But something had changed. A rider had arrived from the south the previous evening."*
>
> *"Dust on his cloak. An official seal at his belt. He had spoken only to the centurion, and the centurion had spoken to no one else that night. In the morning, the century was called together in the principia courtyard."*

▶️ **Slide 25 — Centurion**

Ask the students to stand on parade. Stand in front of them as the centurion.

> **TEACHER IN ROLE**
>
> *"A tribune from Eboracum arrives within two days. He represents the governor of Britain. He will inspect this fort — its soldiers, its records, and its readiness. He will look at our plans. He will ask questions and want to know why we have made the decisions we have. He will ask about the weaknesses we have marked. And he will want to know what we intend if the fort is attacked. Stone can crack. Leather can tear. But disorder — disorder destroys an army. This is not a battle. But it is a test. And we will be ready. Do you understand?"*

Hold the silence. Then move into twilight voice, asking the students to sit and sitting with them:

> **TWILIGHT VOICE**
>
> "We have two days. The tribune will look at everything we have done and ask us to justify every decision. The fort plan is one of the first things he will examine. But he will also want to inspect us, inspect every item of equipment — everything must be clean and ready for action."

PREPARING FOR INSPECTION

▶️ **Slide 26 — Maintaining Equipment**

Show the slide and give the students time to look at it.

> **TWILIGHT VOICE**

"Pick up your gladius (sword)."

[Teacher enacts picking up their sword and indicates the students should follow their lead.]

"A sword should have an edge keen enough to cut straight through leather. Use your whetstone to sharpen it."

[Teacher enacts sharpening their sword like the soldier in the image. The students follow.]

"And it must be clean and bright."

[Teacher enacts cleaning the sword with a rag and putting it away in its sheath.]

"Everything must be cared for with the same level of attention. You know the routine."

▶️ **Slide 27 — Soldier Equipment**

FACILITATOR VOICE

"Here is your equipment list."

Pass handouts of the Soldier Equipment list (see Resources) to the students.

FACILITATOR VOICE

"Head back to your tables. Your equipment will need to be recorded in your inquiry books. It is the duty of every soldier to know their equipment as if it was a second skin."

Students return to their tables and work in their inquiry books, recording the various items — both drawing and writing. Support the students as they work. There is a lot to record; they may not have enough time to record everything. Tell them to start with what they think is the most important. They don't have to write and draw everything. The handout can later be stuck in their book.

TWILIGHT VOICE

"This is our pack, given to every soldier. It is our duty to keep it clean and ready for action. The tribune will have sharp eyes — he will notice any smudge on a blade, any loose thread on a tunic, any damaged armour, and there will be consequences."

Once they finish, bring them back to the carpet. Sit with them.

TWILIGHT VOICE

"It is as much as we can do. The tribune will be with us tomorrow. We will have to hope it is enough. Have we got everything ready? He will want to look at our plans for protecting the fort. Shall we lay them out on the tables, bring them up the front, or leave them on the wall?"

Discussion.

THE TRIBUNE

▶️ **Slide 28 — The Tribune**

NARRATOR VOICE

"The tribune arrived just as he said he would — early in the morning, before the mist had fully lifted from the Wall. He came with two clerks and no ceremony."

TWILIGHT VOICE

"Stand up. Assemble. Backs straight. Shields up."

Teacher in role — stand as tribune. A serious man, a veteran of many battles. Walk up and down looking at the soldiers. At the same time narrating:

NARRATOR VOICE

"He did not rush. He did not raise his voice. He walked the length of the line, eyes steady, noticing everything — a loose strap, a scuffed rim, a space half a step too wide."

TEACHER IN ROLE

"Very good. Not perfect, but of sufficient standard for a Roman century. Now, show me your plans for the protection of the fort."

The students, as the soldiers, show the tribune their plans — he asks questions, his voice level and unhurried.

The questions below are asked of the century as a whole, but the tribune directs his gaze at individual students or groups as he moves. Students answer in role. Listen genuinely and respond to what is actually said:

"Why is the principia placed here and not there?"

"If the north gate is breached — how quickly can soldiers reach it from the barracks?"

"You have marked this corner as weak. Explain. What makes it vulnerable?"

"If you can see the weakness — who else can see it?"

"How many soldiers would you need to defend this section of Wall? Have you that number?"

"Point to your granary. Why have you placed it there?"

"You have drawn straight roads. Can your soldiers move along them without obstruction? What would obstruct them?"

"If fire began here —" [pause, indicate a building on the nearest group's plan] "— what would burn first? What would you lose? Do you have plans for dealing with a fire?"

"A fort is not a drawing. It is a machine. Does yours function?"

[The tribune does not give praise. He may give a single nod, or a pause that suggests an answer was adequate. He does not tell students whether they have passed. Then:]

"One more question. A patrol was sent north six days ago. It has not returned. How much do you know about this? It will need to be looked into — we cannot have patrols going missing."

Hold the silence. Take one or two responses. The tribune says nothing further. Exit TIR cleanly — a step back, a return to the teacher's usual posture. Ask the students to sit back on the carpet, sit with them.

NARRATOR VOICE

"The tribune said nothing more. He spoke briefly to his clerks, and they made a note on their wax tablets. Then he walked toward the gate. Three horses were waiting. The last sign of his visit was the sound of his horses' hooves fading south along the road to Eboracum."

TWILIGHT VOICE

"This missing patrol is becoming a bit of a worry. I hope they return soon — I wouldn't want to go looking for them. Not out there in the wild."

FURTHER ACTIVITIES

Note

This part of the session sits outside the fiction and can be used immediately after the episode or returned to in a later history lesson. The purpose is to help students organise what they have experienced inside the story and connect it with wider historical evidence.

FACILITATOR VOICE

"We'll be returning to the story soon, but there is some information that will be useful for you to explore at this point. Something the soldiers would already know. Take a look at this diagram."

▶️ **Slide 29 — Roman Military Rank Diagram**

FACILITATOR VOICE

"This is a diagram of the ranks and roles in a Roman legion. You can see how authority passed from an ordinary soldier through a series of officers to the commander of a legion. You can see here the legionary — that's the ordinary foot soldier; these are the ones in our story. The centurion, who you know all about, is the commander of the century. And the tribune, who we met recently, is a senior officer who checks the soldiers, their equipment and their records, and reports what he finds

to those further up the command."

"This is useful information — let's make a record. You'll find a copy for yourself on your desks. In your inquiry books, make a note of the three ranks we have so far encountered in the story — use words and pictures."

Students return to their desks. Once they have finished, gather back on the carpet.

▶️ **Slide 30 — Hadrian's Wall Infographic**

FACILITATOR VOICE

"Here is a handout of the slide you can add to your inquiry books. Read through it, and make a note in your book of three things you think are most important to remember as a soldier in the story."

Students return to their desks. Once they have finished, gather back on the carpet and compare their choices. Do not require a single agreed answer. Conclude by reminding the class that both sheets simplify a much more complicated history, and that historians use such summaries as starting points rather than final answers.

Teacher Notes

On TIR as the tribune: The tribune is not threatening or aggressive — he is rigorous. The distinction matters because a threatening TIR tends to produce performance anxiety rather than genuine thinking. His authority comes from stillness and precision, not from implied punishment. If a student gives a thin or confused answer, the tribune does not react punitively — he simply waits, or asks the question again slightly differently.

On groups whose fort plans differ significantly: This is an asset. The tribune can move between groups and note the differences: "This century has placed the granary here. That century has placed it there. One of you has made a better decision. Which is it, and why?" Variation becomes inquiry.

Oracy demands in this episode: The tribune's inspection carries the most significant spoken demand. Students must move from a position on the map to a reasoned defence of that position under questioning — organising an argument in real time, in role, under pressure. Cognitive strand: organising reasoning under pressure, moving from mathematical result to historical interpretation. Linguistic strand: the formal register of the inspection documents and the closing written response both require students to manage a shift away from the working discussion register of the task phases — a conscious adjustment that is itself part of the learning.

EPISODE 4 | LIVE TEACHING GUIDE

Barracks

DURATION	KEYS / TIR	STUDENT OUTCOME
2 sessions (approx. 50–60 min each)	None — teacher narrates and takes twilight voice throughout	Personal object drawing + memory writing; origin and service stage notes; first-person night-watch writing

TEACHING ROUTE

Session 1

1. Carpet — Slide 32 (fort); Slide 33 (barracks image); noticing
2. Phase 2 — soldier with injured ankle; narration; student enacts soldier
3. Phase 3 — what soldiers carry; Slide 34 (objects from home)
4. Phase 4 — A5 paper; draw personal object; second student enacts soldier
5. Still image work — soldier's memories in groups
6. Write memory connected to personal object

— End Session 1 —

Session 2

7. Phase 5 — Slide 36 (Empire map); where is your soldier from?
8. Slide 37 — Stages of Service; handout; inquiry book notes
9. Phase 6 — out on duty; Slide 38; stand on the Wall
10. Writing task — "It was worse at night…" (Slide 39)
11. Closing — share writing; narrator voice (missing patrol)

KEY RESOURCES

Slides 32–39

Stages of Service handout (one per student)

A5 paper for personal object drawings (one per student)

Map of the Roman Empire (Slide 36)

Inquiry books

KEEP IN VIEW

Hold the line between observation and inference throughout Phase 2.

"Only show what we have already seen. Nothing new." — to the student enacting the soldier.

Push for origin outside the student's own experience — not themselves in Roman armour.

The writing opener is a gift, not a constraint: "what was it worse than?"

Closing narration — read slowly; leave the missing patrol without comment.

CURRICULUM FOCUS History: military service; diversity of soldiers; personal life on the frontier; archaeological evidence. Art: observational drawing; personal object design. Literacy: first-person narrative; grounding writing in historical detail. PSHE: empathy; belonging; far from home. Oracy: cognitive strand (observation vs inference); social/emotional strand (character construction).

Curriculum Connections

History Roman military service — length, conditions, and stages of a soldier's career; the diversity of soldiers serving on the frontier; personal life within the constraints of Roman military discipline; archaeological evidence from personal objects found along the Wall.

Art and Design Observational drawing from visual sources; design of a personal object with historical grounding; understanding the purposes objects serve beyond their material value.

Literacy First-person narrative writing; sustaining a point of view; grounding imaginative writing in historical detail; the distinction between observation and inference.

PSHE Empathy; what it means to be far from home; loyalty and belonging within a group with a shared purpose.

Oracy The cognitive strand develops through the sustained distinction between what is observed and what is inferred — students are asked repeatedly to separate what the image shows from what they are reading into it. The social and emotional strand develops through the character construction phase, where students articulate and justify decisions about who their soldier is and where they come from.

Key Resources

- Slides 32–39
- Print out Stages of Service in the Roman Army. See Guardians on the Wall Resources PDF.
- Inquiry books
- A5 pieces of paper for the personal object drawings — one per student

Description

This episode moves the fiction inward. The previous three episodes established the century as a collective system — its discipline, its structure, its physical world. This episode asks what it costs to be part of that system. A single soldier, injured and alone in the barracks, becomes the way in. By the end, every student has built a soldier of their own — grounded in historical detail, carrying something personal — and has written from that soldier's point of view on the Wall at night.

Lesson Plan

OPENING — THE BARRACKS IMAGE

▶️ **Slide 32 — The Fort**

> **FACILITATOR VOICE**
> "We're going to go back to the story — it's later in the day, the soldiers are in the barracks."

▶️ **Slide 33 — In the Barracks**

Allow students to look in silence for a moment before saying anything.

> **FACILITATOR VOICE**
> "Take your time. What do you notice?"
>
> Move through the image slowly, let the students discover things for themselves. Ask what students can see before asking what they think it means — the equipment hanging on the walls, the different ages of the soldiers, what each person is doing, what the room itself suggests about how these men lived day to day.
>
> Where students interpret, ask: "What in the image makes you think that?"
>
> The soldier with the bandaged ankle will likely be noticed early. Do not rush to him. Let other details surface first. When he does come up, treat him as one detail among many:
>
> "How might a Roman soldier injure his ankle?"
>
> Take responses — slipping on wet stone, falling from the Wall, an injury during drill, something that happened while marching, a skirmish beyond the Wall. Do not confirm or deny any of them. The questions the image raises are more valuable at this point than any answer the teacher could provide. Let them accumulate.

(See Teacher Notes at the end of this episode for guidance on the barracks image.)

PHASE 2 — THE SOLDIER IN THE BARRACKS

Once the conversation is finished, pull up a chair and kneel beside it.

> **TWILIGHT VOICE**
> "Let's take a look more closely at the soldier with the injured ankle. This is later in the day."

Sit on the chair and begin speaking quietly in narrator voice, enacting the actions as you go along:

> **NARRATOR VOICE**
> *"He sat alone on the edge of his bed, his foot bandaged, still sore from the fall. The rest of his century were out on duty — walking the Wall, scanning the empty northern hills.*

Around him the barrack room felt larger than usual, the other beds empty, blankets folded back. He turned the object over in his hands, studying it carefully. He had continued to work on it, shaping it with his knife, scraping gently, then blowing away the dust."

Pause, then come off the chair and kneel beside it again.

FACILITATOR VOICE

"What did you notice?"

Allow a short discussion. Push for precise description — the specific detail of what was in the narration, not general impressions.

"What makes you say he was sad? What was he doing that makes you think that?"

"Do you think he has done this before? What makes you say that?"

Hold the line between observation and inference. Where students offer interpretation, ask what in the narration or image supports it. Repeat the actions and narration if necessary.

FACILITATOR VOICE

"What would you like to know?"

Students offer questions — what is he making, why is he alone, how did he hurt his ankle, where did he learn to carve. Listen carefully. Do not answer.

Invite one student to sit on the chair and represent the soldier. Quietly:

TWILIGHT VOICE

"Only show what we have already seen. Nothing new."

The student sits, turns an object in their hands, carves, blows away dust. As the action continues, narrate:

NARRATOR VOICE

"He sat there alone. Around him were the beds of his comrades — empty now, but soon to be filled when they came back from duty. He stared at the object in his hands. Stone. Grey. Slowly taking shape beneath his fingers. He was good at this. He had been taught long ago — by his father, before he ever wore armour. The body of the animal was already formed — strong, compact. The ears shaped carefully. Now he worked on the trunk, scraping gently, blowing away the fine powder of stone. He paused, examined it, then allowed himself a small smile."

Stop. The narration is over. Allow a moment before moving on.

FACILITATOR VOICE

"What did you hear?"

"What do you make of this?"

Discussion.

Ask the student representing the soldier to join the others and take away the chair.

PHASE 3 — WHAT SOLDIERS CARRY

FACILITATOR VOICE

"What do you think the other soldiers might carry with them that reminds them of home?"

Short discussion. Ask students to think not about what would be useful, but about what would matter:

"What might a soldier keep in his kit — perhaps in his pocket or around his neck or on his wrist?"

"What small object might mean more to him than his pay or his weapons?"

Take a range of responses. Build a brief shared list of possibilities — objects connected to family, religious or protective objects, objects from a home province, objects connected to service or ambition.

"Here are some more possibilities: the kinds of things found along Hadrian's Wall by archaeologists, 2,000 years after our story."

▶️ Slide 34 — Objects from Home

PHASE 4 — CREATING PERSONAL OBJECTS

Hand out the A5 pieces of paper — one per student.

TWILIGHT VOICE

"This will be something you will want to keep with you. Something personal. Something you would not want to lose. It's unlikely to be valuable because of what it is made from — its real value will be what it means."

Students draw. Encourage them to refer to the image on the board and books if available. Circulate and ask questions that develop their thinking:

TWILIGHT VOICE

"What is it made from?"

"How did you get it?"

"Has it changed since you first had it — worn down, repaired, kept carefully?"

Once drawings are complete, they gather back on the carpet. The teacher sits with them.

FACILITATOR VOICE

"Let's look at the soldier again. Would someone else like to represent him?"

Select a student. As the student sits on the chair and repeats the actions of the soldier, the teacher once again reads the narration:

NARRATOR VOICE

"He sat there alone. Around him were the beds of his comrades — empty now, but soon to be filled when they came back from duty. He stared at the object in his hands. Stone. Grey. Slowly taking shape beneath his fingers. He was good at this. He had been taught long ago — by his father, before he ever wore armour. The body of the animal was already formed — strong, compact. The ears shaped carefully. Now he worked on the trunk, scraping gently, blowing away the fine powder of stone. He paused, examined it, then allowed himself a small smile."

TWILIGHT VOICE

"I wonder what he remembers from home. As he's carving, what fond memories play in his mind?"

"Let's have a look at some of his memories. They might be from when he was a child, playing with his friends, or learning from his parents, or they might be as a young man preparing for adult life — I wonder what he dreamed of becoming. Or maybe it was the day the Romans came and recruited him. Did he have a choice or did they simply take him away — both are possibilities."

"Find yourselves in groups, discuss what these memories look like. Choose one and represent it, like a picture in a book."

Give groups some time to talk and arrange themselves. Circulate quietly, looking at what is forming. Ask a question or two where groups are stuck:

TWILIGHT VOICE

"Where is he in this memory? How old is he?"

"Who else is there?"

Once all groups are ready, ask them to hold their image. Move slowly among them, narrating quietly:

NARRATOR VOICE

"As he sat alone in the barracks, carving the elephant, his mind wandered back to those times before he was a soldier..."

Weave in what you see in the images around you — a group gathered around a fire, a child being taught, a farewell, a market, a family meal:

"...the time when..." Incorporate each group's image as you pass it, drawing them together into a single unfolding memory.

Gather the students together on the carpet.

> **TWILIGHT VOICE**
> "It must have been hard to be so far away from home, not knowing what was happening to the people they loved. Not knowing if they would ever see them again."
>
> "Here's another soldier with their precious object, thinking of home."

▶️ **Slide 35 — Soldier Holding a Ring**

Read the panel on the slide.

> **TWILIGHT VOICE**
> "I expect every soldier had a memory; something they returned to at times."
>
> "Head back to your desk, stick your drawing in your inquiry book, and write beside it the memory that goes with your object."

Write these questions up on the board so the students can refer to them as they work:

- Who gave it to you?
- How long have you had it?
- Where do you keep it — around your neck, in a pocket or hidden in your kit?
- Why is it precious?

> **TWILIGHT VOICE**
> "How do you keep it safe? Make sure it never gets lost or broken? It would be devastating — these things are irreplaceable — they are more about memories than money."

After they've finished writing, bring the students back on the carpet. Sit with them.

> **TWILIGHT VOICE**
> "I expect you all have your own memories. Mine is of the day I left. The soldiers came and surrounded our village. They demanded five of the strongest young men as tribute. The village elders met, but they had no choice. The war was lost. The Romans had won."
>
> "My mother cried, but my father looked me in the eye and told me to be brave. 'Take this,' he said, giving me a tiny statue of our god. 'It will protect you.'"
>
> "I keep it with me, day and night."

Students who wish to share their stories may do so.

PHASE 5 — THE SOLDIER BEHIND THE OBJECT

> *Note: you might choose to break the lesson at this point and continue the next part of the episode in a different session.*

FACILITATOR VOICE

"The soldiers had come from all over the Roman Empire."

▶️ **Slide 36 — Map of the Roman Empire**

Look at it together. Discuss.

FACILITATOR VOICE

"Head back to your desks, have a look at the map, and write down beside your story where in the Empire your soldier came from."

Give the students time to look at the map and talk to one another about where their soldier might come from. Ask:

"What are the implications of where you are from, for your soldier? Are you from a country by the sea, are you used to cold weather or is it a real shock, have you travelled far or are you from a part of the Empire close to the Wall?"

Make a quick note, something like: "I'm from the East of the Empire, a place called Syria. I lived near the sea, we would fish every day. It's hot where I come from, I can't get used to the cold."

After they've finished writing, bring the students back on the carpet. Sit with them.

TWILIGHT VOICE

"Where are you from? What's it like? Is it hot there?"

Spend some time in discussion.

▶️ **Slide 37 — Stages of Service in the Roman Army**

FACILITATOR VOICE

"Now have a look at this information and decide at what stage of service your soldier has reached. You might be a new recruit, recently brought to the Wall, or a legionary who has been here for some time, or an experienced soldier who has seen combat many times. You might aspire to be an optio or even a centurion one day. And we all dream of the time when, after twenty-five years, our service is complete and we can choose whether we want to return home or settle as a citizen of Rome."

Handout: Stages of Service. See Guardians on the Wall Resources PDF.

Students go back to their desks, read the information, and make notes in their inquiry books. Circulate. Use the twilight voice to develop the students' thinking:

TWILIGHT VOICE

"I wonder what it would be like to be a recruit on the Wall. For this to be your first assignment. Quite a shock for many, I imagine."

"For those getting close to twenty-five years they must have been dreaming of retirement, dreaming perhaps of going home and seeing their friends and family

again. If they were still alive."

PHASE 6 — OUT ON DUTY

Bring the students back together on the carpet. Sit with them.

TWILIGHT VOICE

"I expect some of you are new to the Wall, some of you have been here for a while, and some of you remember the war and the battles we fought. Many of us have the scars to remind us and the memories we would rather forget. I can't forget the war in Germania, in the forests. They would come out of nowhere — hairy, their faces painted, roaring their battle cries. Let me tell you, you had to be on your guard. They were a tough enemy."

Pause for a moment.

"But enough of that — there is a job to be done and it's our turn on the Wall. Everyone stand, let's find our places."

▶️ Slide 38 — Soldier on the Wall

The students spread out around the class. The teacher stands beside the image of the soldier and enacts being on guard, holding an imagined spear and scanning the horizon. The students do the same.

The teacher then walks slowly among them, narrating:

NARRATOR VOICE

"It was worse at night, once it got dark and you were all alone. Your imagination would play tricks on you. Was that a torch in the distance? Could you hear voices? At such times your hand would search for that thing that reminded you of home. Reminded you of the people you had left behind. You wondered if you would ever see them again. You wondered if they ever thought of you, ever talked about you, ever even mentioned your name. And you would ask yourself — 'is this the darkest, most miserable place on earth?' And the wind would blow, chilling you to the bone — as if in answer."

Allow a moment of stillness.

FACILITATOR VOICE

"Let's make a note of this. Think to yourself, about the darkness and the light, the sound and the silence, the movement and the stillness."

TWILIGHT VOICE

"Hold steady. This is the job. Some nights are like this — quiet and still — but on most nights the wind blows and the rain falls, bouncing off my armour. I try to stay warm, but my cloak barely protects me."

"If the weather is clear, I can see the lights of the milecastles stretching into the distance. If the moon is full, it illuminates the landscape — the hills, the rivers and the line of the Wall."

"But tonight it is dark. So dark that I cannot see the ground below. Tonight, the land is silent and still, as though it is holding its breath."

Ask students to return to their seats without discussion. Move directly to the writing task.

WRITING TASK

▶️ **Slide 39 — "It was worse at night..."**

FACILITATOR VOICE

"Let's write something from the point of view of a soldier on the Wall. Begin with this line: 'It was worse at night...'"

TWILIGHT VOICE

"What can you hear? What can you see? Is there any movement? What is still? Where is the darkness, and where is the light?"

"What is your hand doing while you stand on the Wall?"

"What is the one thing you are most afraid of? What fears invade your mind? How do you overcome them?"

CLOSING

Bring students together.

FACILITATOR VOICE

"Is there anyone who is willing to share their thoughts?"

Students who wish to share their writing may do so.

NARRATOR VOICE

"The night watch continued, as it did every night. The soldiers walked slowly along the parapet, looking north into the savage lands. Somewhere out there, beyond the hills, was the missing patrol. They had left six days ago and had not returned. There had been no word, and every soldier knew that soon, perhaps tomorrow, a search party would be sent out to look for them."

Leave it there.

Teacher Notes

On the image of the barracks:

• The barracks are crowded and communal. The soldiers sleep, eat, repair equipment and spend their free time in the same shared space.

• The wooden bunks are built in tiers, with blankets, cloaks and belongings stored close at hand.

• The soldiers are of different ages. Some appear young and inexperienced; others are older and more weathered.

• The men are resting, eating, talking, sharpening a blade, examining a tablet and playing a board game.

• Helmets, shields, spears and other equipment are stored around the room, showing that the soldiers must remain ready for duty.

• The blade being sharpened shows that soldiers were responsible for maintaining their own equipment.

• The board game and writing tablet suggest leisure, literacy, record-keeping and communication.

• The fire and cooking pot provide warmth and food, but would also create smoke, smells and soot.

• The wooden chests provide storage for clothing, equipment and personal possessions in a room with very little private space.

• The dog may belong to one of the soldiers or roam around the fort; dogs could provide companionship, guard spaces and possibly help control rats and mice.

The image suggests that life in the barracks was cramped, communal and highly organised. Soldiers lived close together, with little privacy, and their personal lives were mixed constantly with military duties. They ate, slept, relaxed, wrote, played games and maintained their equipment in the same room. The fire, heavy bedding and animal skins suggest the need to cope with a cold northern climate, while the weapons and armour kept close at hand show that soldiers were expected to remain ready for duty. At the same time, the tablet, game, chests and dog remind us that these men were not simply fighting machines. They had friendships, routines, possessions and ways of passing the time while living far from home.

On the character construction phase: Some students will choose a soldier from a province they know nothing about. That is fine — and useful. The question "if they come from North Africa, what would the northern winter have felt like?" is a historical thinking question, not a test. Students who realise they do not know the answer are in exactly the right place.

On the writing task: The given opening line — It was worse at night — is a gift, not a constraint. Students who are stuck can be asked: what was it worse than? What made it worse at night specifically? The writing should be grounded in the soldier they have built — their age, their origin, their object, their length of service. Circulate early enough to

redirect students who are writing generically.

Oracy demands in this episode: The key spoken demand is in Phase 2, where students are asked to distinguish between what is observed and what is inferred. This requires precise language and the discipline to hold back a conclusion until the evidence supports it. The social and emotional strand develops through the character construction phase — students are making decisions about who their soldier is and justifying those decisions to themselves and, when circulated, to the teacher. Watch for students who build a soldier that is really themselves in Roman armour. The question "where in the Empire do they come from?" is the most useful prompt for pushing students toward genuine historical imagining rather than self-projection.

EPISODE 5 | LIVE TEACHING GUIDE

The Missing Patrol

DURATION	KEYS / TIR	STUDENT OUTCOME
2 sessions (approx. 45 min each)	Centurion (TIR — opening commission and departure)	Terrain map with labelled patrol routes; field notes distinguishing evidence from inference

TEACHING ROUTE	KEY RESOURCES	KEEP IN VIEW
Session 1 1. Carpet — narrator voice; Slide 48 (centurion's office) 2. TIR as centurion — issues commission beyond the Wall 3. Phase 1 — Slide 49 (landscape); noticing; visibility; ambush 4. Slide 50 — map key; distribute to groups 5. Phase 2 — making the terrain map (groups) 6. Slide 51 — where to begin? Discussion — End Session 1 (or continue if time allows) — Session 2 7. Phase 3 — Slides 45–47 (people beyond the Wall) 8. Phase 4 — TIR centurion; departure narration (Slides 49–52) 9. Phase 5 — the helmet (Slide 53); evidence vs inference 10. Writing task — field notes from departure to helmet	Slides 40–53 A3 graph paper (one per group) Coloured pencils, crayons, black handwriting pens Map key handout Inquiry books	Do not resolve the question of what the hanging objects mean. The helmet is evidence of presence and disturbance — not of what happened. Episode ends without resolution. Do not be drawn into resolving it. Break point: after maps complete and centurion's final instructions. "Has everyone contributed to this decision?" — useful in the group mapping phase.

CURRICULUM FOCUS History: landscape and peoples north of the Wall; Brittonic tribes; limits of Roman control; archaeological evidence. Geography: mapping terrain; visibility and concealment. Literacy: sustained narrative writing; observation vs inference in a written report. PSHE: decision-making under uncertainty. Oracy: cognitive strand (terrain reasoning; shared plan) and social/emotional strand (group planning).

Curriculum Connections

History The landscape and peoples north of Hadrian's Wall; Brittonic tribes and their relationship to Roman authority; the limits of Roman control beyond the frontier; archaeological evidence and what it can and cannot confirm.

Geography Mapping unfamiliar terrain; reading landscape for visibility, concealment, and movement; understanding how terrain shapes military decision-making.

Literacy Planning and recording in role; sustained narrative writing from a soldier's point of view; the distinction between observed fact and inference in a written report.

PSHE Decision-making under uncertainty; risk assessment; considering perspectives other than your own.

Oracy The cognitive strand carries significant weight across this episode — students organise evidence, reason about terrain and risk, and build toward a shared plan under the pressure of consequence. The social and emotional strand develops through the group planning phase, where students must negotiate a shared position and present it to command.

Key Resources

- Slides 40–53
- A3 graph paper — one sheet per group
- Coloured pencils, crayons, black handwriting pens
- Map key handout (Slide 50)
- Inquiry books

A Note on Session Length

This episode is designed for 90 minutes but contains enough material for two sessions if the class needs more time with the mapping and planning phases. A natural break point exists between Phase 3 and Phase 4, after the groups have completed their maps, discussed their proposed routes and heard the centurion's final instructions. If teaching across two sessions, end the first session at this point and open the second session with a brief narrator voice recap before moving onto the departure.

Description

The missing patrol, threaded through Episodes 1 to 4 as background pressure, now becomes the commission. The operations unit is formally sent beyond the Wall for the first time. The episode moves from the ordered world of the fort into uncertain ground — unfamiliar terrain, unfamiliar people, and evidence that raises more questions than it answers.

Lesson Plan

OPENING ON THE CARPET

Gather students together.

> **NARRATOR VOICE**
> *"It was early morning. The sun had barely risen above the horizon. The soldiers had been called out of their beds and told to report to the centurion's office. He spoke to them in a grave voice."*

▶️ Slide 48 — Centurion's Office

Enter TIR as the centurion — the usual signal, a shift in posture:

> **TEACHER IN ROLE**
> *"I have a mission for you, and I would not be giving it to you if I did not believe you were capable of carrying it out. A while ago a small patrol left through the north gate — four of our own and one auxiliary scout, sent on what should have been a routine reconnaissance along a track we know well. They were expected back several days ago. They did not return. There have been no signal fires, no messages, no sign of disturbance along the Wall itself. Everything appears calm, and that is precisely why we must be careful. Beyond this Wall, the land does not fall silent simply because we have drawn a line across it. People move there. Eyes watch. You are to cross beyond the frontier and discover what has happened to our soldiers. You will not march as a show of force, and you will not draw attention to yourselves. You will move quietly, observe carefully, disturb nothing that does not need disturbing, and return only when you know their whereabouts. Come back and tell me what has happened, whatever it may be. Do you understand?"*
>
> *Answer any questions.*

Exit TIR cleanly.

> **TWILIGHT VOICE**
> "That is the mission. Before we can go anywhere, we need to understand the landscape north of the Wall."

PHASE 1 — STUDYING THE LANDSCAPE

▶️ Slide 49 — Landscape

Allow a moment of silence before speaking.

> **FACILITATOR VOICE**
> "What do you notice?"
>
> Take a range of observations. Then:

"Which areas give good visibility — where could we see a long way?"

"Where could a group of people hide without being seen?"

"Where might an ambush be possible?"

Do not answer these questions. Let them sit as the problems the map will need to address.

"Before we can plan the route, we need to make a map we can take with us. Let's do that first."

▶️ **Slide 50 — Map Key**

FACILITATOR VOICE

"You'll find this key useful."

Distribute the handout of the map key and send the students back to their desks.

PHASE 2 — MAKING THE MAP

Resources: A3 graph paper, coloured pencils, crayons and pens — one set per group.

TWILIGHT VOICE

"We are going to need a map that shows us what we are walking into. Not just the tracks — the whole ground. Where the forest thickens. Where the streams run. Where the high points are. Where a patrol might have gone, and where it might have run into difficulty."

Students work in groups to create their maps. The map should include:

- The north gate of the fort as the starting point
- The main track running north
- Areas of woodland
- Streams and marshy ground
- High points offering visibility
- Areas of concealment
- Possible patrol routes marked and labelled

Circulate in twilight voice:

TWILIGHT VOICE

"Your track bends here — what is on the other side of that bend? Can you see it before you reach it?"

"That's a deep forest in the distance — how thick is it? Could a patrol move through it without being heard?"

"You have marked high ground here. If the patrol climbed it, what would they have been able to see?"

"Where are the places on this map where you would feel most exposed?"

"Where are the places where you would feel most uncertain?"

Bring the groups back together on the carpet once maps are substantially complete.

▶️ **Slide 51 — Landscape**

TWILIGHT VOICE

"You've taken a close look at the landscape and we have our maps now. Where should we begin our search? Should we follow the path or look elsewhere?"

Discussion.

PHASE 3 — CONSIDERING THE PEOPLE BEYOND THE WALL

FACILITATOR VOICE

"Before we carry on with the story, we should consider the people who live north of the Wall."

▶️ **Slides 45–47 — People Beyond the Wall**

FACILITATOR VOICE

"Beyond the Wall there lived different Brittonic tribes. The Romans did not fully control this land. Some groups traded peacefully with the forts. Others resisted Roman presence. Movement beyond the Wall required caution."

"Take a look at these pictures — what do you notice?"

Examine each picture, one at a time. Discussion. Take a range of responses. Draw attention to the culture and way of life. The differences between these people and the Romans.

"It must have been strange when the Romans built the Wall, don't you think? To go from being able to move freely about the land, to having their movements restricted."

Discussion.

PHASE 4 — THE DEPARTURE

FACILITATOR VOICE

"Let's go back to the Romans."

▶️ **Slide 48 — Centurion's Office**

TEACHER IN ROLE

"Do not take this mission lightly. The Wall is there for a reason. The lands to the north are not empty, and the people who live there are not simply waiting for us to arrive. Go carefully. Do not take unnecessary risks. Find the patrol and report back. Once we have

a clear picture, we can decide what to do next."

Exit TIR.

▶️ **Slide 49 — Landscape**

Narrator voice — read slowly, allowing the landscape to build.

NARRATOR VOICE

"The north gate opened quietly. The morning air was cold. Beyond the ditch and the Wall lay open ground, rolling and uncertain. The soldiers stepped forward. They were no longer simply soldiers defending stone. They were moving into uncertainty."

"They followed the narrow track that ran north from the gate, its surface hard where boots had worn it smooth over years of patrol. At first, the land was open. The Wall rose behind them along the ridge, a grey line against the pale sky. Ahead, the ground dipped and folded into shallow valleys, the grass silvered with frost. No smoke rose. No figures moved. There was only the sound of boots against the earth and the quiet jolt of equipment against armour."

"Gradually, the land began to change. The track narrowed and bent, drawing them towards darker ground. Trees gathered in thicker clusters. The wind dropped. The light thinned beneath the branches. What had felt open and watchable became close and uncertain. The forest pressed in on either side, trunks tight together, undergrowth tangled and damp. Every snapped twig sounded louder than it should have. Every shadow seemed to shift."

▶️ **Slide 50 — Forest**

NARRATOR VOICE

"They moved more carefully now, spacing themselves along the track and watching the tree line. The earth grew softer beneath their feet, dark with moisture. Somewhere ahead, water could be heard — faint at first, then clearer."

▶️ **Slide 51 — Ravine**

NARRATOR VOICE

"The track descended into a narrow ravine cut deep into the land. Steep banks rose on either side, thick with roots and moss. A small stream ran alongside the path, slipping over stones and pooling in the bends. Trees leaned over the channel, their branches locking together overhead and turning the passage dim and close."

▶️ **Slide 52 — Symbols Hanging from the Trees**

NARRATOR VOICE

"The soldiers noticed something strange. Hanging from the branches were small objects made from wood, bone, pebbles, teeth and feathers, tied together with string. Some had been newly placed; others had weathered and darkened, left long enough for moss to

creep across them. They swayed gently above the stream, as though marking the place."

Allow a moment of silence.

TWILIGHT VOICE

"What is this?"

Take responses. Push for the distinction between what the image shows and what students are reading into it. Do not resolve the question of what the objects mean.

PHASE 5 — THE HELMET

Continue the narration:

NARRATOR VOICE

"Filled now with unease, the patrol stepped further along the ravine. It is then they see it."

"The ground is churned and uneven, the soft earth pressed with many footprints — too many for a single patrol. Marks overlap and cross. There are long grooves in the mud and places where the earth appears to have been disturbed, as though something may have slid or been dragged. And lying half-hidden near the edge of the stream, tipped on its side and smeared with mud, was a Roman helmet."

▶️ **Slide 53 — Roman Helmet**

Pause. Hold the silence.

TWILIGHT VOICE

"Take a careful look. What can you see?"

Discussion. What might have happened here? What can we say with confidence, and what remains uncertain? Push consistently for the distinction between what the evidence shows and what students are inferring from it.

"What should we do next?"

Take responses. Do not resolve the decision.

"Should we follow the footprints? They seem to follow the stream. That is what we were sent to do."

Leave the decision open. Do not resolve it. The episode ends here.

WRITING TASK

TWILIGHT VOICE

"We'd better keep a record of all of this. The centurion is sure to ask us what happened, and we will need to remember all the details."

> "Head back to your inquiry books. Let's write down as much as we have time for, about what has happened since we left the fort. We can go back over the slides if we need to."

Circulate as students write. The distinction between observed fact and inference is the cognitive discipline of this task — push for it consistently.

Teacher Notes

On the session break point: If teaching across two sessions, end Session 1 after the groups have completed their maps, discussed their proposed routes and heard the centurion's final instructions. Open Session 2 with a brief narrator voice recap — where the patrol is going, what they are looking for and what the centurion said — before moving into the departure narration.

On the objects in the ravine: Do not explain what these are. The image should raise questions, not answer them. Students who identify them as ritual or religious objects are thinking historically. Students who find them threatening or unsettling are responding in exactly the way the fiction requires. Both responses are right. The point is that the patrol has entered ground that carries meaning for people they do not know.

On the helmet: This is the most significant moment in the episode. Do not rush it. The silence after the narration is important. Students who immediately leap to conclusions — "they were attacked", "they were killed" — should be asked what in the evidence supports that. The helmet is evidence of presence and disturbance. It is not evidence of what happened.

On the open ending: This episode ends without resolution. That is deliberate. The decision about whether to follow the footprints belongs to Episode 6. Do not be drawn into resolving it here, however much students press. The discomfort of not knowing is exactly where the episode needs to leave them.

Oracy demands in this episode: The group mapping phase carries the most significant spoken demand. Students must negotiate a shared interpretation of the terrain, agree on possible routes and explain the reasoning behind their decisions. Watch for groups that divide the task rather than genuinely deliberating together. The question "Has everyone contributed to this decision?" is useful here. Cognitive strand: organising evidence and reasoning towards a plan under the pressure of consequence. Social and emotional strand: negotiating a shared position and explaining it with confidence. Linguistic strand: the written report requires students to manage the distinction between observed fact and inference in formal prose — a register that demands precision and restraint.

EPISODE 6 | LIVE TEACHING GUIDE

Following the Footprints

DURATION	KEYS / TIR	STUDENT OUTCOME
1 session (approx. 60–75 min)	Gate Guard (TIR — brief), Centurion (TIR — reporting back)	Settlement plan drawing (from tree viewpoint); written report for the centurion

TEACHING ROUTE	KEY RESOURCES	KEEP IN VIEW
1. Carpet — Slide 55 (footprints); narrator voice; crossing the stream 2. Phase 1 — Slide 56 (two children); follow them; Slide 57 (settlement) 3. Volunteer climbs the tree — narrator voice 4. Phase 2 — Slide 58 (plan); draw the settlement from above 5. Writing task — view from the tree; report to the centurion 6. Phase 3 — return journey narration; Slide 59 (landscape) 7. Slide 60 — TIR as centurion; students report back in role 8. Centurion's closing instructions; exit TIR	Slides 54–60 Plain paper for settlement drawing Pencils Inquiry books	Children are not threatening — their ordinariness is the point. More than one student can climb the tree simultaneously. Clues in the settlement are maybes, not certainties — hold that in twilight voice. Centurion here receives information, not issues commands — listen genuinely. Centurion's follow-up questions arise from what students actually say.

CURRICULUM FOCUS History: Brittonic settlements; limits of Roman authority; interpreting evidence. Literacy: first-person descriptive writing from elevated viewpoint; precise observation. Art: settlement plan from above. PSHE: decision-making under pressure; ethics of surveillance. Oracy: cognitive strand (evidence and inference); social/emotional strand (reporting to authority).

Curriculum Connections

History Brittonic settlements and their organisation; the limits of Roman authority beyond the Wall; the relationship between Roman soldiers and local communities; interpreting evidence under uncertainty.

Literacy Sustained first-person descriptive writing from an elevated viewpoint; recording observations clearly and precisely; the distinction between observed fact and inference in written and spoken form.

Art and Design Observational drawing of a settlement from above; recording visual detail with accuracy and purpose.

PSHE Decision-making under pressure; considering perspectives other than your own; the ethics of surveillance and concealment.

Oracy The cognitive strand runs through every decision point in this episode — students organise evidence, reason about consequence, and build toward a shared position under the pressure of the mission. The social and emotional strand develops through the reporting back phase, where students must present findings clearly and honestly to authority.

Key Resources

- Slides 54–60
- Plain paper and pencils for settlement drawings
- Inquiry books

Description

The patrol follows the footprints out of the ravine and deeper into unfamiliar ground. Two children lead them, unknowingly, to a palisaded settlement. From a hidden viewpoint, the soldiers observe without being seen. The episode ends with the soldiers reporting back to the centurion.

Lesson Plan

OPENING — CROSSING THE STREAM

▶️ **Slide 55 — Footprints**

Gather students.

> **NARRATOR VOICE**
> *"The soldiers cross the stream carefully, water soaking the edges of their boots. The bank is steep and slick. The footprints are clear at first — pressed deep into the damp earth — then harder to read where roots twist through the ground. The forest thickens. Branches catch at shields and cloaks. The ravine narrows further before opening slightly into higher ground. They move as silently as they can, speaking in hushed voices."*
>
> *"And then they hear something. A sound — unexpected, out of place in that dark narrow ground. Singing. A single voice. A child. And then another."*

Hold the silence for a moment.

> **TWILIGHT VOICE**
> "Get down! Keep still."

Pause.

PHASE 1 — THE CHILDREN

> **NARRATOR VOICE**
> *"The sound grows closer. Then they see movement between the trees — two children."*

▶️ **Slide 56 — Two Children**

> **NARRATOR VOICE**
> *"One older than the other. They are carrying a basket between them, full of twigs and fallen wood. They stoop as they walk, picking up pieces from the ground. They get closer. And closer. Then the older one says something to the younger in a language the soldiers do not understand. They turn and begin to walk away."*

> **TWILIGHT VOICE**
> "What are they doing? What should we do?"
>
> Take responses. Then:
>
> "Quietly. Carefully. We follow."

> **NARRATOR VOICE**
> *"Creeping through the undergrowth, careful not to be heard, the soldiers follow the two children through the trees. The older one starts to sing again and the younger joins in, enthusiastically, without a care. They seem entirely unaware that anyone is behind*

them. After a short distance the trees begin to thin. The ground opens up. And there, a short way ahead, is a settlement — low buildings, animals moving behind a strong fence of tall wooden posts driven close together into the earth."

▶️ **Slide 57 — The Settlement**

NARRATOR VOICE

"The two children pass through the entrance and disappear into one of the buildings. The soldiers hide inside the tree line a little way off."

TWILIGHT VOICE

"Can anyone see signs of the soldiers?"

Discussion. Then:

"Perhaps if one of us climbs a tree we might be able to see more of the settlement."

Take responses. Don't worry if more than one student volunteers. Simply say:

"Climb carefully. And whatever you do — do not be seen."

PHASE 2 — CLIMBING THE TREE

NARRATOR VOICE

"The tree stands slightly apart from the others, its trunk thick, its lower branches strong enough to take weight. Hands grip bark. Boot-clad feet search for holds. Slowly, carefully, they climb. Below, the others wait in silence, hiding in the shadows, watching the palisade. From higher up, the view changes."

Stop the narration. Step out of the story.

FACILITATOR VOICE

"Let's pause there for a moment. The soldier at the top of the tree can now see down into the settlement. Before we go any further — what might they see? Think carefully. We need a precise description for our report to the centurion. Are there any signs of the missing soldiers?"

Discussion. Students may suggest the missing soldiers could be held inside one of the buildings, in an animal pen, or somewhere out of sight. Take all suggestions seriously without confirming any of them.

"Let's draw the settlement from the top of the tree. There's some paper and pencils on your desks. Draw the settlement from above, like a plan — something like this one."

▶️ **Slide 58 — Plan of the Settlement**

FACILITATOR VOICE

"As you're drawing, decide whether there might be any signs the patrol party has

been here — not the soldiers themselves, just possible clues, like the helmet we found beside the stream."

Circulate as the students draw.

TWILIGHT VOICE

"Could that be a boot by the pigsty? Is there anything about it that might suggest it is Roman?"

"What is that beside the woodshed? Could it be a piece of red cloth — or might it be something else?"

Bring the students back to the carpet once they've finished drawing.

WRITING TASK — THE VIEW FROM THE TREE

Sit with them and discuss what they think they can see from the top of the tree.

TWILIGHT VOICE

"I think we have enough to report back to the centurion. Head back to your inquiry books and write a description of what we think we've found. The centurion will want to know everything. But be careful — don't overdo it. All of this is 'maybe' and 'could be' at the moment."

Offer a sentence starter if useful: From the top of the tree we looked down into the settlement. We could see...

PHASE 3 — THE RETURN JOURNEY

After they finish writing, gather the students back on the carpet.

▶️ **Slide 59 — Landscape**

NARRATOR VOICE

"The journey back feels longer. The forest does not feel quite so unknown now, but it does not feel safe either. The ravine lies silent behind them. The helmet has been retrieved from the mud at the stream's edge. By the time the Wall comes back into view, the light is beginning to fade. The ridge stands firm against the pale sky. The north gate opens. They enter the fort. Word spreads quickly: they have returned."

"The centurion waits in his office. He stands behind the table. He looks up as the patrol enters."

▶️ **Slide 60 — Centurion**

TEACHER IN ROLE

"You have returned. What have you discovered?"

Allow students, in role, to describe what they found. Listen genuinely. Ask precise

follow-up questions in response to what is actually said:

"The footprints — how many sets, roughly? Could you tell?"

"The helmet — where exactly was it lying? Show it to me."

"The settlement — how large? How many people could you see?"

"The children — did they see you at any point?"

"The missing soldiers — was there any sign of them at all?"

As the report develops, draw the group toward organising their evidence:

"Let's be clear about three things. What did you actually see? What do we know for certain from that? And what do we think may have happened?"

CLOSING

TEACHER IN ROLE

"You have done well to return with information rather than rash action. If this settlement is responsible for the patrol's disappearance, we must decide carefully what to do next. Confrontation risks a wider conflict we are not prepared for. Watching and waiting risks losing our soldiers entirely. I will carefully read your written reports and look at your plans of the settlement. For now, go and get some well-earned rest. I will expect you back here tomorrow at sunrise."

Exit TIR. Leave it there.

Teacher Notes

On the decision points: This episode contains more decision points than any previous episode — what to do when the children appear, whether to follow them, who should climb the tree and what evidence to record. These are not rhetorical questions. Take the answers seriously and let them briefly shape what happens next before the narration moves forward. Students who feel their decisions have genuine consequences will invest more in the episode than students who sense the story is fixed regardless of what they say.

On the children: The children are not threatening and should not be presented as such. They are gathering wood. They are singing. They are ordinary. That ordinariness is the point — it begins to complicate the idea of the dangerous north that the Roman viewpoint has established. Students who find this unexpected are already thinking historically.

On the tree-climbing moment: More than one student may volunteer. That is fine — multiple students can occupy that position simultaneously if the class needs it. Do not turn this into a competition or a performance.

On the reporting back phase: The centurion's TIR here is different from his previous appearances. He is not issuing commands — he is receiving information and responding to it. Listen genuinely to what students report. The questions he asks should arise from what students actually say, not from a prepared script. If a student reports something unexpected or historically interesting, the centurion should respond to it rather than moving past it.

Oracy demands in this episode: The reporting back phase carries the most significant spoken demand. Students must organise and present evidence clearly to authority, distinguishing between what was observed and what is inferred. Watch for students who present inference as fact — the centurion's follow-up questions are the tool for redirecting this without stepping outside the fiction. Cognitive strand: organising evidence towards a reasoned position; distinguishing observation from inference under questioning. Social and emotional strand: presenting findings with confidence to an authority figure who is listening critically. Linguistic strand: the inquiry-book description requires students to use precise, restrained language, distinguishing what can be observed from what is only suspected.

EPISODE 7 | LIVE TEACHING GUIDE

Negotiation

DURATION

2 sessions (approx. 50–60 min each)

KEYS / TIR

Centurion (TIR — opening commission), Gate Guard (TIR), House Guard (TIR), Settlement Leader (TIR — negotiation and verdict), Centurion (TIR — final report)

STUDENT OUTCOME

Notes on terms offered; notes on the leader's conditions; final centurion report (spoken and written)

TEACHING ROUTE

Session 1

1. Carpet — Slide 60 (centurion); TIR commission
2. Slide 62 — landscape; narrator voice (approaching openly)
3. Slide 63 — gates; Phase 1 — at the gate (TIR guard)
4. Slide 64 — inside palisade; Slide 65 — house guard (TIR)
5. Slide 66 — roundhouse interior; facilitator discussion
6. Phase 3 — TIR as leader opens negotiation

— End Session 1 —

Session 2

7. Phase 4 — the demand; pause; groups decide what to offer (handout)
8. Return to negotiation; leader responds; "What kind of peace is that?"
9. Considering it from the other side — circle as Brittonic community
10. Leader's decision — TIR verdict
11. Phase 5 — return; Slide 68–69; TIR centurion final report
12. The last word — narrator voice; Slide 71 (Vindolanda tablet)

KEY RESOURCES

Slides 60–71

Patrol Negotiation Options handout (one per group)

Inquiry books

KEEP IN VIEW

Leader is firm, not hostile — entirely certain of her position.

"What guarantees can Rome offer?" always available if the negotiation stalls.

Come out of role whenever the class needs support — the fiction holds.

The leader's question has no comfortable answer — do not resolve it.

"Do you believe that?" — most useful tool in the leader's register.

Strongest negotiators hold both the Roman brief AND why the charge is legitimate.

CURRICULUM FOCUS History: Brittonic beliefs; sacred sites; limits of Roman authority; negotiation and coexistence; different historical perspectives. Literacy: sustained dialogue in role; formal oral reporting; reflective writing. PSHE: negotiation; respecting beliefs; holding authority responsibly. RE: sacred sites; landscape and belief; misunderstanding across belief systems. Oracy: most significant spoken demand of the unit.

Curriculum Connections

History Brittonic beliefs and sacred sites; the limits of Roman authority beyond the Wall; negotiation and coexistence on the frontier; the Wall as border, defence, and occupation; different historical perspectives on Roman rule.

Literacy Sustained dialogue in role; formal oral reporting; reflective writing on a historical question; the distinction between Roman and Brittonic perspectives in written and spoken form.

PSHE Negotiation and compromise; respecting different belief systems; considering the consequences of decisions made under pressure; what it means to hold authority responsibly.

RE Brittonic sacred sites and ritual practice; the relationship between landscape and belief; how different communities understand and protect what is sacred to them.

Oracy The negotiation phase carries the most significant spoken demand of the entire unit — students must reason aloud, respond to challenge, adapt their position, and reach a shared outcome under the pressure of consequence. The social and emotional strand develops through the demands of speaking carefully to an authority figure who is not on their side. The linguistic strand develops through the shift between the negotiation register and the formal reporting register of the closing phase.

Key Resources

- Slides 60–71
- Print out copies of Patrol Negotiation Options — one per group. See the Guardians of the Wall Resources Pack.
- Inquiry books

Description

The patrol returns to the settlement openly and is admitted. Inside the leader's roundhouse, they discover that the missing soldiers entered sacred ground and are being held as reparation. The negotiation that follows forces students to confront the central question of the unit: what kind of authority does Rome hold beyond the Wall, and at what cost? The episode ends with the patrol returned and a fragile agreement in place.

Lesson Plan

OPENING — THE COMMISSION

▶️ Slide 60 — Centurion

Gather students together on the carpet. TIR as the centurion. He looks at the group directly.

> **TEACHER IN ROLE**
>
> *"I have given this careful thought. Our situation is precarious. Peace is fragile, and the war in the south has left us short of soldiers. We cannot afford to antagonise the tribes north of the Wall. But neither can we leave this unresolved."*
>
> *"If our comrades are alive, they must be brought back. You are to return to the settlement and negotiate their release. You will need to step carefully: do not anger them, do not threaten them, and do not reach for your weapons. Try other means."*
>
> *"Find out what has happened, find out what they want, and bring our people home. I have complete faith in you."*

Exit TIR. Hold a brief pause. Sit down with the students.

▶️ Slide 62 — Landscape

> **NARRATOR VOICE**
>
> *"The track feels different this time. They walk openly now, shields visible, weapons sheathed. The trees part again and the clearing opens before them. The palisade stands firm. The gates are closed. Standing outside them are two guards with spears."*

▶️ Slide 63 — The Gates of the Settlement

PHASE 1 — AT THE GATE

A brief pause in the narration. Ask the students to stand as the Roman soldiers. If they look aggressive, remind them of the centurion's instructions:

> **TWILIGHT VOICE**
>
> "Whatever you do, don't antagonise them. There is too much to lose."

> **TEACHER IN ROLE**
>
> *[Guard standing outside the gate:]*
>
> *"Why have you come?"*
>
> *Students answer in role. Take the responses seriously. The guard does not welcome them or turn them away immediately.*
>
> *"You will wait here."*

> **NARRATOR VOICE**

"One of the guards goes inside the palisade, while the other watches warily. The Romans are forced to wait."

Pause again.

NARRATOR VOICE

"Finally, the gate opens slowly and they are escorted inside. The gate closes behind them."

PHASE 2 — INSIDE THE SETTLEMENT

▶️ **Slide 64 — Inside the Palisade**

NARRATOR VOICE

"The smell of smoke hangs in the air. Animals move within pens. Children watch from doorways. Warriors with spears stand watchfully as the soldiers pass. They are led toward the largest roundhouse near the centre of the settlement."

▶️ **Slide 65 — House Guard**

Standing in the doorway is a large bearded man carrying a spear.

TEACHER IN ROLE

"You will leave your weapons here."

The students in role may object, but the guard is immovable; visitors' weapons are not allowed inside the house. They will go no further unless they agree to leave their weapons.

NARRATOR VOICE

"After the Romans leave their weapons beside the door they are led in. The doorway is low, forcing them to stoop as they enter."

▶️ **Slide 66 — Roundhouse Interior**

NARRATOR VOICE

"Inside, the air is warm and thick with smoke from the central hearth. Light filters through the roof opening. Around the circular wall sit elders and warriors. At the far side of the fire sits the leader. She is older, but upright. A heavy cloak rests around her shoulders. A bronze brooch fastens it at the throat. Her expression is steady. She studies them before speaking."

Pause. Step out of the story briefly.

FACILITATOR VOICE

"What do you make of this?"

Discussion. Use the picture. Ask follow-up questions if necessary:

"What do you notice about the room — about the people in it and about where you are standing? How do you feel about leaving your weapons outside?"

Take a range of observations. Push for the specific — what the room tells them about the community, what leaving their weapons outside means, what the leader's stillness communicates.

PHASE 3 — THE NEGOTIATION

The teacher enters TIR as the leader — sitting, a deliberate stillness, a different quality of attention. The voice is measured and unhurried. She is not threatening. She is entirely certain of her position.

TEACHER IN ROLE

[The leader:]

"Sit."

She indicates the floor. The students sit down. They are now looking up at the woman.

"What are you here for?"

Allow students in role to speak. Listen genuinely. Respond to what is actually said.

As the conversation develops, the leader makes the charge clear:

"Your soldiers entered a sacred place. They crossed water that is not theirs to cross. They walked armed through ground that belongs to the old ones. They defiled a place of worship and memory."

Let students respond. The leader is not unreasonable, but she is firm. She has a responsibility to her community and their beliefs. She is also fully aware of Rome's capacity for retribution and does not seek open conflict. She wants to understand what Rome thinks it is doing north of the Wall at all.

"You have your place. We have ours. You built a wall. And yet here you are — in our forests, crossing our streams, disturbing our sacred ground. What kind of peace is that?"

Come out of role if the class needs support:

FACILITATOR VOICE

"Let's pause the story there for a moment. What are the soldiers' options here? What can they offer? What are they not prepared to give?"

Don't let them flounder, but don't make it too easy. The tension is in finding a compromise.

After a discussion, return to the negotiation.

NOTE: Add tension if needed. But don’t intimidate the students. Let them know that you know this is a fiction. For example:

TIR:

“I shall get angry if you continue to speak in this way. Be aware of your surroundings. You are not behind your wall now.”

Relax and come out of role.

“Gosh, that’s made her angry! Is there something we can say to get this negotiation back on track?”

Continue.

If students' lack of knowledge becomes a problem

Don't worry about coming out of role and explaining things they don't understand. For example:

- Hadrian's Wall was built from AD 122 onward — it marks a controlled frontier, not the edge of the known world, but the edge of Roman administration in Britain.
- Roman patrols did move beyond the Wall, but the land north of the Wall was not under Roman control.
- Local communities north of the Wall did not recognise Roman authority as applying to them.
- Sacred natural sites — springs, rivers, particular trees, ravines — were central to Brittonic belief. Entering them without understanding or permission was a serious violation.
- The leader is not simply protecting territory. She is protecting something her community believes in. It is her sacred duty as their leader.

PHASE 4 — THE DEMAND

TEACHER IN ROLE

[The leader, when asked about the missing patrol:]

"They live. They entered sacred ground. That demands reparation. You speak of order. Of law. We speak of respect. If you want them returned, you must answer this: why do you come into our territory at all?"

Pause the story. Students must now decide together what position to take.

FACILITATOR VOICE

"Let's pause the story here for a moment. What happens next is crucial for the success

of our mission. We must decide now what we are going to offer in return for the prisoners. Let's return to our desks. Discuss what you think we should offer them. But don't offer too much — we will have to justify our choices to the centurion when we get back. You'll find a handout to help you."

The students go back to their desks and work in groups. Handout: Options for the century. See Guardians on the Wall Resources PDF.

The options available to the patrol:

- Apologise for the patrol's actions
- Explain Roman patrol policy and its purpose
- Argue that the land falls within Roman jurisdiction
- Offer payment in silver coin or grain
- Propose that sacred sites be marked on Roman maps and avoided in future
- Suggest shared rules for movement beyond the Wall
- Propose a patrol boundary
- Offer a trade agreement

TWILIGHT VOICE

"Make a list in your inquiry books. We will need to remember what we have offered when we get back to the Wall."

Once the students have finished they return to the front of the classroom. The teacher sits with them on the carpet.

TWILIGHT VOICE

"So, what should we do?"

Discuss the options and try to come to a consensus. If a consensus can't be reached, leave it unresolved. Don't force the issue — the conversation is more important than the conclusion. Students who are genuinely arguing about whether to apologise, offer silver, or insist on Roman authority are doing exactly the right work. The disagreement is the thinking.

The leader of the settlement responds to whatever is offered — not with immediate acceptance, but with genuine consideration. She may push back. She may ask what guarantees Rome can offer. She may want to know what happens if the agreement is broken.

Hold the difficulty. Do not allow an easy resolution. The question she has put — why do you come into our territory at all — does not have a comfortable answer, and the negotiation should sit with that discomfort for long enough that students feel it.

Her final line, when the negotiation has run its course:

TEACHER IN ROLE

"You built a wall. But you still walk in our forests. What kind of peace is that?"

A pause. Then, in a quieter register:

"We will consider what you have said. You may wait outside. Presently, you will have your answer."

Exit TIR. Hold the silence for a moment before moving on.

CONSIDERING IT FROM THE OTHER SIDE

FACILITATOR VOICE

"The Romans went outside while the elders discussed what had been offered. I wonder how that conversation went. Could you arrange yourselves in a circle — like the people in the roundhouse?"

Students organise themselves. Once the circle is settled, the teacher enters TIR as the leader — sitting, unhurried, speaking to the circle as colleagues and community members.

TEACHER IN ROLE

[The leader, to the circle:]

"You have all heard what the Romans have to offer. Now I want to hear what you think. We are the ones who live here. We are the ones who will be living here long after those soldiers have gone back behind their wall. Whatever we decide today, we will have to live with it."

From this point the conversation belongs to the students. The leader listens, responds, asks questions, but does not direct the outcome. Useful prompts if the discussion stalls:

"And if we accept their silver — what does that say to our people about what the sacred ground is worth?"

"And if we refuse — they will surely come back with greater numbers. You've all heard about Roman revenge."

"They say they did not know. Do you believe that?"

"They say it will not happen again. How would we know?"

Come out of role if the group needs support. Simply stand:

FACILITATOR VOICE

"Let's pause there. What are the strongest arguments on each side? What is the hardest thing to decide here?"

Return to TIR when the group is ready to continue. The activity ends when the discussion has run its natural course — not when a decision has been reached. The leader closes it simply:

TEACHER IN ROLE

"I have heard you. I will decide."

Exit TIR.

FACILITATOR VOICE

"Let's see what happens next. Please come out of the circle and sit together as the Roman soldiers."

Once the students have rearranged themselves, go back into role as the leader.

TEACHER IN ROLE

"We have made our decision. We have listened to what you have offered, and we have spoken among ourselves — as is our right. Here is what we will say to you."

"We will return your soldiers. They are alive. They were foolish, but they did not deserve to die for their foolishness, and we are not people who make war on the ignorant."

"But we have conditions."

"The sacred ravine is ours. It has always been ours. You will mark it on your maps, and you will not cross into it again — not armed, not unarmed, not for any reason. If your soldiers cross that ground again, we will not be so measured in our response."

"In return for the safe return of your patrol, we ask for —" [pause and incorporate whatever the students offered during the negotiation] "— and we ask for your word, given here in front of your soldiers and our elders, that this agreement will be honoured."

"We are not your enemies. We did not ask for your Wall, and we did not ask for your patrols. But we are prepared to live alongside you, if you are prepared to live alongside us."

"That is our decision."

[A pause. She looks at the patrol steadily.]

"Do you accept?"

Hold the silence. Allow students to respond in role. Exit TIR. Then:

TWILIGHT VOICE

"Let's make a note of her demands before we forget. The centurion is sure to ask."

The students go back to their inquiry books and write down the leader's response. Support them as they work, reminding them of her demands. Once they have finished, return to the carpet. Sit with them.

PHASE 5 — THE RETURN

▶️ Slide 67 — North Gate

NARRATOR VOICE

"They returned before nightfall. The Wall stood dark against the evening sky as the north gate opened to admit them. Mud clung to their boots. Smoke from the fort's hearths drifted low in the cooling air. Word travelled quickly — they had gone beyond the frontier twice and come back again."

"The centurion waited in the principia."

▶️ Slide 68 — Centurion

TEACHER IN ROLE

"You are back. Report."

Allow students in role to describe what happened — the gate, the settlement, the roundhouse, the charge, the negotiation, the leader's final words. Listen genuinely. Ask precise follow-up questions:

"The sacred ground — did the patrol know what it was entering?"

"What did you offer her? And what did she say to that?"

"Her question — why do you come into our territory at all. What did you say?"

[When the report is complete, the centurion is quiet for a moment. Then:]

"At times, a wall is easier to build than a peace."

[He gives orders quietly:]

"A measured reparation will be offered. Future patrol routes will be adjusted. The sacred ravine will be marked on our maps — not as territory to control, but as ground to avoid."

Exit TIR.

▶️ Slide 69 — Returning Patrol

NARRATOR VOICE

"The night crept by slowly, but at dawn the next day, with escort and solemn agreement, the missing patrol was returned. Tired, shaken, but alive. No banners were raised. No victory was declared. But the frontier held. And for a time, beyond the Wall, the forests were quiet again."

Hold the silence.

THE LAST WORD

NARRATOR VOICE

"The Wall stood as a boundary for nearly 300 years, marking the north-western frontier of the Roman Empire. But nothing lasts forever. Eventually, Roman rule in Britain came

to an end. The soldiers left, the gates stood open and the Wall slowly fell into disrepair."

"Parts of it are still there, and people visit them today. But the people who built the Wall, guarded its gates and lived in its forts are long gone. We cannot hear their voices now. All that remains are the places they inhabited, the objects they used and fragments of the words they left behind."

▶️ **Slide 71 — Fragments**

NARRATOR VOICE

"This is a Roman writing tablet found at Vindolanda, near Hadrian's Wall. It is nearly 2,000 years old. The tablet was made from very thin pieces of wood, written on with ink and folded together like a small wooden notebook."

"The message is about supplies and money. It mentions grain, animal hides, wagons and difficult roads. In a few faded lines, it reveals the hidden work that kept a Roman fort alive: food, equipment, transport, animals and the people who organised it all."

"The writing is hard to read now. The wood is damaged and the handwriting is unfamiliar. But the words have survived. Through them, someone who lived almost 2,000 years ago speaks to us again."

Teacher Notes

On the leader as a woman: This is a historically grounded choice. Brittonic societies had female leaders — the most well-known is Boudica, who led a major revolt against Roman rule in AD 60–61.

On the TIR negotiation: This is the most demanding TIR of the unit. The leader must be firm without being hostile, reasonable without being a pushover, and genuinely uncertain about whether to trust the soldiers — because she has real grounds for both distrust and pragmatism. If students offer something thoughtful, she should consider it seriously. If they offer something that ignores her position, she should push back precisely. The question "what guarantees can Rome offer?" is always available if the negotiation stalls.

On coming out of role during the negotiation: Do this whenever the class needs it. The fiction is strong enough by Episode 7 to withstand pauses for reflection and discussion. Students who are given time to think about their position before responding will engage more deeply with the negotiation than students who are put on the spot without preparation.

On the central tension: The leader's question — why do you come into our territory at all — does not have a comfortable answer within the Roman frame. Students who try to answer it from inside the Roman position will find themselves struggling. That struggle is the point. Do not resolve it for them. The discomfort of holding two legitimate

perspectives simultaneously is the historical thinking the unit has been building toward.

Considering it from the other side: The most important thing the teacher can do here is listen rather than lead. The leader's role is to hold the space and ask genuine questions, not to steer the community toward a particular outcome. Students who argue against accepting the Roman offer are not being difficult — they are inhabiting a perspective the fiction has been building toward since Episode 5. The question "do you believe that?" is the most useful tool in the leader's register — it keeps the conversation honest without forcing it anywhere.

Oracy demands in this episode: The negotiation is the most significant spoken demand of the entire unit. Students must reason aloud in role, respond to challenge without losing their position, adapt when new information arrives, and reach a shared outcome under pressure. Watch for students who capitulate immediately when the leader pushes back — the centurion's commission was to negotiate, not to surrender. Watch equally for students who refuse to consider the leader's position at all. The strongest negotiators will be those who can hold both the Roman brief and a genuine understanding of why the leader's charge is legitimate. Cognitive strand: organising reasoning under pressure; adapting a position in response to new information. Social and emotional strand: speaking carefully to an authority figure who is not on their side; managing the discomfort of a question that does not have a comfortable answer. Linguistic strand: shifting between the negotiation register and the formal reporting register of the closing phase — two distinct modes that require conscious adjustment.