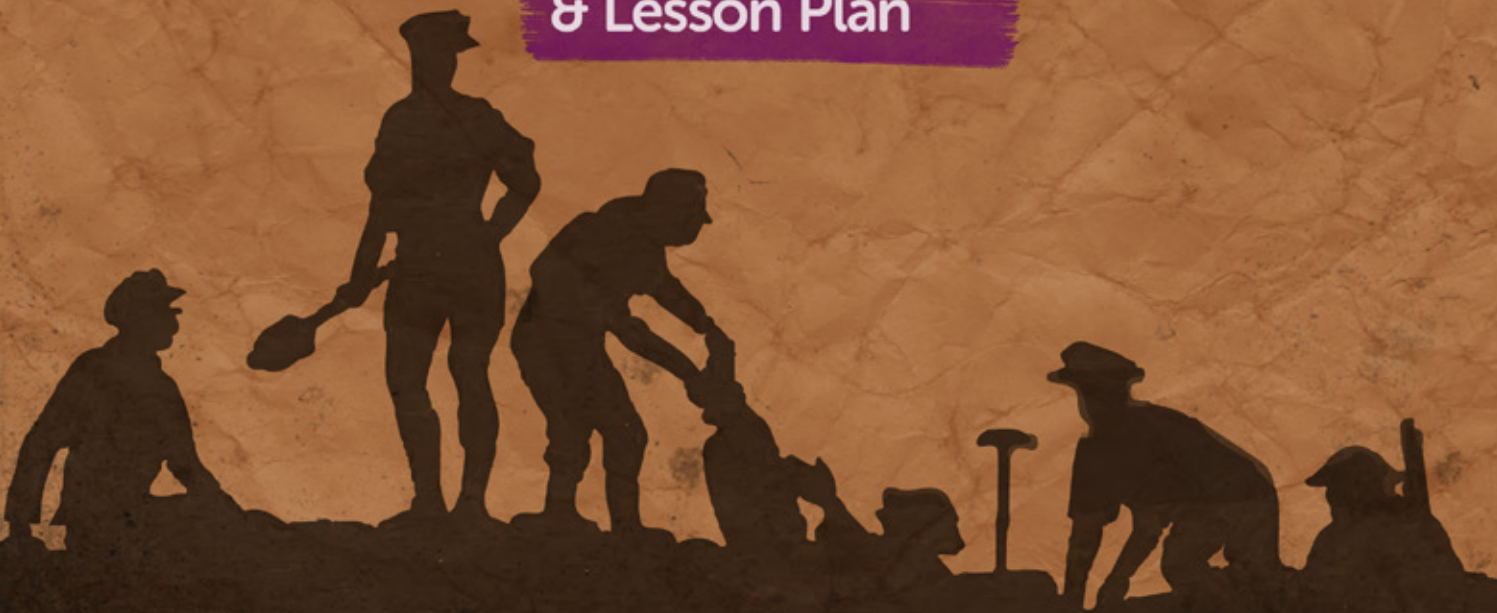


culture
Tameside

Museum in a Box

THE COLLECTORS

Story, Scripts
& Lesson Plan



Ministry
of Defence

INTRODUCTION

The 20th century was the bloodiest in our history. Our planet endured two World Wars that claimed many lives and brought great change to nearly every nation of the world and laid the foundations for the rights, laws and freedoms that you and I enjoy today.

We commemorate these wars with monuments and museums and history books. We come together once a year on Armistice Day, 11th November, to remember all those who have been killed in conflict.

But are we in danger of forgetting our history? If we think it's so important to remember those who have been lost to war, then why do wars still continue to happen? Why are we still guilty of doing terrible things to each other?

Should a time come when we forget our history and put it behind us? Should history be allowed to be forgotten? Or should some memories be kept alive forever?

Listen to the story and decide for yourself...

CHAPTER 1

When I was very small, our Dad was sent away to fight in the war in Iraq. The British and American armies had invaded Iraq to remove Saddam Hussein, a dictator whom my Dad called a "wicked man". My dad told us that the war would be won quickly, because both the British and American armies were powerful, and Saddam Hussein's Iraqi soldiers would be no match for them.

My mum was proud of my dad, but I know she worried about him and it turned out that the war was not won quickly, because when soldiers like my Dad arrived in Iraq, there were some people who didn't want them there, who decided that the best way to protect their country was to put bombs under cars, or to walk into crowded places with bombs strapped to their chests. Once, my Dad wrote to my Mum, and told her that he was finding it hard to tell who was a friend and who was an enemy. All of the Iraqi military officers had been killed or chased away; now my Dad's enemies looked like ordinary men or women in the street. When your enemy looks like an ordinary person in the street, the business of being a soldier suddenly becomes much more complicated and you have to think before you pick up a weapon.

We all missed my Dad when he was away fighting, and we longed for him to come home. I think the person who missed him the most was my older brother Elliott.

Do you have an older brother? I am sure you will agree with me that older brothers and sisters are sometimes very annoying and can make you angry like nothing else in the world. My brother and I are opposite in so many ways. Where I am quiet, he has always been very noisy; where I am polite and courteous to adults, he can be quite rude and opinionated. Where I like to think things through, he can be quite quick to act without thinking of the consequences. This strange, magical and wonderful story I am about to tell you begins with my brother doing something without thinking of the consequences.



My story begins at the end of one of those long, lazy summers that I am sure you have all experienced at some point in your life. They seem to stretch forever. You don't remember what you did looking back, but you remember you had fun. In some ways, this summer was just like that, in other ways, it was the complete opposite because I remember one event with such sharpness.

To understand how it began, I should tell you about some important things that happened around the same time.

The first thing was that a newspaper article was published, explaining that an old, local museum not far from my house was going to close down. Things closing down was a fairly common thing in our town. Not much happens where we live and many of the shops and buildings have been left unused over the years. The museum was managed by a strange old man called Mr McEwan, who had been there for as long as anyone could remember. He knew every corner, every artefact, every exhibit of that museum, and he had a brilliant encyclopaedic memory, meaning he could remember any and every historical fact. There was a picture of Mr McEwan next to the newspaper article, and it was a picture of him having his photograph taken with some local army veterans. Mr McEwan was smiling in the picture, as if being seen with such brave men was the best thing that could have ever happened to him. I remember thinking how he looked old, yet his eyes had an amazing youth to them. I also remember thinking that, despite his beaming smile, there was a sadness in his eyes.

The second thing that happened was that Dad's tour of duty in Iraq ended and he was allowed to come home. We were overjoyed when he returned but we soon noticed he was different. He was quiet when he first got home, because he was still adjusting to being home, but I knew he was happy to be with us all again.

The final thing that happened, after my Dad had been home for a while, was Elliott being sent home from school for bullying. My Mum got a phone call from our school's deputy head teacher, explaining that my brother had called a young Iraqi boy in his class a 'terrorist'. My brother had punched Zaid in the stomach and had shouted that people like him were responsible for shooting at our Dad. Of course this wasn't true; Zaid and his family had left Iraq many years ago to escape Saddam Hussein. Zaid's father was as good a man as our Dad, he drove delivery vans for a living and had brought Zaid up to be a decent and respectful person.

I knew Elliott had missed Dad the most, and had found it hard when he was far away fighting. But still, I was embarrassed when I heard what my brother had done. When he came home from school, we argued, and I asked him why he never bothered to pick up a book and learn about the world. He told me to stop being such a "goodie-two shoes".

Mum was even more upset. She yelled at Elliott over dinner,



and told him that he had disgraced her and our Dad. This upset Elliott very much; he idolised our Dad completely and I think that Elliott also wanted to be a soldier when he grew up. We came from a military family; we had grandfathers and great-grandfathers who had fought in the First and Second World Wars.

"Why would you do such a cruel thing to that boy?" asked my Mum, as Elliott just stared at the floor. "Did I raise a cruel boy? Is that what you are?"

Elliott was shaking, trying not to let it show that tears were streaming down his cheeks. But my Mum kept talking and shouting. But it was what Dad said that made him really upset.

"Do you know, in the army, you have to know the difference between a friend and an enemy? If you don't you could kill the wrong person, and then you're a pretty terrible soldier."

Elliott couldn't bear to have Dad talk to him like this and he ran upstairs. My Mum followed him into his room and I heard them arguing for another half an hour. I heard her ask my Dad to say something, but I don't think he had the strength.

Soon everything in the house went quiet, and I heard my Mum go to bed. Arguing always made her feel tired, and I knew it could be especially tiring to look after all of us for long periods of time on her own.

I felt sorry for Elliott, because even though I knew he was capable of doing stupid or mean things, I also knew he would be sorry afterwards. I went into his room but as soon as I walked in he screamed at me to get out.

Around this time, that old history museum was getting ready to close for good. I know several people in our neighbourhood were sad to see it go, but Dad sadly remarked that no one ever went anymore, that people were ready to just forget their own heritage and history. Because Elliott was still being quite sullen, my Dad took him and me on a

tour around the museum. I have to admit I found it very boring. It was small, and the exhibits look somehow dusty and old.

"Why am I being dragged round here?" said Elliott eventually.

"Because it's important we remember what came before," said Dad. "I need you to understand that."

The museum was scheduled to close at the end of the year and people were protesting outside our local council offices, saying that the museum should be saved. I read a statement from the leader of the town council in my Dad's paper, and he had said something about how the museum would have to close down to save money. My Dad tutted when he read this, and said it was a pathetic excuse.

I remember looking out of my bedroom window at the museum. You could see into town from my bedroom window, and the museum would just stand there, sad and abandoned, a black shape silhouetted amongst the lights of the other houses.

One night, just as August was turning to September and the nights were getting chillier I was getting ready for bed and I saw a light coming from the museum. It was a single, tiny light, and I was surprised because the museum was always pitch black at night. I had a sudden fear that the little light was Elliott, that he had broken in, that he was in trouble. I stood there in the quiet of my room, and it was then that I heard a voice, speaking very softly and so close by, that I felt like it was in my head.

"Remember me," it said simply.

I stood there for what felt like an age.

I thought I had imagined it, but then I heard the voice again. It was like someone playing the sound into a pair of headphones, it sounded so close.

"Remember me,"

I got out of bed and got dressed. The voice was like nothing I recognised, completely strange, but strangely familiar at the same time.

As I got closer, I had the strangest sensation that the source of the light Elliott, that he had broken out of the house and needed me.

I got to the museum. My brother wasn't inside, but he was standing outside, silent in the moonlight. He was just stood, staring up at the museum, at the light coming from inside. He heard me walking towards him and as I called out to him, he looked at me and said.

"Could you feel it too?" he looks at me. "Something calling us?"

I nodded. We looked up at the light coming from inside. Who was in there? What did they want?

What Happens Next?

- a. My brother and I break into the museum, and try to find out what the source of the light is. But, we could be caught and possibly arrested for burgling.
- b. We walk away, and go home.



CHAPTER 2

We got into the museum by breaking a window on the ground floor. I couldn't quite believe what was happening as I watched Elliott throw a rock at it and watched the glass smash into a million tiny pieces. I was sure an alarm was going to go off, but there was just silence. The town slept on, blissfully unaware of what my brother and I were about to do.

After seeing the light from outside, we were surprised that the museum was pitch black inside. It was like walking into complete nothingness. So where had the light been coming from? Elliott and I used the screens from our phones to light the way. I was watching my brother carefully; I was worried about what he would do next.

The museum was huge, and the darkness seemed to tower from the floor to the ceiling. As I looked around, I began to remember all the exhibits, and where they had stood. Nothing had changed. On the ground floor in front of us was an old street from the First World War. It had everything you could possibly want to see or know from that period. There was a reconstruction of an old Edwardian house, with a kitchen and a parlour. There was a replica of an old school from the early 20th century, an old church, and even an old bakery. Inside every exhibit were mannequins and replicas of people from the era, dressed in the original clothes.

As we walked through the museum in the dark, the strangest thing happened. Quite suddenly, as if by magic, the lights in the museum sprung to life, and we were suddenly able to see everything. It was as if the building itself knew we were there, and it was greeting us.

Suddenly all the exhibits were there in front of us, and for a moment it really looked as if I was standing in an old Edwardian street, surrounded by people from the age.

I looked at my brother. I could tell he was scared, but he was never someone who would admit it. We walked on through the replica of the street, until we came to the last exhibit at the end of the corridor on the ground floor.

"It's a replica of an old World War One recruitment office," said Elliott, rather importantly. "Our teacher once told us that this is where the young men would sign up to be soldiers. I actually knew this, but I decided not to say anything to my brother, as it made him happy to think he knew better than me sometimes.

I looked at the mannequins and wondered what those men queuing up to go to war must have thought as they stood there, waiting to be chosen for a mission that could change their lives forever.

Elliott stood staring at the mannequins, and then he quickly darted under the barriers which closed off the exhibit from the rest of the museum, and went to stand amongst them. Not wanting to be parted from them, I too crept under the barriers and went to join him.

"Why are you being so stupid?" I hissed, trying to not to trip as I climbed over the rope and stepped into the exhibit.

"It's alive, this museum. I dunno, can't you feel it?" Elliot said.

We stood there, for a moment, and then suddenly, all around us, the scenery began to change. It began to move, expand, shift, and suddenly we could hear the chatter of people. We suddenly realised we were standing in an actual recruitment office. It was as though our world had melted away and had been replaced by another. The smells, the sounds, the touch, the reality of where we were.



I looked at Elliott, but, instead of seeing my brother, with his dark curly hair, and brown complexion, I saw a tall, lanky boy with blond hair and dressed in clothes of the period. He looked at me, and as I opened my mouth to speak, I suddenly realised that I was a young boy too, and that my hands were no longer mine, and that my feet were bigger, and wearing black shoes that were not mine.

Suddenly a voice called to us.

"Can I get your names please?"



What do you think has happened? And what do we do now?

- a. We have time travelled and should act as though what we are seeing is real
- b. We have not really time travelled. This is some kind of illusion or trick.

CHAPTER 3

Just as suddenly as we were in that recruitment office, suddenly we were snapping back, and we were in our normal bodies again, and the museum lay before us, quiet and derelict. There was still nobody there but us, and our voices seemed to echo through the building as my brother turned to me and said.

"What just happened?"

I shrugged, almost without meaning to. There were goose bumps all over my body.

"Maybe it was time travel," I said. "But how?"

"Maybe it's a magic museum," he said. "Like, maybe we've unlocked the secret."

"And how have we done that?" I said, almost sarcastically. "Just because you broke a window?"

"Alright, fine, you give me a suggestion then little sister smarty pants," he replied.

"Maybe it wants to show us something," I said, after a moment.

"What? The museum? You think it's alive?" Elliott said. "How can a museum be alive?"

"I don't know." I snapped back at him. "Let's keep looking around, maybe there's something here that will explain this."

"Explain how?" Elliott said.

"Do you want to go home then?" I replied.

I could see that hunger in my brother's eyes, a need for adventure and I knew he wasn't going to turn back now. He shook his head.

"Come on, let's keep moving," he said.

As we walked through the museum, we found ourselves coming to the end of the Edwardian street, and into the next section. This was the section about the war itself, and there were more mannequins, and glass cases with pictures and writing, explaining the history of the First World War, how it was fought at sea, on land and in the air.

There was one section about the war wounded, and the nurses who had treated them. There was a mannequin of a nurse, and it towered over me, and it as I looked at it, I began to hear the faint sound of screaming, and people calling to one another. At first I thought perhaps I was being pulled back to the recruitment office again, but there was something different this time. I turned to Elliott, who was standing on the other side of the room, reading about Zeppelins. He hadn't turned round, so I assumed he hadn't heard the same noise that I had.

Suddenly I felt like I was being pulled into a whirlpool of deep, cold water, and my heart seemed to be tugged from my body. Suddenly I was standing in a large room, and I realised it was a hospital, and there were wounded soldiers lying around me, many of them screaming or moaning with pain. I looked down at me, and I was wearing a nurse's uniform. I stood there, completely still for a moment, as all this chaos unfolded around me. Then, I felt a hand grab me and pull me over to a bed.

"Come on, what on earth are you standing around for?" I hear the voice of a nurse as she drags me over to a wounded soldier.

The soldier was bleeding from his leg and there was blood all over the sheets. He was crying out and squeezing the arm of the older nurse who has dragged me over to the bed. As I looked into his face, I realised I was looking at Samuel, the young soldier from the recruiting office. At first I was terrified, because I assume that it was Elliott, that he was here with me, that he had been pulled back with me and that he was lying on the bed in front of me. But as I looked into the eyes of this man, I realised he didn't recognise me. I was alone this time, and this was the real Samuel. Whoever he was, this was the life that my brother and I were being pulled into.

I stood there as the other nurse dressed his wound and managed to stop the bleeding. She looked at me impatiently as she attended to him.



"For God's sake Anna, if you are going to panic around these men, then get out of my field hospital. You are of no use to me at all."

I stood there, still frozen to the spot, unsure if reality would snap back, and I would be in the museum with Elliott again. The older nurse was suddenly called away to another soldier, and I was left, looking into the

eyes of this terrified young soldier. His breathing was shallow, and he was moaning from the pain. I wanted so badly to help him, but all I could think to do was to reach out and take his hand.

"It's ok, it's alright," I said, because that was what Mum always said to me whenever I had fallen over and hurt myself.

He bit his lip and I could see tears streaming down his cheek.

"I can see him," he muttered through his sobs. "I can see him."

"Who?" I leaned in closer to listen to him.

"Death," he said. "I can see Death. He's standing right behind you. Don't turn around."

"What are you talking about?" I felt as though there was something I should say to comfort him, but I didn't know what it was.

"He's here, in this room. Death. Don't let him take me,"

Suddenly, I had the strangest feeling that there was something behind me, that if I turned round I would see it. Samuel gripped my hand again, and said

"Please, please don't let him take me."

Suddenly I could hear the sound of someone calling the name "Anna" and realised that it was me. I tried to pull myself away from Samuel, but he gripped my hand and said. "Please, please don't leave me. I don't want to die alone."

What should I do next?

- a. Leave Samuel to go to tend to other patients.
- b. Stay with Samuel.

CHAPTER 4

I was standing there, in the museum again, and Elliott was standing next to me.

"What happened?" he exclaimed. "It's like you just disappeared into thin air. I was calling your name. You were gone for like twenty seconds and then it was like you just popped back."

"It didn't feel like twenty seconds," I said. I stood there for a moment, shaking. "I met him. Samuel. The soldier you became, in the recruiting office, I was with him, but I think it was the real him, and I was holding his hand. He was really badly injured."

"So it's like we're seeing his life?" Elliott looked around the museum. Something had drawn us here, and this soldier Samuel was somehow part of it.

We sat in a corner for a moment. It felt like we had been in this museum for an age.

"What do we do now then?" said Elliott. For the first time he looked genuinely scared.

"Maybe we see what's in the rest of the museum?" I replied.

"But how will we know when one of the artefacts here are magical or whatever this is?"

"I think you just know just from touching it. And sometimes, before this time shift or whatever is, it's like you can hear voices, or sounds."

We both stood up, and set off walking around the museum once again. I couldn't believe that no-one had come to find us, or that some kind of alarm hadn't gone off. It felt like this museum was in a little bubble, that it wasn't even part of the town anymore.

A set of stairs led us from the old First World War exhibit and into the Second World War. Here, huge drawings on the walls told us about the London Blitz, and there was an impressive (but quite old looking) map of Europe on the wall. There were more mannequins here, now all wearing Second World War costumes. There was a Blitz air raid warden, a German Nazi soldier and a British officer from the era.

Our Dad had always talked more about this war, because he said it had been a fight for our freedom. He would often tell us that we should remember the soldiers who fought in this war with gratitude, because we owed our freedom to these young men. If we hadn't stopped Germany and Hitler's Nazis, my brother and I might have grown up in a very different country.

As I looked around at the richness of the history around me, I wondered again how someone could have allowed this museum to close. I thought about Mr McEwan, and if he had known about the secrets of this place.

Elliott and I walked around the exhibits. It felt like we knew what we were looking for now. There was a magic in the air and it was trying to show us something.

Elliott and I walked to the end of the Second World War exhibit and stopped. He turned back to me, and mouthed "here". I knew what he had meant. He had found another magical spot, this strange time energy that was all around us concentrated in one area. I took a step towards him but, as I did so, he disappeared, into thin air, right in front of me. I ran to where he had been standing, but there was no trace of him.

I was left there, standing in the silence, alone. Then, just as suddenly, Elliott suddenly reappeared next to me. He looked shocked, and almost sad. He turned to me and it was as if he hadn't seen me for hours.

"Where were you?" I asked him.

He shivered.

"I was on a beach. The sea air was amazing,

I could smell the sea but..."

He trailed off. I wondered how much time had passed for him this time.

"But what?"

"We were landing. Me. A load of us. We were soldiers, scrambling across the beach, fighting for our lives. Men were falling all around me. There was blood in the sand, and in the sea. It was terrifying. I was living it Sarah."

"Were you scared?" I touched his arm to comfort him.

"Yes. But no. I mean I knew I wouldn't die. It was like I knew it wasn't real, but at the same time it was."

Elliott suddenly looked at me like he had made an amazing discovery.

"It was him again Sarah," he said. "Samuel."

"That can't be right. We saw him in the first war. He can't have fought in both." I replied.

"But it was. When you get sent back, you know your name, you know who you are. And I was him again. And he was the same age. I swear."

"How long were you there for?"

"I dunno. A few hours? How long was I gone for?"

"You were only gone for a few seconds." I replied. "What happened?"

"We were in France. It was Normandy. It was 1944. I was with all these men. Or not men, they were boys really. And I made it past the beach and then we were fighting in the French countryside. I mean I could sense that we were winning, and that loads of planning had gone into this day."

Elliott paused for a moment.

"What else?" I said. "You weren't just fighting were you? Something else happened?"

He smiled at me.



"How come you're so wise? You're so young." He went on with his story. "We were in this field, and we were under heavy fire from the Germans. We were pushing them back, but my company were under heavy fire. We were advancing, making sure to keep really low, you know? And we were moving forward, and we're going past this little ditch, and suddenly I hear a moaning noise. And there's this German soldier and he's lying in this ditch, and he's injured, and he calls to me. I didn't know what to do.

What do think you happened next?

- a. He leaves the German where he is.
- b. He goes back to help the German.

CHAPTER 5

"Why do you think that encounter with the German was important?" I asked, as Elliott finished his story.

"I don't know. But it mattered to Samuel, whoever he was, or why would I have been pulled into it." said Elliott. I thought he had been crying, because his voice was shaking and he was trembling. "That German soldier was afraid for his life. He didn't feel like my enemy.

I knew my brother was thinking of school, and the cruel things he had said to Zaid.

"But how can this soldier Samuel be alive in 1944 and 1916? How did he survive to be a soldier in the Second World War? And what's his connection to this museum?" I said to my brother, changing the subject.

Whoever this soldier was, he didn't age. Something was opening doorways into his life, and we were being pulled through them.

"We get a warning that it's about to happen," said Elliott. "You can hear noise just before you get pulled in."

"Shall we come back tomorrow night?" I said.

"How do we control it?" Elliott asked.

"Maybe we can't," I said. "But I think we should try."

So we returned the next night. I can't describe what happened next, but we began to learn how to control these portals through time, whatever they were. It was like the whole museum was alive with sounds and voices, and if you listened, and channelled them, it was like turning the knobs on an old radio. Wherever we went, we saw the same man - Samuel. We watched him come home from the First World War, unhurt from all the fighting. We saw

him in the decades between the two world wars, and his face remained unchanged. Between us, we were living his life, and seeing what he saw. We watched him join the army again in the Second World War, his face aging only ever so slightly. Who was this man? Was he immortal? Why did he keep fighting? We watched him fighting in the deserts of North Africa, and liberate Paris from German forces. We were there when he marched into Berlin on the same day that Hitler killed himself and the war ended.

Two more nights we came back, and the journeys through time got faster and faster, and soon it was like Elliott and I had learned to run through these pockets into history. It was like running your hands over the icons on a tablet, and stepping into the past at will. Sometimes we were Samuel himself, other times we were just watching him from a distance. But this man had lived through many, many battles and neither of us knew what was keeping him alive.

On the third and final night, we saw a scene that was very different from the others. Samuel was waiting in a café in London. We could hear celebrations in the street and we could hear people shouting that the war was over. It was 1945, the Second World War had ended.

I don't know London very well so I couldn't tell you where it was. But Samuel was dressed in full uniform and he was holding a small box. He did look a bit older now; I thought I could spot the first grey hairs in his head. As we watched, a young woman entered the café and sat down opposite him. She had a sad look in her eyes. We were watching from a distance, the scene moving around us, like we were inside a painting that had come to life.

The woman was speaking in a low voice to Samuel and her voice was shaking slightly. I could see Samuel's face and I was aware for the first time of what striking blue eyes he had.

"Thank you for meeting me," she said. "It's very much appreciated."

"It was my pleasure," replied Samuel.

I could tell from the scene that they were strangers, and that they were unsure of what to say to one another.

"I couldn't believe it when they told me he was

dead," said the woman. "I had so many plans for him coming home. I got so many letters from him."

There were tears streaming down her cheek now and Samuel took her hand.

"Was he afraid? When he died I mean?" asked the woman.

"Yes. A bit. I was with him. I stayed with him and talked to him." replied Samuel gently.

"How did it happen?" she asked, slowly.

"There was a sniper," said Samuel. "He took a bullet that was meant for me."

Now it looked as though there were tears falling down Samuel's cheeks. He held out the box to the woman.

"These are a few of his belongings. There are some letters in here to you I think. He never got round to sending them."

She took the box and slowly opened it. She began to look through it. Her tears turned into full sobs now and she broke down in the middle of the café, in front of all the bystanders, Elliott and me.

"I'm sorry, I'm sorry," she muttered. "It's hard you being here."

"I just came here to tell you how brave he was. How he saved my life. I wanted you to remember him like that."

She smiled at Samuel through her sobs.

"Thank you. Thank you so much." she said, taking his hand.

"If you need anything, call on me," he said and squeezed her hand, and has he did so, the

scene completely evaporated and we were back in the museum.

The museum was quiet and dark. It was almost morning and time for us to go home again. We climbed back out of the window and stood in the early morning sunlight.

Suddenly my brother turned to me. There was an excited look in his eyes.

"We need to tell people about this museum. We could make our fortunes!"

What do we do now?

- a. We should tell people about this museum.
- b. We should keep it a secret between the two of us.



CHAPTER 6

Elliott and I both turned around. There, stood behind us, was Mr McEwan. He had a smile on his face, and I couldn't tell if it was because he was feeling triumphant that he had caught us, or because he knew a secret that he wasn't telling us. Neither of us had heard his footsteps, and for a moment I wondered if he had appeared from some window, or pocket in time himself.

"Seen everything that you wanted?" he said, the smile on his face, but the eyes clearly trying to figure us out.

"What do you mean?" I asked innocently.

"Breaking into my museum in the middle of the night," he said.

"It's not your museum anymore," retorted Elliott quickly.

"What are you doing just standing out here anyway?"

"I have given my whole life to that museum," Mr McEwan replied, rather sharply. "Now are you going to tell me the truth or am I going to call the police and have them ask you why you were trespassing?"

Elliott and I looked at each other. Then Elliott nodded at me. I walked over to Mr McEwan and he leaned down so I could whisper in his ear.

"That museum is magical," I said. "We heard a voice calling to us, and when we went in there, it was like we...travelled in time."

He looked at me, as though I had told him the secrets of the universe.

"You travelled in time?" he said.

"It's true," said Elliott. "We followed this man, Samuel, through time, and he never aged, and wherever he went we followed him.

As I said this, Mr McEwan looked at me, and for the first time, I noticed that he had the most brilliant blue eyes.

Suddenly he stood at full height so he was towering over us again.

"I never gave you my first name," he said. "It's Samuel."

So Samuel McEwan took us up to the little room he kept above the museum. I realised that this was the light that I must have seen from my bedroom window, because it was clear that Mr McEwan had continued to live here, even after the museum had been shut down.

His room was the strangest mix of styles and periods. There was an old grandfather clock in one corner of the room, whilst the bookshelf in the corner had clearly been bought from Ikea. The radio in the corner looked like one of the old wireless radios from the Second World War, yet he had a really nice HDTV which Elliott couldn't stop staring at.

McEwan sat down in an armchair, and Elliott & Sarah sat on a small sofa opposite him. It was as he sat down that I noticed for the first time how tired McEwan looked. His face was pale and there were dark circles under his pale blue eyes.

"I should start by saying I don't know what's happening," he said. "I have always been able to use those doorways, but I've never met two children who could."

"Is that what they are? Elliott asked. "Doorways?"

"You can call them whatever you want," replied Mr McEwan.

"Where did they come from?" I asked him. "Are you a magician?"

"No," he said. "Just very old."

I shook my head to indicate that I didn't understand.

"How much time do you spend thinking?" he said.

Elliott shrugged.

"A lot," I said.

"A lot, that's right. All these thoughts turning over in your head and you're only nine, ten? Now imagine if you were over one hundred years old. How many thoughts do you think you'd have then? How many things would you regret?"

I didn't reply, because he was right. I was thinking about what he had said! McEwan leaned forwards in his chair as he continued.

"Did you know that the human being only uses a tiny portion of his brain? Imagine if he lived for a century. Do you think maybe he could start to do things with his mind that maybe he never thought possible? What if he could bring his memories to life?"

"But how can we see into your memories?" said Elliott, rather impatiently. "Why can we hear them and touch them?"

"I don't know," said Mr McEwan. "It's got nothing to do with me. Maybe a power greater than me has allowed you to see into my memories. Usually only I can walk into them."

"Why go back into your own past?" I found myself asking.

"As a reminder that I'm here to help people," said Mr McEwan.

"How do you do it?" I asked him.

"It's this building, I think" he said. "I arrived here many years ago, and founded this museum. It's so full of history, memory, heritage, the hopes of this community, and I found I could channel it, and walk into my own memories. Like I said, I'm using a part of my mind that I didn't know existed."

Mr McEwan rubbed his eyes. I wondered if we should leave him alone, because all the questioning might be tiring him out. But Elliott persisted.

"How come you're so old?" he said. He had always been rude to old people.

"Because Death came for me, and I looked away," he replied.

"Death's not a person," said Elliott again. "Is he?"

"I never said it was a person, but it comes for you. Whether you believe in it, or not, it comes for you. It came for all the men on the battlefields of the First World War and they greeted it because they were brave men. When it came for me, something went wrong. I didn't look it in the eye. I didn't greet it."

"Why not?" I asked. I had never thought really thought about whether I was frightened of it or not.

"I don't know if Death is a person," said Samuel. "It looks different to different people. Some are ready for it, and others try to escape from it. I looked away from him, and he took someone else."

"That nurse? Anna?" I said.

"Yes," he said. "A few days after she saved me from dying, she died herself from a fever. And I got better, and they sent back out to the front line. But I never looked death in the eye again. And I thought I just got lucky, but when I was in the trenches, nothing could hurt me. Grenades would go off, and I would be unharmed. Guns would kill my comrades, but the bullets never seemed to hit me. I lost so many of my friends and loved ones, but I stayed completely safe."

He stood up and looked out of the window at the town.

"I got home from the war, and went back to normal life, but ten years passed and I realised I wasn't aging at the same speed as everyone else. I didn't understand it, it frightened me. I realised I could never marry, because if I couldn't die, then I would outlive anyone I fell in love. I didn't make any friends, because they would all die and I would be left alone."

"And then you fought in the Second World War?" Elliott interrupted.

Mr McEwan nodded.

"I knew that no one would notice me, so I signed up as a fresh recruit under a different name. I could feel my body aging, but it was so slow, and no matter where I was, or what happened to me, I could never be hurt or wounded. I realised that if I wasn't going

to die, then I should start to help people who were, that maybe I was saved for a reason. I could be a force for good, for change.

I thought of the memory of McEwan sat in the café, breaking the news of a comrade's death to his widow.

"So you've had lots of names then?" said Elliott.

"A name is just given to you by the people who love you," said Mr McEwan quietly. He placed his head in his hands. "I've aged and I don't know how much longer I'll be alive, but while I am, I made it my mission to help people who are lost, or lonely, or need help in some way."

"Help how?" I asked.

"I don't know. I only know when I see the person. Perhaps we were meant to help each other," said Mr McEwan, smiling.

"But living forever would be amazing!" Elliott said excitedly.

"I don't know about that young man," said Mr McEwan "I think we know to love our lives because we know they will end. Your life has too much anger in it."

For a moment Mr McEwan looked at Elliott, and Elliott looked at the floor.

"But why are you letting this museum close down?" I said.

"As far as the outside world is concerned, this is just an old museum," said Samuel sadly. "No one is interested in history. And I can't tell the world about my secret. So all I can do is leave. I can't help those who don't want to be helped."

"You should stay," Elliott protests. "This place is amazing, someone needs to keep it going!"

"Well, unless you have any bright ideas young Elliott, I don't think there's much chance of this town riding to my rescue," replied Samuel, with a small smile.

We looked around his little flat. It had become his home, his little world, turning at a different pace to everyone



else. What would happen to him if had to leave it?

The day had now truly begun outside. All that could be heard was the ticking of a clock. Mr McEwan suddenly sat up.

"You had better go, your parents will be worried about you."

Our Mum was furious when she found out that we'd been sneaking out every night, but she was so tired from looking after Dad that she didn't stay angry for long. We went to school and tried to go about our day as if we didn't know this strange and magical secret.

The weeks passed, and we heard that the museum was to be bulldozed to the ground and Mr McEwan was going to be evicted. My brother and I longed to tell someone about what it was that they were destroying, but we knew that many adults wouldn't believe in magic, so we kept our mouths shut. I thought about Mr McEwan a lot, about all the history that he had lived through and wondered if it would all be forgotten if this town destroyed his beautiful museum.

One evening, Elliott came into my room, and he looked as though he might cry. I knew what he was about to say, because I had been thinking about it for days.

"We can't let that museum close down." I said, before he could even open his mouth.

"We have to tell Dad," he said, almost in unison with me.

"That's just what I was going to say," we both said at the same time.

We told Dad what we had seen in the museum, and I think we were both afraid he would never believe us. But he just smiled and said. "Of course I do."

We told him about Mr McEwan, how he had lived for over one hundred years, how his museum gave you the power to step back into the past. My Dad listened to our stories intently. We told him about how Mr McEwan had begged that the museum not close down. When we had finished, my Dad got to his feet and said.

"Well, it's time we took action, wouldn't you say?"

My Dad called everyone in the town he knew. He stood in our living room and paced up and down. He called school friends, army friends, anyone he could think of. He called the local newspaper. He told the

editor that he was a war veteran from Iraq who was disgusted with the manner in which the museum had just been allowed to close down. He said that he would be outside the museum the next day, protesting its closure. Sure enough, the next day, my Dad and what seemed like half the town were outside the museum. Everyone was holding banners and placards. The whole community came out in support of the museum. It was one of the amazing things I had ever seen.

A local journalist interviewed Dad for the local nightly news.

"Why the sudden interest in this museum?" she asked my Dad.

"This museum is a symbol of our national heritage, a testament to the sacrifice of the men who have died for this community. I am ashamed of the people who would close this museum down," said my Dad, looking straight into the TV camera.

I was so proud of him that night when the interview was broadcast on the news. The presenters had brought the head of the local council on to the programme. He spluttered and stammered as they asked him why such a treasured museum was being allowed to close.

"I am sorry to say we can no longer afford to keep it open," he said.

"But can you really put a price on the memories of a whole town?" asked the presenter of the news show, furrowing his brow so that the councillor looked very ashamed indeed.

A few days later, my Dad came home waving a newspaper triumphantly and showed Elliott and me the news that the decision to close the museum had been reversed. The local council had found some 'new money' to keep the building open, and it would get a new wing to commemorate the soldiers who were serving in the wars of today, soldiers like my Dad who served in Iraq and Afghanistan. Dad told us that he had been invited to cut the ribbon at the re-opening of the brand new museum.

A few weeks later, Elliott and I decided to visit the museum after school to tell Mr McEwan how happy we were and to congratulate him. When we got there, there was a woman with big half-moon glasses working on the front desk. We had never seen her before, and she seemed very surprised when two children asked to see Mr McEwan.

"I'm afraid he doesn't work here anymore," she said.

"What do you mean?" Elliott said. "This is his museum, he can't leave."

"He moved on, told everyone here that he was moving onto another town. Something about someone needing his help somewhere else. I don't know, I didn't really understand his explanation. He left in a hurry, if you ask me. Didn't seem to want to stick around to celebrate."

"Did he say where he was going?" I asked.

"I'm afraid not dear," said the woman. "Did you know him?"

"Yes. Very well," I said.

My brother and I thanked her and went outside. We looked at the museum, which now seemed to be gleaming in the bright sunshine of the day.

"No one will ever know who he was, will they?" said Elliott, sadly.

"No. And I suppose that's the way it's supposed to be." I said.

"Why do you think he wanted us to see all those wonderful things?"

"He just wanted us to remember," I said, thinking of the strange voice that my brother and I had both heard. "I think he just wanted this whole town to remember."

We would never find out who, or what Samuel really was. No one in the town talked about him again. It seemed like he was a spirit, or a stranger whose name is always on the tip of your tongue, but who you can't quite remember. I asked my Dad if he thought Samuel could have been an angel, and he told me it was about what I believed. I don't know what I believe, I am too young to know everything. Those who think they know everything are spoiling life for themselves. Whatever Samuel was, he had given both my brother and I a gift. To me, he had given the gift of endlessly questioning and wondering about this strange magic I had encountered. If you're always questioning, that is one of the best gifts you can have and you should never lose it.

And what about the gift he gave my brother? I think I finally

one day after school, when my brother had Zaid round to play on his Xbox. It was Elliott's apology for the horrid names he had called him at school. They have remained the best of friends ever since.



THE END

SCRIPTS

CHAPTER 1

Film A

Elliott and Sarah stand outside the museum.

Sarah: What is it?

Elliott: What?

Sarah: The voice.

Elliott: I dunno. I heard it, just, I don't know, in my head, and I could hear it calling me. And I had this feeling that you were in trouble.

Sarah: I heard it and thought the same about you.

A pause. They both look at the museum.

Elliott: We should go in.

Sarah: What?

Elliott: Maybe the voice is telling us we need to go in there.

Sarah: Why?

Elliott: I don't know? Someone is trapped in there? Mr McEwan?

Sarah: He's left. No one knows where he is.

Elliott: Maybe not. Maybe he needs our help.

Pause.

Elliott: If we go in.

Sarah: Yeah. Yeah. We go in together.

Elliott: Are you scared?

Sarah: No. Well yes. I mean, what if the voice is some kind of evil ghost?

Elliott: An evil ghost trapped in a museum?

Sarah: You don't have to say it like I'm an idiot.

Elliott: Only because you sounded like one.

Sarah: Shut up.

Elliott: No you shut up.

Pause. They are done squabbling.

Sarah: So we go in together.

Elliott: Right.

Sarah: On three?

Elliott: One

Sarah: Two...

Elliott: Three...

A moment. They both stride purposefully towards the museum.

End of Film

Film B

Sarah and Elliott outside the museum.

Sarah: Come on, let's go back. Elliott.

Elliott: I can't.

Sarah: Elliott come on!

Elliott: I need to go in there.

Sarah: Why?

Elliott: Because it feels like whatever's in there is magical. Don't you feel it?

Sarah: Yeah.

Elliott: It feels like we should go in there.

Sarah: Why us?

Elliott: Because life is so boring and ordinary, and all that happens to our family is that our Dad gets sent away to fight in wars that have nothing to do with him.

Sarah: So?

Elliott: So real life is unfair and what's in there feels magical and exciting. I think that's why I'm standing here, I don't know.

Sarah: Is that what you think?

Elliott: So maybe we should find out what's going on.

Sarah: Fine. Fine we'll go back in.

Elliott: We?

Sarah: Yeah. Course. I'm coming with you.

Elliott: You?

Sarah: Someone has to make sure you don't get in trouble.

Elliott: Sarah...

Sarah: I come too, or else I'm telling.

Elliott: Fine.

They stand there for a moment.

Sarah: So we going back then?

Elliott: Yeah.

Sarah: You first.

Elliott: I thought you were going first.

Sarah: No. You.

They stand there.

Sarah: Go on then.

Elliott: Fine.

They turn around and walk back to the museum.

End of Film

CHAPTER 2

Film A

A recruitment office, Greater Manchester, 1914. Elliott and Sarah are now Samuel & Harry, two young men. Their every action in this scene should illustrate that they are somehow out of their own bodies. As the scene begins, they are being questioned by a recruitment officer.

Recruitment Officer: Names?

Samuel is silent. He looks at Harry (Sarah).

Samuel (Elliott): Sarah?

Harry (Sarah): Elliott?

Samuel: No, we're...those aren't our names.
We're called something else.

Harry: Samuel. Your name is Samuel.

Recruitment Officer: Look, I've got a lot of people to get through here, so if you gentlemen aren't here to sign up, would you kindly move along?

Harry: Yeah, we're here to sign up.

Recruitment Officer: Oh brilliant, you have voices.
Well could I have your names please?

Samuel: Sam. Samuel. Samuel Ford.

Recruitment Officer: Right. That's good to know. Age?

Samuel: 19 years old.

Recruitment Officer *(to Harry)*: And you?

Harry: Harry. I'm....

Samuel: You're nineteen as well.

Harry: Yeah. I'm nineteen as well. Name's Harry.

Recruitment Officer: If you can't remember your own age, you might struggle in the army fellas.

Samuel: Sorry. Yeah. We're just excited.

Recruitment Officer: It's an exciting time. You'll always remember where you were. August 1914. Treasure this moment, if you don't mind me saying.

Samuel: Is this really 1914?

Recruitment Officer: Yeah. Course it is. You gone soft in the head or something?

Samuel and Harry look at each other and suddenly feel reality dissolving around them. They are transforming back into Sarah and Elliott.

End of Film

Film B

A recruitment office, Greater Manchester, 1914. Elliott and Sarah are now Samuel & Harry, two young men. Their every action in this scene should illustrate that they are somehow out of their own bodies. As the scene begins, they are being questioned by a recruitment officer.

Recruitment Officer: Names?

Samuel is silent. He looks at Harry (Sarah).

Samuel (Elliott): Sarah?

Harry (Sarah): Elliott?

Samuel: No, we're...those aren't our names.
We're called something else.

Harry: Samuel. Your name is Samuel.

Recruitment Officer: Look, I've got a lot of people to get through here, so if you gentlemen aren't here to sign up, would you kindly move along?

Samuel: We don't belong here.

Recruitment: Excuse me?

Harry: Shut up Elliott.

Recruitment: Sorry, can I get your real names please, or are you just going to continue to waste my time?

Harry: He doesn't mean it.

Samuel: We were in a museum.

Recruitment: Well that's really interesting.

Samuel: We're not really...this is not who we really are.

Recruitment: Look I've had enough of this. Could someone move these two along please?

Samuel: Are you listening?

Harry: Shut up, we can't let people know who we are.

Samuel: What's happened to us, do you know?

Harry: I'm sorry, he's talking gibberish.

Samuel: I'm not. We're from the future.

Recruitment: We don't need any nonsense or strange fiction in here thank you.

Samuel: Don't you understand, this isn't my body.

Recruitment Officer: Right, I've had enough of this. If you're going to waste my time, then get out of the line and go join the theatre or something. Or come back when you're really ready to join the army.

Samuel: I'm telling the truth. I'm...

Suddenly there is the effect of reality suddenly snapping back. It is as though everything is melting around them. Samuel and Harry are becoming Elliott and Sarah again.

End of film.

CHAPTER 3

Film A

Anna (Sarah) is standing over Samuel in a hospital bed. Around them, can be heard the noises and shouts of a World War One field hospital. Belgium, 1917.

Samuel: Please, please stay with me.

Anna: I can't, I'm sorry, someone is calling my name, I need to go.

Samuel: Please don't leave me here.

Anna: There are people all around you, other nurses, you'll be fine.

Samuel: I'm so scared.

Anna: Where am I?

Samuel: What?

Anna: What's the year? I don't know. This isn't my time.

Samuel: The Somme. We're near the Somme aren't we?

Anna: Yes of course. I was just testing your memory.

Samuel: Please don't leave me.

Anna hears someone call their name.

Anna: I have to go.

Samuel: Let go of my hand and he will take me.

Anna: Who? Who is going to take you?

Samuel: Death. Death is going to come for me.
He's in this room. I can see him.

Anna: How do you know?

Samuel: I'm dying, I can see him. That's how I know.

Anna: I have to go. Please there are too many people I need to see to. I'm so sorry.

She wrenches herself away from his hand, and walks away. As she walks, we begin to become aware of the reality dissolving around her.

End of Film

Film B

Anna (Sarah) is standing over Samuel in a hospital bed. Around them, can be heard the noises and shouts of a World War One field hospital, near The Battle of Verdun, 1916.

Samuel: Please, please stay with me. Don't leave me alone.

Anna: It's alright, it's alright, I'm not going anywhere.

Samuel: You have to, you have to keep tight hold of my hand otherwise he will take me.

Anna: Who?

Samuel: Death. I swear I can see him. He's standing right behind where you are now.

Anna: There's nothing behind me.

Samuel: Are you sure?

Anna: There's nothing behind me. I'm not supposed to be here.

Samuel: None of us are supposed to be here love.

Anna: This isn't real, is it?

Samuel: Of course it is.

Anna: Where are we?

Samuel: This is France, 1916.

Anna: Who are you?

Samuel: I'm just a soldier. I'm no one.

Anna: That's not true.

Samuel: Went and got myself shot, eh?

Anna: What happens if you turn around?

Samuel: He will look into your eyes. You'll die.

Anna: You've got a fever. You're in a hospital, you're fine.

Samuel: Please don't leave me.

Anna: What's behind me.

Samuel: Don't turn around.

Anna/Sarah turns around. Suddenly, the reality begins to dissolve around her, and Anna turns back into Sarah.

End of Film

CHAPTER 4

Film A

We are in 1944. Elliott is Samuel again, and he should look exactly the same age as he did in the First World War. There is something unreal, almost ghostly about him. He is standing over a wounded German soldier.

Samuel: I can't help you.

The soldier whimpers.

Samuel: Do you speak English?

The soldier shakes his head weakly.

Samuel: I'm not supposed to be here. I don't know how to help you.

The soldier begins to cry. He indicates to a pistol that is lying in the dirt.

Samuel: What do you want me to do?

The soldier mutters something in German.

Samuel: I don't speak German. I'm sorry. I can't help you.

The soldier is begging Samuel now. He looks terrified.

Samuel: I can't. I'm sorry. I'm not going to shoot you, but I can't help you.

The soldier points at the pistol and yells at Samuel.

Samuel: This isn't my time. I don't belong here. This isn't real, you're not real. What am I supposed to do? Please tell me what to do. Why do I keep travelling like this?

Samuel hears shouting nearby. Someone is calling to him.

Samuel: I'm sorry, I have to go.

The German begins to cry again. Samuel looks at him for a moment and then leaves him. As he walks away, he begins to sob. The world begins to dissolve around him as he is pulled back to the museum.

End of Film

Film B

We are in 1944. The French countryside. Elliott is Samuel again, and he should look exactly the same age as he did in the First World War. There is something unreal, almost ghostly about him. He is standing over a wounded German soldier.

Samuel: I can't help you.

The soldier whimpers.

Samuel: Do you speak English?

The soldier shakes his head weakly.

Samuel bends down so that he is leaning over the soldier.

Samuel: Can you understand me? I'm not meant to be here, my men are pressing on, I've got to be with them. I can't help you.

The soldier whimpers and shakes his head. He points to a pistol that is lying on the ground next to him.

Samuel: I can stay with you for a moment.

The soldier indicates to the pistol again. Samuel realises what he is asking him to do.

Samuel: I won't. I can't shoot you. Don't ask me to shoot you.

He holds the German's hand.

Samuel: I can't.

The German points over Samuel's shoulder at something.

Samuel: What? What is it?

The soldier mutters something in German.

Samuel: What is it? I don't speak German.

The German begins to cry. Samuel holds his hand.

Samuel: I don't speak your language, I'm sorry. I don't know what I'm doing here. I don't know who I am, if this man and you really stood in this field, if they really held hands. If this is history, I don't really. It's loud and messy and so real.

The German says something to Samuel through his tears and smiles.

Samuel: I'll pretend you told me a joke or something, shall I?

The German lets out a laugh which becomes a sob.

Samuel: I'm sorry, are you in pain? I'm so sorry.

He holds the German close as the world begins to dissolve around him and he is pulled back to the museum.

End of Film

CHAPTER 5

Film A

Elliott and Sarah stood outside the museum. Morning.

Elliott: Think about it! This museum could be a tourist attraction.

Sarah: Are you serious? Do you know what it is you're saying?

Elliott: Why not? Imagine a museum where you can time travel. Like, people should study it.

Sarah: We don't even know how it works. Maybe it only works for us.

Elliott: So? We could run it, we could do tours. We'd be famous. Dad could leave the army and we could run the museum.

Sarah: Are you listening to yourself? Tours around the time travelling museum?

Elliott: But what if it could be used for good reasons? Like if we could go back and study other wars, maybe we could stop these wars from happening.

Sarah: Do you really think it's that simple?

Elliott: How can we keep it a secret?

Sarah: How will anyone believe us? We'd sound crazy.

Elliott: This is amazing, why not share it with people?

Sarah: Because what if people got their hands on it who wanted to change history?

Elliott: How do you know they would do that?

Sarah: Because not everyone is a nice person. People get greedy.

Elliott: We don't know that you can change history.

Sarah: We don't know anything Elliott. The power in that museum is amazing. Maybe we've only seen the beginning of what it can do.

Elliott: What do you mean by that?

Sarah: We don't know who put this museum here. Or where this power came from.

Sarah looks at her brother. Elliott looks at the museum.

Sarah: Ok, we tell Dad first. Agreed?

Elliott: What do you think he'll do?

Sarah: Dad will believe us. I think he'll know what to do.

Elliott: Yeah. Yeah you're right. As always.

Before Sarah can answer, they hear a voice off-screen.

Voice: So...have you enjoyed your look around?

End of Film

Film B

Elliott and Sarah stood outside the museum. Morning.

Elliott: Think about it! This museum could be a tourist attraction.

Sarah: Are you serious? Do you know what it is you're saying?

Elliott: Why not? Imagine a museum where you can time travel. Like, people should study it.

Sarah: We don't even know how it works. Maybe it only works for us.

Elliott: So? We could run it, we could do tours. We'd be famous.
Dad could give up the Army and we could run the museum.

Sarah: Are you listening to yourself? Do you think this museum will fix everything wrong with your life?

Elliott: But what if it could be used for good reasons? Like if we could go back and study other wars, maybe we could stop these wars from happening.

Sarah: Do you really think it's that simple?

Elliott: How can we keep it a secret?

Sarah: How will anyone believe us? We'd sound crazy.

Elliott: This is amazing, why not share it with people?

Sarah: Because it's not just going to magic Dad home. Real life isn't like that.

Elliott: What do you mean by that?

Sarah: Elliott, this stays between us.

Elliott: And how are you going to stop me?

Sarah: If you tell people, then we might get people descending on this town who shouldn't be here. They might see what that museum can do and they might not use it for good.

Elliott: Like how?

Sarah: What if you could go back and change history? What would happen then?

Elliott: How am I supposed to keep this a secret?

Sarah: Maybe we're the only people who know about it, maybe that's why we heard the voice. Maybe that's how it's supposed to be.

Elliott: Do you think it's like...destiny or something?

Sarah: Maybe.

Before Sarah can answer, they hear a voice off-screen.

Voice: So...have you enjoyed your look around.

End of Film



INTRODUCTION AND REFERENCES TO NATIONAL CURRICULUM

CONFLICT AND CONSEQUENCE

A series of creative sessions aimed at key stage 2 classes, looking at situations and stories relating to WW1 and the wider repercussions of conflict.

This series of six, one-hour sessions should be used in conjunction with the "I shall remember" loan box. The artifacts found in the box can be used to help to bring the story to life and to give the sessions an experiential element.

At the end of each of the six stories the class is left with a choice to make regarding the direction of the next part of the story. This decision making process should lead to debate based on the principles and practices used during "Philosophy for Children" sessions. For more information regarding Philosophy for children sessions please go to www.p4c.com or www.philosophyforchildren.co.uk

The decision making process that is integral to each of the sessions is designed to give the class ownership of the direction of the story and to allow them to connect with the characters. The class can then

explain what they think will happen next via the creation of short scenes or "Freeze frames". The scenes can then be explored further using dramatic facilitation techniques such as "Forum Theatre". For more information regarding "Forum theatre " please go to

www.dramaresource.com/drama-strategies/forum-theatre or www.bbc.co.uk/schools/gcsebitesize/drama/exploring/explorative_strategies

The sessions have been designed in such a way that the follow on film for each of the stories can be used regardless of what decision the class make. The sessions are intended to be used in such a way that the class do not find out that there is only one outcome regardless of their choice. This can be viewed as being dishonest, however for the sessions to work fully the class must believe that they are shaping the direction of the story and therefore the destiny of the characters.

Each one of the six session plans contains more activities that can be facilitated during a one-hour workshop. This has been done to allow the teacher to pick and choose activities that can be personalized to the particular wants and needs of the group. However the overall structure of the sessions should always be followed.

Structure of sessions

- Teacher reads the story, or a pupil could be selected to read but they should be given preparation time rather than reading it cold.
- The class should be then given the opportunity to debate the two possible outcomes and the merits of these. This debate can be a traditional (sit down) discussion following some of the practices of "Philosophy for Children" or the class can express their views and opinions via the creation of short scenes that can then be moulded and influenced by the audience.

The sessions are designed to cover required aspects of The National Curriculum:

English Programmes of Study: Key Stage 2

History Programmes of Study: Key Stage 2

Taken from the national curriculum English

Lower key stage 2 (years 3 & 4)

"Pupils should be developing their understanding and enjoyment of stories, poetry, plays and non-fiction, and learning to read silently. They should also be developing their knowledge and skills in reading non-fiction about a wide range of subjects. They should be learning to justify their views about what they have read: with support at the start of year 3 and increasingly independently by the end of year 4."

"Specific requirements for pupils to discuss what they are learning and to develop their wider skills in spoken language form part of this programme of study. In years 3 and 4, pupils should become more familiar with and confident in using language in a greater variety of situations, for a variety of audiences and purposes, including through drama, formal presentations and debate."

Upper key stage 2 (years 5 & 6)

"By the beginning of year 5, pupils should be able to read aloud a wider range of poetry and books written at an age-appropriate interest level with accuracy and at a reasonable speaking pace. They should be able to read most words effortlessly and to work out how to pronounce unfamiliar written words with increasing automaticity. If the pronunciation sounds unfamiliar, they should ask for help in determining both the meaning of the word and how to pronounce it correctly.

They should be able to prepare readings, with appropriate intonation to show their understanding, and should be able to summarise and present a familiar story in their own words. They should be reading widely and frequently, outside as well as in school, for pleasure and information. They should be able to read silently, with good understanding, inferring the meanings of unfamiliar words, and then discuss what they have read."

"Specific requirements for pupils to discuss what they are learning and to develop their wider skills in spoken language form part of this programme of study. In years 5 and 6, pupils' confidence, enjoyment and mastery of language should be extended through public speaking, performance and debate."

Taken from the national curriculum

History Key stage 2 (years 3, 4, 5 & 6)

"Pupils should continue to develop a chronologically secure knowledge and understanding of British, local and world history, establishing clear narratives within and across the periods they study. They should note connections, contrasts and trends over time and develop the appropriate use of historical terms. They should regularly address and sometimes devise historically valid questions about change, cause, similarity and difference, and significance. They should construct informed responses that involve thoughtful selection and organisation of relevant historical information. They should understand how our knowledge of the past is constructed from a range of sources.

In planning to ensure the progression described above through teaching the British, local and world history outlined below, teachers should combine overview and depth studies to help pupils understand both the long arc of development and the complexity of specific aspects of the content.

In addition to this the sessions cover the following specific statutory requirements for years 3, 4, 5&6

Refs to National Curriculum Statutory Requirements years 3&4:

Reading - comprehension

- listening to and discussing a wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
- reading books that are structured in different ways and reading for a range of purposes
- preparing poems and play scripts to read aloud and to perform, showing understanding through intonation, tone, volume and action
- discussing words and phrases that capture the readers imagination
- checking that the text makes sense to them,
- discussing their understanding and explaining the meaning of the words in context
- asking questions to improve their understanding of a text
- drawing inferences such as inferring characters feelings thoughts and motives from their actions,
- and justifying inferences with evidence
- predicting what might happen from details stated and implied
- participate in discussion about both books that are read to them and those theater read to themselves,
- taking turns and listening to what people say

Writing - Composition

- composing and rehearsing sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures
- organising paragraphs around a theme
- in narratives, creating settings, characters and plot
- read aloud their own writing, to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear.

History

- A study of an aspect or theme of British history that extends pupils chronological knowledge beyond 1066

Refs to National Curriculum Statutory Requirements years 5&6:

Reading comprehension

- maintain positive attitudes to reading and understanding of what they read by:
- continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non fiction and reference books or text books
- reading books that are structured in different ways and reading for a range of purposes
- increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions
- preparing poems and plays to read aloud and to perform,

- showing understanding through intonation, tone and volume so that the meaning is clear to an audience
- understand what they read by:
- checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
- asking questions to improve their understanding
- drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- predicting what might happen from details stated and implied
- summarising the main ideas drawn from more than one paragraph, identifying key details that support the main ideas
- identifying how language, structure and presentation contribute to meaning
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary
- provide reasoned justifications for their views.

Writing - Comprehension

Pupils should be taught to:

plan their writing by -

- identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- noting and developing initial ideas, drawing on reading and research where necessary
- in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed

draft and write by -

- in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action

evaluate and edit by -

- assessing the effectiveness of their own and others writing

History -

- A study of an aspect or theme of British history that extends pupils chronological knowledge beyond 1066



LESSON PLANS

LESSON 1

Subject:

Conflict Through The Generations.

The link between an object and its place in history.

Prior Learning:

Pupils should have some knowledge of the significance of each of the objects that are in the loan box and an understanding of the different conflicts and periods in history that they are associated with.

Pupils will need some additional time prior to the start of the session to research an object from the loan box. For both the presentation task and the written task, the class should be divided in to smaller groups and each group should be given a different object from the loan box. The groups should research both the object and the conflict that it is associated with.

Learning Objectives:

To develop an understanding of different conflicts that have occurred throughout history. To start to explore the ways in which history can teach us and help to shape decisions we make about our future.

The literacy task should be an extension activity that takes place after the initial session. It is recommended that the literacy task take place immediately after the session so that the discussion and the drama work are still fresh in the minds of the pupils.

Length of Session:

1 hour

Success Criteria:

Engaging in appropriate discussions and debate relating to subject matter. Developing a presentation that explains the relationship between the object from the loan box and the conflict it is from. To start to explore and develop an understanding of the period of history and the events that occurred during the time that the object is from.

Resources:

"A Solders Souvenirs" loan box from "Portland Basin Museum" Loan Box education pack. Computer and white board.

Organisation:

Access to smart board and speakers for the projection of the film. The session should be carried out in a suitable space that allows room for movement. If the session is to be run in a classroom table and chairs should be moved to the side of the space. The discussion/ debate section of the session should be carried out with the class sat in a circle.

Support Staff Activities:

Support staff can help with the job of displaying the different objects around the class. Support young people in exploring and researching the objects on display.



Time: 10 mins	Teacher's Activity: Read the introduction and part one of the story or listen to a pupil reading the introduction part 1 of the story (dependant on how this part of the session is run).	Children's Activities: Read the introduction and part one of the story or listen to a teacher reading the introduction part 1 of the story (dependant on how this part of the session is run).
 30 mins	 Use the "What Do We Do Now?" questions to engage the class in debate as to what they believe is the right course of action. Use facilitation strategies taken from P.4.C as well as drama and the creation of short scenes to explore issues raised by the questions, such as "Is curiosity a good/bad thing?" "Should you always follow your instincts?" "Would it be OK to break in if nothing gets damaged?" Finish this section of the session with a vote on which scene should be chosen.	 Participate in discussion and start to create arguments for/against each outcome. These can take the form of short dramatic scenes or verbal discussions.
 5 mins	 Watch the chosen scene (A or B).	 Watch chosen scene.

Time: 15 mins	Teacher's Activity: Ask the groups to present their learning about the loan box object back to the rest of the class. This task can be carried out in the style of a museum tour.	Children's Activities: Working in group's pupils should present back their findings to the rest of the class. The presentations should be as creative as possible and should take the form of a museum tour. The groups could incorporate music and digital technology in order to make the presentation as engaging as possible.
-------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Literacy Task:

The groups should be asked to write up the research that they carried out with the intention of creating a museum style display for the object they have been given. These displays can be put up round the class with the intentions of creating a class museum that can remain in place for the duration of the loan box project.

LESSON 2

Subject:

Conflict Through The Generations.

Length of Session:

1 hour

What gives objects significance?

Prior Learning:

Some whole class discussion should be facilitated regarding why the objects in the box have been selected. The class should be aware that the things in the box are not just a random selection of objects, but have been selected as they hold some particular significance regarding the particular conflict or point in history that they come from. The class could carry out some online research to see if they can start to discover the significance of some of the objects.

Learning Objectives:

To begin to place the objects in the loan box in context of their place in history. To develop an understanding of the significance of the objects in the loan box and think of reasons why these particular objects have been selected for inclusion. To begin to understand how certain objects might be good representations of particular points in time. To discuss why different points in time hold importance and significance and what it would be like visiting different points in history.

The literacy task should be an extension activity that takes place after the initial session. It is recommended that the literacy task take place immediately after the session so that the discussion and the drama work are still fresh in the minds of the pupils.

Success Criteria:

Engaging in appropriate discussions and debate relating to subject matter. Developing a presentation that explains the relationship between the object from the loan box and the conflict it is from. To start to explore and develop an understanding of the period of history and the events that occurred during the time that the object is from.

Resources:

"A Solders Souvenirs" loan box from "Portland Basin Museum" Loan Box Education Pack. Computer and White Board.

Organisation:

Access to smart board and speakers for the projection of the film. The session should be carried out in a suitable space that allows room for movement. If the session is to be run in a classroom table and chairs should be moved to the side of the space. The discussion/debate section of the session should be carried out with the class sat in a circle.

Support Staff Activities:

To assist during discussion and debate. To assist in any research relating to objects.

Time:	Teacher's Activity:	Children's Activities:
10 mins	Read part two of the story or listen to a pupil reading part two of the story (dependant on how this part of the session is run).	Read part two of the story or listen to a teacher reading part 2 of the story (dependant on how this part of the session is run).
25 mins	Use the "What Do We Do Now?" questions to engage the class in debate as to what they believe is the right course of action. Use facilitation strategies taken from P.4.C as well as drama and the creation of short scenes to explore issues raised by the questions, such as "How do we know what is real and what isn't?" "Does magic exist?" "Will time travel ever be possible" Finish this section of the session with a vote on which scene should be chosen.	Participate in discussion and start to create arguments for/against each outcome. These can take the form of short dramatic scenes or verbal discussions.
5 mins	What the chosen scene (A or B)	Watch chosen scene

Time:	Teacher's Activity:	Children's Activities:
20 mins	Divide the class in to smaller groups and ask them to create a short dramatic scene where they have gone back in time to a period when one of the items from the loan box would have come from. The groups should keep the period they have chosen secret and then see if the rest of the class can guess the time and the object they have chosen. Alternatively, pupils could work in the same groups they were in during the last session and they could create a scene based around the object they researched during the previous week.	Working in group's pupils should create a short scene that depicts what conditions and life was like around the time that one of the items from the loan box would have come from. The scene should only last for as few minutes but should contain clues so the rest of the class can guess what period the scene is from.
	Literacy Task:	
	Ask the group to write a short story about a time travelling experience. The story should explain how it is possible for them to travel through time, where they go to and what they experience on their adventure. The story can be connected to the objects in the loan box or it can be about a time and place that is of the pupils choosing.	

LESSON 3

Subject:

Conflict Through The Generations.

The stories that objects could tell.

Length of Session:

1 hour

Prior Learning:

Some discussion and debate regarding objects that the children have that hold particular significance to them. A session could be held where children bring in possessions that hold fond memories for them (souvenirs from holidays, old teddies and toys, etc.). The class could create a time capsule where they place in objects that they think hold significance from present day.

Learning Objectives:

To start to develop creative stories that give some of the objects a reason for being selected for the box and what significance this object might have in a persons life or a point in history. Pupils can draw upon some of the learning gained from the prior learning section of this lesson plan. The children should start to think creatively and start to develop appropriate stories that place the objects in the correct point in time and give reasonable, realistic reasons for why they have been kept.

The literacy task should be an extension activity that takes place after the initial session. It is recommended that the literacy task take place immediately after the session so that the discussion and the drama work are still fresh in the minds of the pupils.

Success Criteria:

Engaging in appropriate discussions and debate relating to subject matter. Developing a presentation that explains the relationship between the object from the loan box and the conflict it is from. To start to explore and develop an understanding of the period of history and the events that occurred during the time that the object is from. To develop creative responses to the question "why has this object been selected or kept".

Resources:

"A Solders Souvenirs" loan box from "Portland Basin Museum"
Loan Box education pack. Computer and white board.

Organisation:

Access to smart board and speakers for the projection of the film. The session should be carried out in a suitable space that allows room for movement. If the session is to be run in a classroom table and chairs should be moved to the side of the space. The discussion/ debate section of the session should be carried out with the class sat in a circle.

Support Staff Activities:

To assist with discussion and debate. To help with examples of objects that hold significance in their lives. To assist with the creation of dramatic scenes.

Time:	Teacher's Activity:	Children's Activities:
10 mins	Read part three of the story or listen to a pupil reading part three of the story (dependant on how this part of the session is run).	Read part three of the story or listen to a teacher reading part three of the story (dependant on how this part of the session is run).
30 mins	Use the "What Do We Do Now?" questions to engage the class in debate as to what they believe is the right course of action. Use facilitation strategies taken from P.4.C as well as drama and the creation of short scenes to explore issues raised by the questions, such as "What happens to you after you die?" "Which is more important, to comfort someone as they die or to tend to someone's injuries who might live?" Finish this section of the session with a vote on which scene should be chosen.	Participate in discussion and start to create arguments for/against each outcome. These can take the form of short dramatic scenes or verbal discussions.
5 mins	Watch the chosen scene (A or B).	Watch chosen scene

Time:	Teacher's Activity:	Children's Activities:
15 mins	Divide the class in to smaller groups, then give each group one of the objects from the loan box and ask them to think of a reason why this object might have been important or significant enough for someone to keep. For example, a soldier might have fond memories of playing cards with his comrades over in Iraq and this is why he or she chose to keep the playing cards. After the groups have thought of a reason why an object might have been collected ask them to create a short dramatic scene that shows this.	Working in group's pupils should create a short scene that shows why one of the objects in the loan box might have significance to someone. This might be because it represents a particular event or period of time or because it has a more specific reason such as a friend gave it to them or it was a reward for an act of bravery.
	Literacy Task: Ask the pupils to write a diary entry that documents a reason for why one of the objects in the loan box holds some significance. The diary entry should be written from the point of view of the person who has collected the item. The diary entry could be written on the day that the person was given the object or on the day that they decide to keep the object. For example it could be written on the day that a soldier is leaving a war zone and they are writing about the things they have decided to take with them.	

LESSON 4

Subject:

Conflict Through The Generations.

Should we help our enemy?

Length of Session:

1 hour

Prior Learning:

Pupils should be given some time to discuss and think of examples of stereotypes. Discussion of times when people have been misunderstood or misrepresented could be had. Children could also think of examples of times that they have been unfairly judged.

Teachers could use examples of German citizens who were alive during WW2 who were opposed to the fascist regime such as Oskar Schindler.

Learning Objectives:

To develop an understanding of the complexity of certain situations and relationships with other people. To look at and consider the saying "Don't judge a book by its cover". To consider the difficulties and internal conflict that may be caused when showing mercy and compassion to someone who we don't get along with. To start to consider the importance of seeing things from different perspectives and points of view.

The literacy task should be an extension activity that takes place after the initial session. It is recommended that the literacy task take place immediately after the session so that the discussion and the drama work are still fresh in the minds of the pupils.

Success Criteria:

Engaging in appropriate discussions and debate relating to subject matter. To show an understanding of how it is unfair to judge without first considering all we can about a person or situation. To show an understanding of the importance of considering things from different points of view and perspectives. To understand how first impressions can be deceiving and there may be more to a situation than first meets the eye.

Resources:

"A Solders Souvenirs" loan box from "Portland Basin Museum" Loan Box education pack. Computer and white board.

Organisation:

Access to smart board and speakers for the projection of the film. The session should be carried out in a suitable space that allows room for movement. If the session is to be run in a classroom table and chairs should be moved to the side of the space. The discussion/ debate section of the session should be carried out with the class sat in a circle.

Support Staff Activities:

To assist and contribute to discussions and debate. Help with examples of when people have helped them.

Time:	Teacher's Activity:	Children's Activities:
10 mins	Read part four of the story or listen to a pupil reading part four of the story (dependant on how this part of the session is run).	Read part four of the story or listen to a teacher reading part four of the story (dependant on how this part of the session is run).
25 mins	Use the "What Do We Do Now?" questions to engage the class in debate as to what they believe is the right course of action. Use facilitation strategies taken from P.4.C as well as drama and the creation of short scenes to explore issues raised by the questions, such as "Should you always try to help a fellow human being if you can?" "Should we show mercy to the enemy?" "All Germans in the second world war are evil because they're Nazis" Finish this section of the session with a vote on which scene should be chosen.	Participate in discussion and start to create arguments for/against each outcome. These can take the form of short dramatic scenes or verbal discussions.
5 mins	Watch the chosen scene (A or B).	Watch chosen scene

Time:	Teacher's Activity:	Children's Activities:
20 mins	Divide the class in to smaller groups and then give the groups the task of thinking of a situation where they might help someone who they don't like. The scene can take inspiration from situations in school, such as should I help someone who is a bully? Should I help someone who has called me names in the past? Should I help someone who has refused to help me in the past? The scene can then be performed to the rest of the class.	Working in group's pupils should create a short scene that dramatise examples of when or why there might be times when we help people who we don't necessarily like. The scenes should show possible conflict within the characters and how it can really be hard to do the right thing.

Literacy Task:

Ask the pupils to write a speech explaining why it is right to help people. Tell the pupils that they are making a speech in parliament and they want a law to be passed that says people in Briton should always try to help others whenever they can. Their speech can contain examples of when people have helped them and when they have helped other people. The speech should be as persuasive as possible and should give a number of reasons as to why it is important and the right thing to do to help others.

LESSON 5

Subject:

Conflict Through The Generations.

Length of Session:

1 hour

Persuasion

Prior Learning:

Pupils should have some time in groups to think about and discuss times that they have tried to persuade someone about something. What are the different tactics that we use when we are trying to persuade? Teachers can discuss with children ways in which people have been persuaded to join the armed forces and go to war. Children can look at and learn about different types of propaganda that was used during different conflicts.

Learning Objectives:

To begin to develop an understanding of language and tactics that are used when people try to persuade others. To start to consider how much they would need to be persuaded in order for them to sign up to go to war. To look at the language of persuasion and to develop and consider arguments both for and against something.

The literacy task should be an extension activity that takes place after the initial session. It is recommended that the literacy task take place immediately after the session so that the discussion and the drama work are still fresh in the minds of the pupils.

Success Criteria:

Engaging in appropriate discussions and debate relating to subject matter. To consider and show an understanding of different tactics used when trying to persuade. To create relevant and considered arguments both for and against something.

Resources:

"A Solders Souvenirs" loan box from "Portland Basin Museum"
Loan Box education pack. Computer and white board.

Organisation:

Access to smart board and speakers for the projection of the film. The session should be carried out in a suitable space that allows room for movement. If the session is to be run in a classroom table and chairs should be moved to the side of the space. The discussion/ debate section of the session should be carried out with the class sat in a circle.

Support Staff Activities:

To assist and contribute to discussions and debate.
To assist with the creation of dramatic scenes.

Time:	Teacher's Activity:	Children's Activities:
10 mins	Read the introduction and part one of the story or listen to a pupil reading the introduction part 1 of the story (dependant on how this part of the session is run).	Read the introduction and part one of the story or listen to a teacher reading the introduction part 1 of the story (dependant on how this part of the session is run).
30 mins	Use the "What Do We Do Now?" questions to engage the class in debate as to what they believe is the right course of action. Use facilitation strategies taken from P.4.C as well as drama and the creation of short scenes to explore issues raised by the questions, such as "When is it right/not right to keep secrets?" "What things have more value than money/treasure?" Finish this section of the session with a vote on which scene should be chosen.	Participate in discussion and start to create arguments for/against each outcome. These can take the form of short dramatic scenes or verbal discussions.
5 mins	Watch the chosen scene (A or B)	Watch chosen scene

Time:	Teacher's Activity:	Children's Activities:
15 mins	Divide the class in to smaller groups and ask the groups to create a short scene where the characters of Elliot and Sarah are telling their parents or a group of their friends what has happened to them. Ask the groups how people might react if they were to hear such a fantastic story. Would their parents think that they were making things up to hide something? Would their friends think they were lying? Ask the groups to really think about the language we use when we are trying to persuade and how this language can become heightened the harder we try. Ask the groups to develop a persuasive argument both for and against going to war.	Working in group's pupils should create a short scene that shows the two main characters telling people what they have experienced in the museum. The people can be parents or friends. Pupils should draw upon experience they have of telling someone something that they found hard to believe.

Literacy Task:

Ask the pupils to write a newspaper article that advertises / tells readers about the opening of a new magical museum. The article should tell readers about the fantastic adventures that they can expect to go on when they visit. The article should tell readers about the two children who first discovered that the museum was magical. Maybe the characters of Sarah and Elliot have made their fortunes just as Elliot suggested they would. The article can tell the story of what the two characters are doing with their new found fame and fortune. The article should be as persuasive as possible and tell how the magical museum is a new wonder of the world and everyone should visit it.

CHAPTER 6

Subject:

Conflict Through The Generations.

P4C debate

Length of Session:

1 hour

Prior Learning:

During the session time should be given to review the previous five weeks of learning and allowed the time to discuss key points or issues that have stood out for them. Pupils should reflect on the work that has been carried out over the previous weeks and start to think about reoccurring themes that might become apparent.

Learning Objectives:

To develop thinking skills, to continue to develop the ability to make reasoned arguments. In order to do this pupils should gain a better understanding of the importance of listening to others viewpoints. This in turn should help pupils to continue with the process of developing their ability to make balanced judgements. Pupils should be left with a deeper understanding of the texts and the issues raised and how some of the themes have relevance to their lives and the wider world around them.

Success Criteria:

Engaging in appropriate discussions and debate relating to subject matter. Developing the ability to use reasoning skills and shape arguments both for and against that are created via a stimulus. To develop the ability to formulate ideas and suggest them to other in a clear way, whilst being open and accepting to difference of opinion from others. The ability to listen to and to process the thoughts and opinions of others and respond to these in a relevant appropriate way.

Resources:

"A Solders Souvenirs" loan box from "Portland Basin Museum"
Loan Box education pack. Computer and white board.

Organisation:

The session should be carried out in a suitable space that allows room for movement. If the session is to be run in a classroom table and chairs should be moved to the side of the space. The discussion/debate section of the session should be carried out with the class sat in a circle.

Support Staff Activities:

To assist with the selection of themes/concepts. To make a list of themes concepts. To take an active role during the philosophical debate.

Time:	Teacher's Activity:	Children's Activities:
10 mins	Read the final chapter of the story/ listen to a pupil reading the final chapter of the story (dependant on how this part of the session is run).	Read the final chapter of the story/ listen to a pupil reading the final chapter of the story (dependant on how this part of the session is run).
10 mins	Workings with the class as a whole begin to draw out the main themes/concepts that have arisen in the story and the work carried out in previous sessions. These could include rights, duties, justice, fairness, freedom, welfare, community, nation, interpretation, history, truth, cause, fairness, justice, goodness, power, anger etc Write these down on either a white board or flip chart paper.	Contribute to the discussion around what themes/concepts have arisen in the story and in the work that has been produced during previous weeks.
10 mins	Organise the class in to smaller groups and ask them to develop some philosophical questions that are created using the themes/concepts that have been collated previously. You can simplify this process by asking the groups to take one of the themes/concepts and preced it with one of the following question stems.	In groups work together to create philosophical questions based around the themes/concepts that have been discussed. Then select what the group consider to be the best question.

Time:	Teacher's Activity:	Children's Activities:
	<ul style="list-style-type: none"> • What is... (e.g. What is love?) • What makes ... (e.g. What makes a friend special?) • Would you be... (e.g. Would you be the same person if you had a different name?) • How do we know what (e.g. How do we know what courage is?) • Always or never (e.g. Should we always obey the law?) • What if (e.g. What if people had never learned how to tell lies?) • Is it possible (e.g. Is it possible to be normal and different at the same time?) • When (e.g. When is happiness a bad emotion?) • Who (e.g. Who decides what art is?) • Can we (e.g. Can we ever know someone else - or even ourselves - completely?) • Why do we say (e.g. Why do we say 'seeing is believing'?) 	

Time:

10 mins

Teacher's Activity:

Ask each group to tell the rest of the class the question that they have created. Facilitate a vote with the class that will determine which question is to be taken forward to the next part of the session. Votes can be conducted via a number of formats - *Single vote, omni vote, multi vote.*

Children's Activities:

Participate in the vote.

30 mins

Facilitate the P4C debate going through the stages of a philosophy for children discussion - "First words", "build and challenge", "search for truth", "construct an answer", "final words".

Participate in the discussion/debate observing the rules that have been established during previous sessions.

For more information regarding Philosophy for Children including session plans please go to www.p4c.com or www.philosophyforchildren.co.uk

This Education pack was developed by Stone Soup on behalf of Tameside Cultural Services and funded by The Ministry of Defence.

