

Inquiry Curriculum context planning

Title: Mountain Rescue Team

Above the snow line, a lone climber is in serious trouble after falling from a steep peak and injuring her leg. The wound is bleeding badly, but she hasn't yet lost consciousness. With frozen fingers she gropes for her mobile phone and speed dials the number of the only people who can now save her - the mountain rescue team.

Context:

This unit starts initially with the rescue of an experienced climber who makes the mistake of climbing alone and getting into trouble after a serious fall. It then expands outwards to involve the team in various other adventures and commissions. Each of which creates opportunities for wide cross-curricular learning.

The mountain rescue team (MRT) have a long history and a wealth of experience working in very dangerous environments and weather conditions. They have an established rescue centre and access to high grade vehicles and machinery. As a team they are highly trained in a range of skills, including medical first aid, rock climbing and navigation.

The team's field of expertise includes:

1. Planning, preparation and working as a team.
2. High-level communication skills – including talking to people who maybe injured and distressed
3. Problem-solving in stressful situations
4. Understanding risk assessment and ensuring the safety of themselves and others
5. Understanding and using information
6. Highly trained and experienced in using first aid
7. Highly trained and experienced in using technical equipment
8. Ability to read and interpret maps and understand geographical features including their implications

The team's clients could include:

- People who need rescuing, climbers, and hikers, skiers, people trapped in avalanches
- The press & media looking to make a film in the mountains
- a manufacturing company needing advice on survival packs, a film production company making a film/documentary on mountain rescue, local business looking to promote the area

Inquiry Questions:

Social: *What lessons can society learn from investigating the lives and work of people who risk their lives for others?*

Scientific: *What kinds of materials can help to protect humans beings from the extremes of cold?*

Environmental: *How do extreme environments affect humans and mammals? What are the natural features of extreme environments, how can their effects be mitigated?*

Critical: *Should people be rescued from extreme environments if they get into trouble because of their own ignorance and/or lack of preparation?*

Philosophical: *What kinds of people put their lives at risks to save and protect others?*

Main Curriculum areas:

Science

Life processes and living things

- Growth & nutrition
- Circulation
- Movement
- Health

Variation and classification

- Adaptation
- Feeding relationships

Materials and their properties

Grouping and classifying materials

- to compare everyday materials and objects on the basis of their material properties, including hardness, strength, flexibility and to relate these properties to everyday uses of the materials
- that some materials are better thermal insulators than others
- to describe and group rocks and soils on the basis of their characteristics, including appearance, texture and permeability
- to recognise differences between solids, liquids and gases, in terms of ease of flow and maintenance of shape and volume

Changing materials

- to describe changes that occur when materials are mixed
- to describe changes that occur when materials
- that temperature is a measure of how hot or cold things are
- about reversible changes, including dissolving, melting, boiling, condensing, freezing and evaporating
- the part played by evaporation and condensation in the water cycle
- that non-reversible changes
- that burning materials [for example, wood, wax, natural gas] results in the formation of new materials and that this change is not usually reversible.

Geography

Geographical enquiry and skills

- ask geographical questions
- collect and record evidence
- analyse evidence and draw conclusions identify and explain different views that people, including themselves, hold about topical geographical issues communicate in ways appropriate to the task and audience
- to use appropriate geographical vocabulary
- to use appropriate fieldwork techniques [for example, labelled field sketches] and instruments
- to use atlases and globes, and maps and plans at a range of scales
- to use secondary sources of information, including aerial photographs
- to draw plans and maps at a range of scales
- to use ICT to help in geographical investigations
- decision-making skills

Knowledge and understanding of places

- identify and describe what places are like
- the location of places and environments they study and other significant places and environments
- to describe where places are
- to explain why places are like they are
- to identify how and why places change and how they may change in the future
- to describe and explain how and why places are similar to and different from other places in the same country and elsewhere in the world
- to recognise how places fit within a wider geographical context

Overview:

Authors: Tim Taylor & Prof. Brain Edmiston

Theme: Mountain Environments

Age Range: KS1 & KS2

Main Curriculum Focus: Science

Inquiry Question: What can be learnt from studying extreme climates and environments?

Expert Team: Mountain Rescue Team

Client(s): An injured climber and then others

Commission: To rescue the climber and then other commissions

Steps in:

Resources:

- Make a drawing of a red blob like the one in the resources section below. Don't worry about it being a bit sketchy. Once you've made it put it in a plain bag so it can't be seen until you're ready to use it.
- Set up a white/blackboard and pens
- A3 sheets of paper

Step 1: The red blob

Gather the class together on the carpet close by the white board (or chart paper if you don't have a board).

"I've got something here I'd like you to take a look at, something we could use in making up a story together. I drew it really quickly so it's not a work of art or anything." (You should slowly take the drawing of the blob out of a bag and hold it up). Just have a look and see what you think, it might remind you of something. Of course it might not. It might not remind you of anything at all, you might say 'I don't know... nothing!' And that would be fine. But if it does remind you of something could you let the rest of us know. Does anyone already have an idea? There's no need to put up your hand, I'll come round to everyone. If you've got something in your mind could you please tell us, even if someone else has already said it, and if you can't think of anything then say: 'nothing'. I'll start here and we'll come round."

You should accept whatever the children say, you don't need to say much, but if you do, be authentic and treat every idea with the same respect. You could add feedback like: *'I'd not thought of that'* or *'Um, interesting I could imagine that in a story'*. But don't praise, they don't need acclamation.

Step 2: Introducing the injured climber

This step introduces an adult in role (AIR) who will represent the injured climber.

You need to decide in advance where the AIR is going to sit. We suggest slightly to the side, beside both you and the students. Not so far away they feel distant, but not too close either. You are going to try and create a little bit of theatre. So tread carefully, the AIR will have to know in advance the purpose of the role involves and both of you will need to model the seriousness of the situation to the class.

"Mrs Green is here to help us out. She is going to imagine, for a short while, that she is someone in a story. She is going to walk over there and sit down. Here she comes. Now at the moment she is still just Mrs Green but the moment she sits down she is also going to represent the person I told you about." (The AIR sits down and starts rubbing her leg, wincing in pain.) "Can you see what's happening... what do you notice?"

Give the students a few moments to think and reply. Then hold up the picture of the blob.

"How do you think this might fit into the story?" (Ask one of the students to put it next to the woman's body. They'll usually choose the leg). "How does this change things?"

Step 3: The story of the injured climber

In this step you will tell the back-story of the injured climber.

“I’d like to tell you a little bit more about what’s happened in this story and how this person ended up in this terrible position... 9Using the whiteboard, you start to draw slowly, narrating at the same time.) I’m just going to draw on here, as I speak. You might recognise something as I draw. (You draw a mountain – see pictures below).

“This climber started out here, at the bottom of the mountain. She wasn’t on her own, she had a companion and they were both experienced climbers. They had all the right equipment and everything. They started out in the morning, climbing up here. Everything went well. There were no problems and the weather was good. By the end of the first day they had reached this point on the mountain. (You draw a dotted line and a cross – see illustration) They set up tent and camped overnight, without incident. But overnight the weather took a turn for the worse and when they woke up the next morning a storm had blown-in overnight, it was snowing heavily, and the wind was gusting to gale force.”

“The two climbers had a row arguing over whether it was safe to carry on or whether they should turn back. They couldn’t agree. The other climber left, saying it was too dangerous and that she was going back. However, this climber decided to carry on.

“Now, I don’t know how many times we’ve told people not to climb up the mountain on their own. Some people just don’t listen to good advice... Anyway this climber continued to climb and did OK despite the awful wind until the terrible thing happened (pause here and see if the children fill in the gaps). She was climbing up this steep face when she lost her footing, slipped, and crashed down. And this is where she is now. She’s stuck in a place where it is going to be really difficult to get to, and she’s injured and alone with daylight slipping away...

Pause here for reflection, questions etc.

“Now, there is something else I haven’t drawn yet, its the building at the bottom of the mountain (see illustration). On the roof of this building is one of these... (draw antenna) and one of these... (draw helipad). A team work here... A team whose job it is to rescue people. Climbers and other who get lost or injured in the mountains...

Pause for thoughts and questions. The students might want to know more about the team and their work, be ready to answer.

Step 4: Bring the students into the imaginary world

“Let’s just take another look at the climber. I wonder what she can do? Things look pretty bad.” (One of the students are likely to suggest she use a mobile phone or a walkie-talkie to get help. But don’t worry if they don’t...)

“Ok, lets see what she does...” (The adult/climber reaches into her actual pocket to take out an imaginary mobile phone) *“I wonder what number she’ll dial? Could I ask one of you just to walk behind the climber and see if you can see the number... Who might she be calling using that number?”*

This suggestion is likely to be a 999 call to the emergency services or to a rescue centre. But, again, don’t worry if they don’t. One child, asked to do this, lent over the climbers shoulder, watched carefully and confidently said, 222!

Now, when I answer the call (pick up an imaginary phone & put it slowly to your ear) then I’m also going to imagine that I’m in the story, as a person who answers the phone in cases of emergencies. Is that OK? Here we go... ‘Mountain rescue, can I help you?’

(There follows a brief conversation between the teacher/rescue worker and the AIR/climber who gives a few details of what’s happened using information from the story as previously narrated. There is no need to ask too many questions.

“I see, please hold, I’m going to talk to my colleagues...” (With a hand over the phone) *what else should I ask her?*

You relay the first question or two from the children until you feel it is the right moment to pass on the phone. When a student seems ready to speak ask her/him: *“Would you to speak to her directly? Here you can take the phone.”* (Pass the imagined phone. As other children want to speak they can pass the imagined phone on from one to another as they talk to the adult/climber. You can find out details of where she is and how difficult it might be to get to her. Questions are likely to revolve around where she is, keeping warm, etc. you might want to introduce the tension of the phone battery running low, but not out, just yet!)

When the children who want to have had a chance to ask their questions or when the momentum begins to drop you take back the phone. *“We’ll be with you as soon as we can... We’ve got your number and we will ring you back as soon as we’ve worked out our plans ...”*

Note: In our experience some children get embarrassed when an adult begins to talk ‘inside’ the fiction. It’s really important, when you are representing a role, that you talk using your normal voice, don’t put on an accent or a silly voice. It’s also important not to put anyone ‘on the spot’ by giving them the phone if they don’t ask for it. If someone does giggle, then stop immediately. Gently affirm you understand why people might giggle. Ask the whole class if they can agree to treat this seriously, so we can carry on. Reassure them you won’t ask them to do anything they don’t want to do. And start again. Momentum during this part of the scenario is essential. You don’t want it to become a tortured Q&A, where everyone ‘gets a go’ and the situation loses all sense of urgency.

Step 5: Rescue Plans

You may need to rearrange the room for this next step so those children who want to can work in groups at tables or on the floor. You'll need to have large sheets of paper and marker pens available.

These next moves follow on directly from the conversation with the climber.

"Before we do anything, we're going to have to have a plan. However bad it is up there we're can't go risking peoples lives unless we are sure we know what we're doing. She does seem to be in a very difficult place to get to, especially in this terrible weather. We're probably going to need most of our specialist equipment, what do you think?"

Listen to suggestions from the children regarding equipment. Take out a piece of paper and start making a list, with the younger ones draw a quick picture (to remind you) and write next to it. Once the suggestions start coming, quick change track. *"Look I can't keep up with this, grab a piece of paper"* (indicate stack of sugar paper already prepared) *"and start your own list. You might want to work in groups."*

Task: The students, some working in groups, start creating the equipment lists and plans needed for the rescue.

Things might start off a bit slow, as some of the children try to make sense of what's happening. Some will pick it up much quicker than others. Walk round as they work and call out things you see being added.

"Team don't forget to add the winch, we're going to need one of those. And the ropes and the first aid kit..." (With the younger ones you might want to encourage them to write if they are only drawing) *Team, can I please ask you to write the name of the things you're drawing next to the pictures, it'll helps us out when we're getting the equipment together."*

(As they start to finish encourage them to start working on their plans) *'Team if you're finishing your equipment list, can you please start working on your plans. You might want to flip over your paper and use the other side..."*

Note: As the students work on their equipment lists and plans some student/team members may want to continue to talk to the climber by mobile phone.

If they do then provide pieces of paper so they can write and receive text messages. It might be the climber's phone is running low on battery, so texting will be more economical.

You might need to show them how to do this. If so then, write your question on one of the sheets of paper and place it down by the AIR. Step back and watch. The AIR picks up her 'phone' and looks at it as if a message has arrived. She then picks up the piece of paper. Reads it, then models texting back. She then picks up a real pen and writes an answer to the message on the back of the original piece of paper, then puts it back on the ground beside her. Once she does this, go over and pick it up and share it with the students.

At no point do you or the AIR look at each other or speak to each other directly.

Step 6: The reporter

This step gives the team an opportunity to explain their rescue plans to a reporter from a local newspaper. There are probably four different ways to do this:

- 1) Another AIR as the reporter
- 2) You as the reporter, teacher in role (TIR)
- 3) The 'climber' switching role and representing the reporter. Her role replaced for the time being by an item of clothing or one of the students
- 4) Some of the students representing the reporters (SIR)

Its up to you to decide, the fourth option is the most risky but gives the students the most opportunities. Once you are ready start with,

"I'm sorry to stop you, I know you're all very busy. But there's a reporter outside from the paper. He's heard about the injured climber and wants to do a story on what's happening and what our plans are. I wonder if you could spare a bit of time to talk to him. (Any concerns the team have should be discussed and turned into an agreement from the reporter, for example: he will only take photographs if given permission. He promises not to get in the way etc.)."

The reporter or reporters (A2), carrying a notebook and pen, respectfully interviews each group, making careful notes and observations. He asks factual questions about what they are going as well as interpretative questions about why they are doing it. In step 7 he will summarise what he has heard, reporting back.

This step serves three important functions:

- The first is to create an opportunity for the students to explain their thinking to someone outside the group. Consolidating their plans and deepening their levels of understanding and investment
- The second is to give the AIR/TIR or SIR the chance to ask questions that test the teams plans for inconsistencies
- Third, by speaking as the mountain rescue team (MRT) the students are becoming more firmly established within the fictional scenario

Step 7: Feedback from the reporter(s)

In this step the team see a summary being written of their plans and can intervene and revise to change what is being written.

The reporter sits down on a chair (you will need an AIR/TIR for this). It's as if he is in his newspaper office typing a draft of his story into a computer. You don't need an actual computer for this, just an imagined one. As he types he reads out loud the story he is writing. The story need not be perfect or 'finished', in fact it's better if it's clearly a draft. This will allow opportunities for the students to see an adult struggling with writing, changing his mind and trying out other ways of saying things.

During this step you introduce two more drama conventions:

1. *Hearing a report read by the author, as he writes* - in this convention the students are empowered to 'listen' to the mind of the author as he writes.
2. *The power to make suggestions to the mind of the author* - in this convention the students speak their own thoughts and suggestions. While the role, overhearing, adapts his writing to accommodate them.

"Team, can I please ask you to stop for a moment? Thank you. I know you're busy, but if I could please ask you to look over here, just for a moment, there is something I think we should know about. Over here in his office is the newspaper reporter after he's finished interviewing us. He's just about to type in his story for the newspaper he works for. We can't talk to him right now but we can listen in as he writes. Come a but closer if you need to..."

AIR begins typing in his story, speaking out loud as he types... Something like: *'Trapped mountaineer pins last hopes on experienced mountain rescue team. As the wind...*

Wait until he's been speaking for about 30 seconds and then stop him and give the students the chance to intervene.

"Let's stop time there for a moment..." (the reporter stops typing). *"Is there anything you'd like to add or change? Listen again as he continues and if you want to add on or change anything he says, then just say 'Stop' and we'll stop time again."*

(The reporter begins again, stopping if anyone says - 'Stop'). *"What did you want to add or change? What do you think he's forgotten or been confused about?"* (The reporter continues, revising his story to incorporate whatever changes the students suggest, as if they are his own ideas).

Step 8: The First Aid course

In this step you are going to shift the timeframe back to when the team first learnt how to use first aid. Shifting time is a convenient and well established drama convention allowing the main narrative to freeze while the students explore other events that happened either before or after the current scenario.

The initial step requires careful negotiation in order to maintain coherence for the children. The first aid course has to be experienced in the rescue team's past, it wouldn't make sense for the rescuers to be taking a first aid course as they are preparing for an urgent rescue! Like any shift in time and space in drama this one must be agreed with the children outside the imagined world.

"Before we go any further in our story there is something we need to do. It's a bit tricky because it means going back in time into the rescue team's past. When we reach the climber we're going to need to use first aid, would you agree? But the team can't have the first aid training now, at this time in the story, it wouldn't make sense. So, we'll need to imagine an earlier time when we were doing our training in first aid."

*"If we can make a circle over here we can get started. (Gather the children together)
Thank you."*

"We're going to need a volunteer, someone who can lie still as if unconscious and badly hurt, for a long time, with their eyes closed and not react when there are things going on around them... Thank you."

"Can you please lie down here in the centre of the circle. Make yourself comfortable. We'd like you to imagine you were climbing a mountain, have fallen badly, and are now unconscious... Thank you."

"Now, in a moment we would like you to help us to imagine this as much as we can, so please don't react to the things we do. We'll all do the best we can to help you by not giggling at you or doing anything you don't like. If you need to tell us if what we're doing is making it hard for you? Are you OK with that? (Deal with any concerns the student may have and don't go on until everyone has agreed to help her by being serious. You will need to protect her, make sure she feels comfortable and happy). "Could you please show us where you've been hurt..." Thank you, well lets get started."

"Welcome to this training session. I know some of you have already had a bit of first aid training. I'd like to thank our volunteer who's helping us out today. We don't know how badly injured she is or even how the accident happened. Lets start by looking, is there anything that looks unusual? (The students might comment on a twisted leg or arm etc. and may mention on her breathing) Um... OK then we'll have to move carefully?"

"In first aid there are four steps to remember - called the primary survey - Danger, Response, Airway, Breathing (DRAB)." (As you speak write these words on the whiteboard).

Note: The first purpose of this activity is to teach the very basics of first aid to the class, only really raising their awareness. If you are a trained first aider then you might want to go further. If, like us, you know only the basics then the [St Johns Ambulance website](#) is good place to get good, accurate, information.

The second purpose is to create with the students a moment of dramatic tension, deepening their levels of engagement and understanding.

"The first step is Danger. Sometimes in emergency situations there are dangers to bear in mind, falling rocks... (pause, look thoughtful... hope for some help), um, steep drops... yes, fire, thank you. So, do you think there be any here in this situation? We'll have to do some inventing. See if you can see what's happened to this climber in your mind. And see if there are any dangers we'll need to be careful of..."

(Hopefully you will get some suggestions from the class. But you might not. This is quite a difficult process, so help them out)

"Yes, it is a bit tricky, imagining what's not there! I'll see if I can do it. I'm imagining her lying at the top of steep cliff, on a narrow pathway, with rocks and boulders piled around her. It looks like she might have been injured in an avalanche. We'll certainly have to be

careful while we work of falling rocks and that horrible drop... can anyone see how far down it goes?" etc.

"Lets start with two volunteers... Thank you, are you OK working in this kind of place? You don't mind the height? You'll need to wear your hard hats for this rescue and ropes, we'll hold on to the other end, just in case (model taking hold of the rope, see if the students follow your lead). I'll need some help here, could you just grab a rope. Thanks. OK, we're ready. We'll going to lower you down... We'll keep an eye on these rocks and let you know if they start to move (wait for the volunteers to move closer to the injured climber... Help them out if they don't).

"Could you please get a bit closer to the injured climber (they edge closer and kneel beside her) Hold it just there..."

At this point you want to pause the action to give time for thought and to involve the rest of the class.

"Now remember the second step is Response. That is, does the injured person respond when spoken to, if they don't - like this person won't, because we asked her not to - then it is likely they are unconscious. And we move onto the next step.

"OK, we're going to ask the rescuers to try and get a response, most people respond to their name, we don't know her name so a gentle shake and something like... (a student might suggest: 'hello, can you hear me?').

The volunteers try shaking the injured climber. If she remembers what you agreed at the beginning she won't respond. But don't worry if she does. *"That's Ok. We've seen now what happens if the injured person responds. Could we see it again please, but this time without a response... Oh, is there any response? No.. Um, that means she's unconscious. OK, we'll have to move onto step 3. Could the volunteers please come back and join us, thank you. Did everyone notice how gentle they were?"*

"Lets see, step 3 is Airway. That means we next need to check if the injured persons airway is clear (model this with your own mouth so the students understand what airway means). We'll need another couple of volunteers to go down. Thank you (the new volunteers put on the safety helmets and ropes and go down to the injured climber). Are you there? Good can you see if there is anything trapped in her throat?"

"OK, pause. Can I just hold you there for a minute. Can I speak to the injured climber. Would you be happier if they didn't touch you? Yes. OK, well then they will just pretend to open your mouth, when they do that can you really open your mouth so they can see in? Thank you."

"Lets see then the team opening the mouth of the injured climber and checking for foreign objects that might be choking her. Is there anything trapped in her throat. No, OK, could you come back then please."

"So far we've done the first three steps, checking for Danger, Response and Airway. The next step is Breathing. We'll need the next two volunteers please..."

And so on. If you want to, and the students are still interested, you can carry on and look at pulse, bleeding and (if you're feeling really brave) restarting the heart with the defibrillator.

For example: *"Could we please have two volunteers to show us how to check the patient's pulse? Please note the different places. You can feel your own heart beating if you press here at your neck."*

"OK, now what can we do if the worst has happened and the heart has stopped? We could use the 'buzzer', right? We have one of those, its called a defibrillator, in the medi-kit. Can someone fetch it? Lets see how it works. First we'll just check with our volunteer. Do you know what happens to the person's body when they use the buzzer? Are you comfortable jolting like that? (Someone else can take his/her place if necessary)"

*"If you kneel here next to the patient you'll be in a good place. You will need to follow these instructions. First, say: '**charging**' we will then set the charge for you (Ask the students watching to turn the dial with you). Second, shout – '**Stand clear**' (otherwise people are in danger of being electrocuted). Third, press the buttons to **shock the patient**. "We'll then listen for the noise of the heart-beat, what would it sound like on the monitor? We might not hear it after the first charge, in fact the patient may need to be shocked two or three times..."*

Step 9: The First Aid Examination

Task: Once you have finished the whole class work then ask the students to divide into groups and practice the steps they've learnt together, remind them this is an important part of their training.

Task: Once they've had a bit of time working in their groups announce you will be coming round in a moment to administer 'the examination' - all those groups who can demonstrate the four steps will be given their first aid Grade 1 certificate. For this activity you'll be taking on a high-authority role (the first aid examiner). As with all Teacher in Role moves the students must understand that you are 'in-role' (that is *other* than yourself) and that you are using the role for a particular purpose. Sometimes, particularly if you are using a role with a lot of power and authority, it makes sense to negotiate with the students how the role uses his/her power. For example:

"In a moment, when I pick up this clipboard, I'm going to be the first aid examiner. Now he's quite a strict sort of person. He has to be, because getting first aid right can be the difference between life and death. But how strict do you want him to be? He could be really strict (stretch your arms out wide to show the limits of 'strictness') Or, he could be just firm (bring your hands closer together). What do you think"

Note: This process of negotiation is extremely important for a number of reasons, but the most important is that it shares with the students your thinking about power and how different people choose to use power in different ways. In real life social situations power is always there (but often hidden) and children are usually the ones with the least authority, particularly in schools. In drama - imaginary life - situations power can be made explicit, discussed, and reshaped. Allowing students opportunities to explore power and how it can be used in different ways.

Step 10: Building the helicopter and medical centre

These next steps - the rescue and the medical treatment of the climber - need two separate places to be built in the classroom. The first will represent the helicopter that will take the rescuers to the the mountain. The second, the medical room at the mountain rescue centre where the climber will be treated. The students can create both places at the same time. Depending on time and resources the areas could be built quickly using a few tables and chairs or develop into more elaborate creations, involving all kinds of ideas and resources. You might like to read Brian Edmiston's account of our use of the [MRT context at a school in Wearhead](#).

Task: The students work on building the helicopter and medical centre using appropriate materials and resources.

Step 11: Back to the injured climber

Once the two areas are established bring the class back together.

The adult representing the climber is now back in position, but things have got worse since last time, she is now slumped over possibly unconscious.

"We're all set, lets take another look at the climber (pause for a moment to give the class time to look). In fact things are even worse than they look, let me show you (you move to the paper with the blob to trace with your finger a much larger pool of blood) I'm not sure how much longer she can last loosing blood at this rate.

Has anyone checked the weather recently? How bad is it out there? (Children might volunteer information about wind speed, snow conditions, and visibility). I'm not sure about this mission. I've got a bad feeling, what do you think? Should we still go ahead? I don't want to force anyone..."

At this point the group might split into two. If so, then one group can represent the medical team, getting ready for the climber. *"Looking at how bad she is there is a good chance she's going to need an operation. We know her leg is bleeding badly and she may have other injuries we don't know about."* While the other group will be the rescue team helping the climber.

Note: Some classes have very high levels of independence and can work alone without support, others find it very difficult. Dorothy Heathcote calls this **social health**. You will know your class well, if you think they can work as two separate groups during the rescue and you think there is good education value in doing so, then organise it that way. On the hand, if you think the level of independence this would need might be too much for your class or you'd like them all to be involved in the rescue and the operation, then do it that way instead. The choice is yours.

Step 12: The rescue

With the group of rescuers ready to take off in the helicopter (this might be the whole class), sitting together on the carpet or (if there is space) inside the helicopter created by the students.

Try to image yourself inside the helicopter getting ready to leave. If you can 'see' and 'hear' the helicopter in the imaginary space then the students have more chance of seeing and hearing it themselves.

Start a back-and-forth dialogue with the rescue team. Something like:

"Is there who could make the sound of the helicopter's motors starting up? Thank you. Is everyone on board in position ready to leave? Are you in radio connection with the rescue centre? Have you set the coordinates for where the climber is? How's the wind? Can you hold her steady?"

Continue: (model looking through binoculars) *"Let us know when we're overhead. I can't see anything. Can anyone see her? How low can we get? Is the first team ready to go?"*

Note: In the next part of this step, working as the winch operator, you are going to begin lowering different members of the rescue team down to the injured climber. The winch operator is a useful role because it allows you to control the speed of the drama without having to take an overpowering position. We find it works best if you stand on a bench or a stool (something that raises you slightly above the ground - as if flying and looking down). Again try and imagine yourself leaning out of the helicopter into the buffeting wind and snow, straining to see the injured climber far below...

(Shouting and turning the handle of the winch) *"I can just about see her. First team get ready, I'm going to lower you down, one at a time. (First rescuer descends) How is she? Is she breathing? Do you need oxygen? Quick, someone grab the oxygen, I'll lower you down." Etc.*

Continue to operate the winch, lowering and raising the team members as necessary. What happens in the next few minutes will depend to a great extent on what you and the students create together. It may feel a bit chaotic at times, but remember the team's choices will be limited by their plans, their first aid training, and your direction as the winch operator. Don't be afraid to stop and rewind the action if things get out of hand. Use one or two students to model for the others and make sure everyone who wants to gets the chance to be involved.

The following are examples of things you might say as to move the action on:

- How's she doing?
- Can you hear her heart beat?
- Have you checked her pulse?
- Does she have any broken bones?
- What more do you need?
- If you come up I can send the next person down.

At any moment, if you need to, you can change your position to take on more authority. For example, if the children are struggling with administering first aid, you may need to come down and work alongside them.

"Hold on. I'm coming down. I'll bring the defibrillator with me. Don't move her."

Once everything is ready and everyone has had the chance to be involved its time to lift the injured climber up to the helicopter.

You don't actually lift the AIR but everyone can imagine it happening

"OK, we're all agreed she ready to move... everyone get in position ready to lift...

1...2...3 (model pretending to lift the climber, at the same time try to narrate the event as if in a story)

"The climber was hoisted up into the sky, those on the ground saw it swinging violently in the wind, as the pilot struggled to keep control of the helicopter. They held their breath as more than once it looked as though the body might crash into the mountainside. Eventually hands reached out from the helicopter doors and pulled the stretcher inside... With the injured climber safely stored it was now the turn of the team itself."

Reflection: *"That was close. I'm still not sure if she's going to live. Well we'll soon see if it was worth endangering the whole team. I've said before, people should learn not to climb on their own! Lets get her over to the medical centre... They'll be able to tell us how bad things are."*

Step 13: Medical treatment for the climber

In this next step the medical team (who might be a separate group organised earlier or the whole class) operate on the injured climber. You'll need to stop the action after the team return to the helicopter and allow the students representing the medical team the time and space to instruct the AIR on what to do to ready for the next part of the story. For example, they might want her to lay on the operating table they have prepared.

Once everyone is ready and in position (like the next act in a play) begin: *"Rescue team can I ask you to stand back and give the medical team some room. Make sure everyone can see, we all have an interest here. Lets watch the medical team work and keep our fingers crossed... To my mind it'll be a miracle if she lives."*

As the students/medical team work assess how they are coping. They will probably be working fast, with some urgency, incorporate much of what they learnt in the first aid training and (depending on the age and experience of the children) using medical procedures they've seen in films or on television.

You might see - first aid procedures, the patient being given medicine, the use of a drip, cutting and sewing, bandages being used, injections and an emergency like the patient's heart stopping.

Try to assess in-the-moment by asking yourself the following questions:

- 'Can the students work on their own?'
- 'How could my questions or comments help them focus?'
- 'Should I take on higher or equal authority to better support them?'

You could also use a different drama convention. At this moment in the story the class are in **convention one**: the action is happening now, as if in real time. This convention is often the most difficult to manage and sometimes teachers feel a bit disempowered. If you feel the work is losing focus then don't worry about stopping the action and switching to one of the other conventions that offer a bit more control. For example:

"Let's pause the operation for a moment." (this is a switch to **convention 2**: The action is happening as if in a film and, as such, can be stopped, started, rewound and wound forward). *"Let's shift forward in time to a moment when, during the operation, things took a turn for the worse? Could you move yourselves ready for that moment now... And unpause."*

*"Let's pause again. Can we hear what the medical team are thinking about right now. Keep your eyes on the patient and when I stand beside you could you just tell us what's in your mind. Start with 'I'm thinking about ...' (this is **convention 7**: where those in the drama are frozen in a moment, like a photograph, empowered to speak, but not to move).*

Step 14: Possible endings

There are many ways of drawing this scenario to a close. Rather than having one ending, you might prefer the opportunity for the students to create multiple possible endings, here are some possible moves:

"At this moment everything stopped... The injured climbers life still in the balance... How would things work out... As I work round could I ask each of you to decide, in your mind decide how you want this to end..."

"Working in groups of three or four could you show us a photograph taken in exactly 5 years time that shows us the end of this story."

These are some of the possible endings:

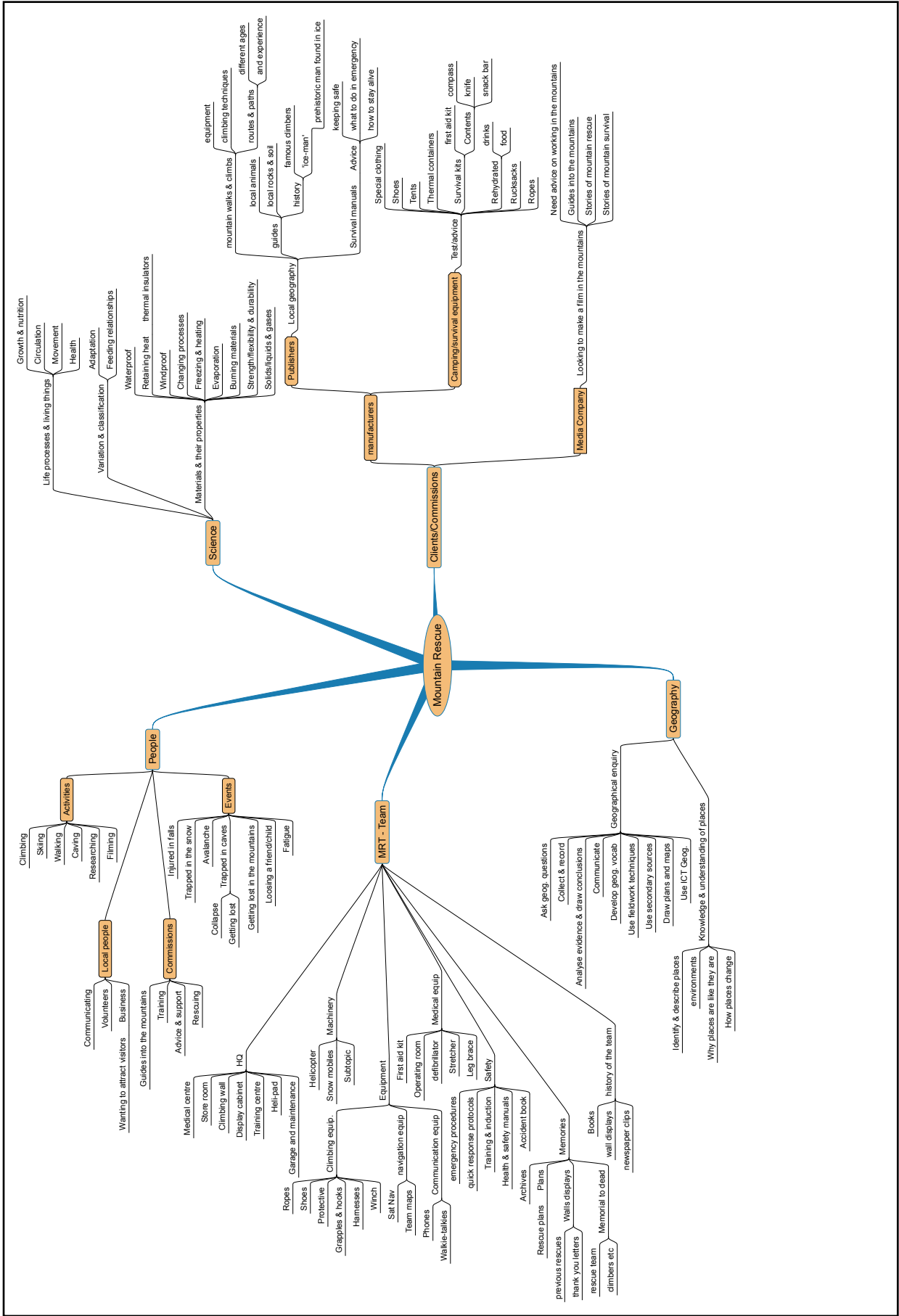
- The climber made a full recovery - then show us what she's doing and who she's with
- She died - then show us people who loved her and what they're doing as they remember her on the 5th anniversary of the rescue
- She recovered but is debilitated - then show us what she's doing and who she's with and how the disability has affected her life

“ Could we see the photographs one at a time. Could you tell us who the people are in the photograph, where they are, and what they’re doing. Then step into the photograph and hold it still.” (The first group does this).

“And what do you suppose the people in this photograph think of the mountain rescue team?”

At the end you and the students might spend some time reflecting:

- *Should people risk their own lives to rescue others? Why would they do that?*
- *When the team decide when to and when not to put their own lives at risk to save another?*
- *Does a mountain rescue company ever not go on a rescue?*
- *Rescues of this kind are very expensive, how can we justify the expense? Perhaps the money would be better spent on other things?*
- *What, if any, kind of curriculum learning happened during the story?*



Resources & Links:

Mountain landscape photographs

There are a lot of good photographs freely available on the Internet of mountain environments. Use Google Image to search. Below are a small sample.

Mountains: [NZ South Island](#) / [beautiful mountains](#) / [Lake district.1](#) / [Lake district.2](#) / [Lake district.3](#) / [Lake district.4](#) / [Lake district.5](#) /

Wooded areas: [Ferns](#) / [forest.1](#) / [forest.2](#) / [forest.3](#) /

Water: [waterfall](#) / [large waterfall](#) / [rapids](#) / [waterfall.2](#) /

Mountain Animals photographs & information

[14 animals in Great Smoky Mountain National Park](#)

[Animals and birds of Washington's alpine environments](#)

[Alpine animals](#)

[Lake District animals](#)

[Lake District habitats](#)

Mountain environments information websites

[Lake District National Park](#)

[Mountain - Wikipedia](#)

[Simple information on mountains](#)

Mountain climbing & caving

[Mountain climbing - wikipedia](#)

[What is mountain climbing? About.com](#)

[Mountain zone](#)

[Caving - wikipedia](#)

[Introduction to caving](#)

[British caving association](#)

[Mountain climbing photo.1](#) / [Photo.2](#) / [Photo.3](#) / [Photo.4](#)

Mountain rescue

[Mountain rescue - wikipedia](#)

[Mountain rescue - England and Wales](#)

[Mountain rescue association](#)

[Tourists Rescued After 18 Hours In Cable Car](#)

[Boy rescued from 6,000-foot level of Mount St. Helens](#)

[YouTube: Mourne Mountain Rescue Team](#)

There are lots of films on You Tube of all kinds - search for rock climbing, caving and mountain rescue.

Resources & Links:

Red blob:



Mountain drawings

