

Mantle of the Expert Planning Template

Stage 1 Foundations ↓	1. Theme	Fairy Tale Problem Solvers		
	2. Overview of the Students' Learning	3. Things that make the theme interesting	4. Inquiry questions	
	Personal, social, and emotional development Communication, language, and literacy Problem solving, reasoning Knowledge and understanding of the world Creative Development Learning different traditional and fairy-tales Story-making, using imagination Working together, speaking, and listening, sharing resources Planning - creating maps, resources, and other materials Communicating with characters	Traditional tales and fairy tales are full of interesting characters, locations, and scenarios. Some of these scenarios will involve dangerous missions and difficult situations. Some of the characters are depicted as evil (the wolf in Little Red Riding Hood), should the team help them?	Factual: What information do we need to know to plan and act to solve problems? Social: How would we collaborate to solve the problems? Cultural: What does this tale tell us about the structure of traditional/fairy tales and their cultural/social purpose? Political: What responsibilities do we (society) must help people in trouble? Historical: In what ways can traditional/fairy tales tell us about how the world was different in the past? Critical: What is the perspective of the wolf? Are wolves 'evil'? Isn't the wolf just being true to his kind? What about ogres, step-mothers, witches etc? Ethical: What is the right way to 'deal with' the wolf and protect the pigs and the characters from other fairy tales? Philosophical: The characters in traditional/fairy tales are typically on binary opposite scale of good and evil. What does this really tell us about the world and aren't real animals ethically neutral? Spiritual: Do animals have souls? Do human beings? Is what happened to the two unfortunate little pigs (the ones that get eaten) an inevitable part of animal life?	
Stage 2 Context ↓	5. The narrative – characters, location, events, time, tension	6. Expert Team – powers, responsibilities and values	7. Client – role, purpose and authority	
	A team of problem solvers working in a fairy tale kingdom are commissioned by a variety of different characters from traditional tales and fairy tales. Their job is to help solve the problems of these characters and to provide them with support. Sometimes this can involve getting into danger.	A team of problem solvers . Powers: To decide on how to go about solving characters' problems - who to help and how. Responsibilities: To do what is needed to help and support characters. To act ethically and do no 'evil'. Values: To help people who need help; to listen and strive to understand; to be brave and resourceful.	Clients will be characters from traditional tales and fairy tales. For example: - Three Little Pigs: Mrs Pig and her boys; The wolf and her cubs - Jack and the Beanstalk: Jack's mum and Jack; the Giant - Gingerbread Man - Rapunzel - Hansel and Gretel - Etc.	
	8. Commission	9. Other points of view		
Stage 3 Curriculum Links ↓	To solve problems for characters in Traditional Tales and Fairy Tales. These types of stories follow a familiar narrative arc: a character (essentially good), has a problem (often with an evil character), which they manage to solve after a bit of a struggle and as a consequence become happier. The Team's commission is to help solve their problem.		- People in the fairy tale kingdom - villagers, travellers, trades people, etc - Rulers and people of powers - kings, Queens, Earls, wizards, etc - Animals - Parents, siblings, and children of the main characters	
	10. Curriculum Links	11. Literacy Links & Ideas		
	- Literacy: speaking and listening; writing; reading. - Art: creating the world of the fairy tale kingdom; characters; etc. - Geography: Make making; developing vocabulary - hill; river; mountain; forests; etc. - History: the technology, clothing, landscape of Medieval Europe. - D&T: making models - castles, bridges, caves, etc. - Maths: counting; sorting; measuring; etc. - Science: mixing; hypothesising; testing; recording; etc.		- Story reading - making sense of a narrative, interpreting characters motivations, inference, etc - Story telling - retelling a story; recounting events. - Story making - creating new events; new characters; new locations - Writing - signs; instructions; letters; plans; lists	

12. Sequence of steps into the fiction

Resources:

- A stack of A5 paper
- Some big sheets of sugar paper
- A picture of the Three Little Pigs (no wolf) for the mother

1. Introducing the client: [The start of this context uses a strategy called 'Adult-in-Role' (AIR) You can ask a classroom assistant or another adult to help, or if you are on your own, you can represent the role yourself. It is important to have shared your planning with the AIR before the lesson, so they understand the function of the role].

T: "I'd like you to look over here, Mrs. B. is going to be someone in a story, watch her and see what she does." AIR stand up and takes a handkerchief out of her handbag and wipes away a tear. She looks very unhappy.

[It is important to go at the speed of the children at this point. This might be the first time they have seen an adult in role, some might be confused, others giggle. Usually, they are just fascinated. If they do giggle (often it's because it's because of confusion), try: "Um, it is a bit funny. But Mrs Brown is not doing this to make us laugh. Besides, no one likes to be laughed at."]

2. T: "Excuse me, you seem very upset..."

AIR: "It's my boys... They're all leaving home and they don't know how to properly look after themselves."

T: "Oh, I see, can you tell us where you are?"

AIR: "I've come to see the Problem-Solvers, I've heard they are very good. I hope they can help me. I'm outside their office."

[Tell the children you are going to 'pause' the story for a minute so the lady can't hear you. Ask them what they've heard. Check to make sure they understand the idea of the problem-solvers. If they need information, ask the AIR what she knows. For example: "Excuse me, we'd like to know if they solve-problems for everyone." "Oh, yes. They are very generous."

"Sorry another question, do they solve big problems and little ones?"

Keep asking until you're sure the children understand enough.]

3. The office: [The next step is about casting the children as the expert team. To do this you'll need to create the team's HQ. There are two simple conventions you can use to help with this:]

1. Stand up between the children and the AIR and slowly draw a doorway in the air, while saying... "If the lady is out there and the door is here, then we could be the problem-solvers. We could try that for a while and then we might be able to help the lady with her problem. What do you think?"

2. Make the sign next to the team's door. "I guess we'll need a sign, so she knows when she gets here that she's in the right place." Take a large piece of paper and work with the children. "Um, what should we put on the sign?" ask for the children's help with the spelling. Go slow. "So, that would start with a..." etc.

When finished draw a screw head in each corner of the paper, "Ok. That looks about right. Now we're going to need to screw it into the wall. Have you got your screw-drivers? Mine's here." Reach behind and pickup an imaginary screw-driver. Wait and see what the children do. Then all screw the sign up in the air, not on the paper otherwise only those near the paper can do the work. Once finished pick up the paper sign and stick it on the wall.

4. The commission: When everything is ready, ask the AIR to knock on the door. Let the children (now operating as the team) bring her in and get her settled.

T: "Good morning. Thank you for coming to our office. I understand you have a problem. Could you tell us about it?"

AIR: "Well, it's my boys... They're all leaving home and they don't know how to look after themselves. Well one of them does, I think he'll be all right. But the other two, they're not very sensible and I'm worried they are going to get hurt or get into trouble. I don't know if you can help. I'm so worried."

Give the team time to talk to the lady, to ask her questions and to find out more information. Give them help if they need it. Ask AIR to repeat her answers if the children need to hear something again. You can stop, start, and rewind the AIR as often as you like. Even pause her, like before, and talk about her if the children need it.

"Would you like to see a picture?" says, the AIR reaching into her handbag and bringing out a picture of the 3 Little Pigs...

Discuss this with the team.

Stage 4
Start

<p>5. Designing the pigs' homes: The team set about designing homes for the little pigs. Use the large sheets of paper. As with other steps, there is a great deal of scope here for expansion – for example making the homes from Lego, wooden bricks etc. As they work, the team ask Mrs Pig for details on what her boys would like in their new homes.</p> <p>Once the designs are finished, ask Mrs Pig to look them over. You might have the plans laid out on the floor and Mrs Pig walk around them, pointing and smiling. As she does this, the teacher says: “Now let’s watch her face... How does she feel now...? We did that... that must mean... etc.” .</p> <p>6. The wolf: [Bringing in the wolf is the next important step and needs to be done with some caution. Some of the children’s initial response to the problem might be to kill the wolf. This is understandable since in the story the wolf is evil and represents a real danger. However, a wolf in a fairy tale is a ‘metaphor’ for peril and it is important to teach children the difference between a wolf in a story and a wolf in the real world by re-interpreting the wolf’s motivations and helping the children to understand real wolves (like all animals) are neither good nor evil. This is called the ‘Grace Element’.]</p> <p>T: “Well, Mrs Pig certainly looked happy when she left. But, of course, there’s still one more problem to solve...” Slowly draw a picture of a paw (with claws) on the board. “Yes, there is still the wolf to think about.” [NOTE: If the children say they want to trap and kill the wolf, argue “Yes, I can understand your thinking, it is certainly a very dangerous wolf. But we don’t want to be making any mistakes by acting too quickly. How about if we catch the wolf first, without hurting it, find out what we can, and then decide what to do?”</p> <p>The team design traps to catch the wolf - drawing them on bits of paper.</p> <p>7. What to do with the wolf?</p> <p>Ask the children/problem-solvers to lay their traps where they think the wolf might be caught. Bring all the children onto the carpet, ask them to imagine the wolf coming along, not knowing a trap is waiting and then suddenly... Bang! The wolf is caught, quite safe and unharmed. It is now in the team’s lock up, where they can take a look at it using a CCTV camera.</p> <p>AIR stands behind the chair. “We’re going to ask Mrs Brown to be the wolf now. When she sits down on the chair, she’s going to represent the wolf trapped in our lock up. We’ll be able to see her, but she won’t be able to see us. Let’s see how things are, for the wolf.”</p> <p>AIR now sits down on the chair and immediately begins looking around and biting her lip. T: “Um, what do you make of that?” The children will probably respond with comments like she looks, scared, or unhappy, or sad etc. We have to be careful now, not to turn this into a guessing game, don’t ask – “Why do think she is scared?” - instead try, “we could find out what the wolf is thinking by listening to her thoughts, like a thought bubble - have you seen those in comics? When I touch her on the shoulder, let’s hear what she is thinking.”</p> <p>The AIR, continuing to look around anxiously and says, “I hope they’re not going to keep me here long; I’m really worried about my pups.”</p> <p>[This is the end of the opening steps. In the next sequence, (if they choose to help the wolf) they will have a new client and a new commission: a wolf-mother who needs to eat and provide for her young].</p>
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	SEQUENCING			
	Events (characters, location, events, time, tension)	Activities (Language/drawing/enacting)	Purpose (inside the fiction)	Learning outcomes (Curriculum)
1	The team discuss helping the Wolf. She is still hungry and dangerous, but they now know she has children of her own to feed. After discussing whether to help the wolf or not, the team go up into the forest and look for her home - a cave in the side of a mountain. In the cave they find her pups curled up asleep.	Resources: Pictures of wolves’ natural habitat; A5 paper; photograph of hiking equipment; a large sheet of black paper cut into the shape of a cave. 1. Discuss with the Team whether to help the wolf. Stress that in traditional stories and fairy tales wolves are often depicted as evil characters who do evil things, but in real life wolves are neither good nor evil but merely animals driven by instincts. 2. Assuming the Team decide to help the wolf, discuss where wolves live - usually in forests, up in the mountains (you might want to show the children pictures, maps, or photographs while having this discussion).	To investigate why the wolf is coming out of the forest and to see if there is anything that can be done to help her and her pups.	1. Learning about the natural habitats of wolves. 2. Learning about wolves, what they eat in the wild, and the threats to their environment. 3. Creating a story narrative - involving characters, locations, events, time, and tensions.

	<p>They discover that the winter has been harsh and there is not enough food for all the animals of the forest. This is why the Wolf has been coming down and raiding people's homes. (People like the three little pigs). They discuss how they can help the wolf and solve her problem.</p>	<ol style="list-style-type: none"> 3. Say: "It looks cold, and we might be gone for some time, it would be sensible to put on warm clothes and take a rucksack with all the equipment we're going to need for this job. I don't know about you but I'm going to take a pair of binoculars." 4. Give out A5 paper and ask the children to draw everything they think the Team are going to need. (You might want to put up a picture of the kind of equipment on the whiteboard). 5. Once they are ready bring the children back onto the carpet - leaving their pictures on the tables. 6. Teacher-facilitator (TF): "Can I ask you to stand up for a moment." 7. Teacher-in-role (TIR): "So here we go, let's put on our coats, and boots, don't forget your gloves, it's cold up there." 8. Narrator (N): "The Team set off early and walked into the forest. It soon grew dark as they left the path and climbed up to foothills of the mountains. All around them they could hear the sound of the forest animals - birds singing in the trees, rabbits scurrying in the undergrowth..." Etc. "Eventually, after many hours, they found wolf footprints near the soft mud of a stream and followed them to the entrance of a cave." 9. Stop here and show the children the black piece of paper cut into the shape of a cave. TF: "What do you suppose the problem-solvers might find around the entrance to the cave? Let's draw what we think might be on the floor - animal bones, for example, bits of fur, teeth perhaps." - Hand out A5 paper. 10. Ask the children to lay out their drawings around the cave entrance. 11. Bring the children back together on the carpet: (N) "The Team crept up and hid in the shadows. They took out their binoculars and kept very quiet. At first there was nothing to see and then, suddenly, out of the darkness emerged a little furry face, with two bright eyes, and an open mouth. It was a wolf cub. The Team watched quietly as it walked slowly around the entrance of the sniffing at the old bones and other bits of pieces. Before disappearing back into the cave." 12. (TIR): "What do you make of that?" Discussion. 13. (TIR): "What should we do?" Discussion. 14. The Team make a plan. This could be done by writing a list or drawing pictures. 		<ol style="list-style-type: none"> 4. Planning ahead and listing equipment. 5. Learning geographical vocabulary (the children might draw a map for the team). 6. Speaking and listening, sharing ideas, discussing options. 7. Creating drawings to develop the story. 8. Thinking and making inferences, 'What do the pup's actions tell us?'
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