

# The Edinburgh Sir Walter Scott Club

## Young Lochinvar: Educational Resource Pack

A Curriculum for Excellence Drama-Based Learning Experience for P4–P6



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# The Edinburgh Sir Walter Scott Club: Young Lochinvar Workshop Resource Pack

## 1. Introduction

**Welcome to the Lochinvar Workshop**, an engaging, cross-curricular drama resource bringing Sir Walter Scott's poem *Lochinvar* to life in your classroom. Originally piloted across over a dozen schools in Midlothian and endorsed by organisations including the UNESCO Edinburgh City of Literature, Abbotsford, and ASLS, this pack is designed for ease of use by busy teachers.

*Children engage through immersive roleplay, movement, music, and storytelling, culminating in a dramatic enactment of the poem before finally hearing it read aloud. The result is a meaningful connection to Scott's work and the cultural heritage of Scotland.*

*This pack is suitable for Primary 4 to 6 and has been updated for use in line with the Curriculum for Excellence.*

## 2. Workshop Overview

**Length:** 1 half-day session (up to 3 hours)

**Group size:** 1 class (ideally 20–32 pupils)

**Facilitator:** Class teacher or visiting drama specialist

**Recommended Equipment:** Swanee or slide whistle, tambour or small drum, costumes (optional), printed cue cards, music access.

*The workshop uses drama conventions such as Teacher-in-Role, Still Image, Conscience Alley, and Hot Seating. It includes period dances, mock sword fights, and team activities to help children emotionally and physically invest in the story.*

- **Warm-up and Ice-breakers**  
Games using movement and stillness; children practise responding to sound cues (e.g. owl whistle).
- **Border Reiving Simulation**  
Pupils become night-time raiders navigating imaginary terrain. Introduces stealth, teamwork, and suspense.
- **Swordplay & Stage Combat Basics**  
Safe, choreographed swordplay in pairs; teaches trust and coordination.
- **Introduction of Characters**  
Pupils meet Lochinvar, Ellen, and Sir Timothy through Still Images and Teacher-in-Role scenes.
- **Castle Life Preparation**  
In-role planning of a grand wedding: cooking, decorating, rehearsing dances. Encourages creativity.
- **Dances and Music**  
The Farandole and Branle are taught and rehearsed as part of the wedding entertainment.
- **The Wedding and Climax**  
A mock wedding unfolds. At a signal, Lochinvar bursts in and abducts Ellen. All freeze. Pupils share feelings in role.
- **Debrief and Poem Reading**  
Only now is Scott's poem read aloud in full. Pupils respond with insight and ownership.

### 3. Curriculum for Excellence Mapping

Curriculum Area	Experience & Outcome Codes	Workshop Link
Literacy and English	LIT 2-01a, LIT 2-02a, LIT 2-09a, LIT 2-10a	Listening to the poem; character exploration; oral storytelling
Expressive Arts	EXA 2-12a, EXA 2-13a, EXA 2-14a	Roleplay, freeze frames, movement and dance
Health & Wellbeing	HWB 2-01a, HWB 2-11a, HWB 2-12a	Group collaboration, sharing emotion, teamwork
Social Studies	SOC 2-01a, SOC 2-02a	Exploring Border history, heraldry, castles, and reiving culture



### 4. Historical Background

➤ **The Lochinvars**

Lochinvar is a loch in Dumfries and Galloway. The Gordon family settled here in 1297 and later became Viscounts of Kenmure. Though Scott's *Lochinvar* is romantic fiction, it draws inspiration from this family.

➤ **The Grahams of Netherby**

Netherby Hall lies just across the Scottish border. The Grahams were notorious Border Reivers. No real account exists of their daughter being abducted by a Lochinvar, but the legend captures the imagination.

➤ **Border Reivers**

From the 13th to the 17th century, Border clans often raided each other's livestock and property. These reivers were skilled horsemen, well-armed, and lived by cunning. The poem's elopement theme resonates with this lawless period.

➤ **Heraldry**

Families used colours and symbols on shields to identify themselves in battle. Heraldry offers pupils a creative entry point into medieval identity and storytelling.

## 5. Drama Techniques Overview

This section outlines the key dramatic techniques used throughout the workshop. These methods are designed to deepen engagement, build empathy, and develop performance skills across a range of expressive forms.

- **Teacher-in-Role** – The teacher assumes the role of a character (e.g., Lord Graham or Lady Graham) to help steer the drama from within. This allows the teacher to introduce challenges, raise the stakes, or guide reflection in real time without stepping out of the dramatic context. It supports immersion and gives pupils a model for in-role behaviour.
- **Still Image** – Pupils use their bodies to create a frozen tableau representing a key moment, idea, or emotion. These silent ‘photos’ help visualise character relationships or plot points and can be returned to for deeper discussion. Still images can also be layered with thought tracking or soundscapes.
- **Conscience Alley** – Pupils form two lines facing each other. A character walks slowly down the alley while pupils on either side offer whispered or spoken advice, representing internal conflict or moral choices. Useful for exploring dilemmas (e.g., should Ellen defy her father?).
- **Hot Seating** – A pupil or teacher takes on the role of a character (e.g., Sir Timothy, Ellen, or Lochinvar) and answers questions from the class. This encourages close reading of the poem and develops improvisation and inference skills.
- **Thought Tracking** – While in a still image or frozen scene, individual pupils step forward or speak aloud their character’s inner thoughts at that precise moment. Can be used to reveal subtext and emotional layering within scenes.
- **Thoughts at a Distance** – One pupil plays a silent central character (e.g., Ellen). Others move quietly behind her and place a hand on her shoulder to speak aloud her possible thoughts. Creates powerful moments of empathy and allows the class to explore emotional complexity.
- **Games in Context** – Drama warm-ups and exercises adapted to suit the workshop’s themes. For example, games involving sneaking, hiding, or freezing may evoke reiver life. These help pupils transition into role, build ensemble skills, and activate the imagination.
- **Role Play (Whole Group)** – The class acts together as a unified group (e.g., the Graham household preparing for the wedding). This technique fosters community within the drama, promotes listening and teamwork, and grounds abstract story elements in action.
- **Solo Role Play** – Each pupil takes on the same role (e.g., a nervous servant or a boastful reiver) and responds individually to prompts from the teacher. Encourages self-expression, body awareness, and decision-making from within a role.
- **Discussion** – Structured class or group talk following scenes or drama tasks. This allows time to reflect on character motivations, social norms (e.g., arranged marriage), and thematic questions raised by the poem. Pupils are encouraged to speak in character or as themselves.
- **Commedia dell’Arte** – A stylised form of comic drama using stock characters and exaggerated movement. In the workshop, Sir Timothy can be played as Pantalone: greedy, vain, and physically comic. This adds humour and a theatrical contrast to Lochinvar’s sincerity, offering a chance to explore caricature and parody.

*These techniques are suitable for primary-level learners and can be adapted to suit class confidence and ability levels. They allow for differentiated participation, with options for verbal, physical, and imaginative engagement.*

## 6. Suggested Pre-Workshop Activities

In preparation for the *Lochinvar Workshop*, pupils could explore aspects of everyday life in the late medieval to early Renaissance period (circa 1500–1550), including:

- **The Life of a Knight**  
What was training like? What did chivalry mean? What did knights do outside of battle?
- **Clothing and Appearance**  
What did people wear depending on their class or role (knight, servant, lady, merchant)? What materials were common?
- **Castle Life – Upstairs and Downstairs**  
What was it like to live in a great hall? Who worked in a castle, and how was it organised?
- **Food, Drink, and Table Manners**  
What would you eat at a wedding feast? What did nobles drink? What utensils did they use (if any)? What was a trencher?
- **Living Without Electricity**  
How were castles lit and heated? What challenges did people face during winter or at night?
- **Travel and Transport**  
What roads or paths existed? Who used horses, carts, or boats? How long would it take to travel between towns?

### Optional Activities

- Draw a castle kitchen and label all the objects you think would be there.
- Create a “Packing List” for a knight going on a week-long journey.
- Watch a video tour of a real medieval castle (e.g. Craigmillar, Stirling, or Warwick).
- Try a no-electricity hour at home or school: no lights, no devices, no heating — how would you cope?
- Design a family Coat of Arms using symbols and colours.
- Create a medieval menu for a wedding feast.
- Compare life in a medieval castle with modern life.
- Read or listen to *Lochinvar* in advance



## 7. Complete Drama Workshop Plan

### A. Warm-up and Group Games – Ice breaker

Movement and still image games with swanee/side whistle. Obeying group instructions and shifting into tableaux. These act as ice-breakers, help establish spatial awareness and prompt the imaginative setting of the period.

- Walk around hall any way you want. Creep, Skip, Hop etc.
- When I use the whistle form groups of: 1/3/2/4/5/29 etc.
- Walk as before; this time when the whistle goes off freeze into a still image.
- When whistle goes off, pretend to be: a robber sneaking at night; as if you have been discovered; as if you have heard shocking news; as if you have received a fatal sword wound; as if you have heard fantastic news.

### B. Introducing the Story: The Families and the Feud

#### **Whole Class – Sitting in a Circle**

Begin by saying: "This is a story of two families who were Border Reivers — the Gordons of Lochinvar and the Grahams of Netherby Hall. They lived near the border between England and Scotland and were often in conflict."

**Visual Aid (if possible):** Use a map or image to show where Lochinvar and Netherby Hall were/are located.

#### **Prompt a class discussion:**

- "Why might these two families dislike each other?"
- "What do we know about life near the border hundreds of years ago?"

#### **Introduce the Main Characters:**

Explain:

- Young Lochinvar was the youngest son of the Gordon family — a brave knight, a skilled horseman, handsome, kind, and daring.
- Lady Ellen, daughter of the Graham family, was clever, beautiful, and strong-minded.

They met... and they fell in love.

**Ask:** "Where could they have met, if their families were enemies?" "How might they have kept in touch or sent secret messages?"

### C. Whole Group Role Play: The Cattle Raid

"Imagine this: we are now on the border between Scotland and England. It is a dark, wintry night. The ground is frozen, but the sky is clear—the moon is shining and a few bright stars guide your path. You carry a large broadsword at your side, and maybe a dirk tucked into your belt. Your face is covered, for if you are recognised, you will be hunted down and imprisoned.

You are moving silently with your Reiver family. The landscape ahead is treacherous—bogs, woods, hills, and open fields. You must tread carefully. There is no talking, no laughing, no sound at all—even if you slip or fall. One noise, and the game is up.

We have a secret signal in case danger approaches. It must be something natural, something that wouldn't seem suspicious if heard by an enemy—so I will use the sound of an owl. When you hear this call—**hoo-hoo!** (or the whistle)—you must freeze immediately, wherever you are. Stay completely still until I give the all-clear. Now, the journey begins..."

(Teacher guides them across imagined terrain: "You're moving through thick mud... you sink with every step. Now the ground becomes rocky... careful not to slip." Freeze them intermittently with the owl call.)

“When you reach the enemy farm, you must move quickly. Herd the cattle without a sound and guide them back the way you came. Use hand signals, not voices. On the return journey, be alert—there may be spies nearby. I’ll give the signal again if needed.”

**Additional games to embed context and focus:**

- Sit in a circle. Ask pupils to look carefully at who is on either side of them. Then ask them to move around the space as before. When the whistle blows, they must return silently to their exact position — reinforces memory, focus, and spatial awareness.
- Repeat the above but this time in complete silence — ideal for setting mood and discipline.
- Seated in a circle again, ask pupils to close their eyes. Lead a short guided visualisation: “*Imagine a time with no electricity, phones, cars or computers. How did people travel? What were they wearing? What did they eat?*” This encourages immersion in the historical world.
- Ask them to quietly find a space alone in the room. “*You are living hundreds of years ago... alone and alert. What do you see? What can you hear?*” – builds solitary imaginative focus and gets them ‘in character’ without props or dialogue.

**D. Introductory Mini-Talks for the Teacher (Whole-Class Learning)**

**i) Tell about Sir Walter** – “Sir Walter Scott was a famous Scottish writer who lived over 200 years ago. He wrote exciting stories and poems about knights, castles, and Scottish history. He even helped save old Scottish traditions. There’s a huge monument to him on Princes Street, and the train station in Edinburgh is named after one of his books — *Waverley*.”

**ii) Tell the story of the poem and discuss key words** – “This poem is about a young knight named Lochinvar who’s in love with a woman called Ellen. But she’s being married off to someone else. Lochinvar rides all alone, bursts into the wedding, dances with her in front of everyone — and then escapes with her on horseback! We’ll talk about some of the old words you’ll hear: ‘steed’ means horse, ‘bridled’ means with reins, and ‘goblet’ is a fancy drinking cup. Let’s read the opening stanza of the poem now.” (or whole poem if desired)

O, young Lochinvar is come out of the west,  
Through all the wide Border his steed was the best;  
And save his good broadsword, he weapons had none,  
He rode all unarmed, and he rode all alone.  
So faithful in love, and so dauntless in war,  
There never was knight like the young Lochinvar.

**iii) Discuss rhythm and what it implies** – “Did you notice how the poem sounds — can you hear the beat? It goes ‘DA-da DA-da DA-da DA-da’. That steady rhythm is like hoofbeats — like a horse galloping! It helps us feel the speed and boldness of what Lochinvar is doing. It also makes the poem easier to remember, like a song or chant.”

**iv) The families in the poem were Reivers – what does that mean?**

“These families lived near the border between Scotland and England and were known as Border Reivers. That word ‘reive’ means to steal — they raided farms, took cattle, and got into feuds with other clans. Both Ellen’s family and Lochinvar’s would’ve lived in this wild, dangerous time, where people often didn’t trust the law and had to defend themselves.”

## **E. Understanding the Border Reivers – Teacher Prompts and Roleplay**

**i) A bit about historical background and how the Reivers came about. Also, clans and leaders. Tell/show some of the family names prevalent at the time.** “Let’s go back over 400 years, to a time when the Borders between Scotland and England were full of danger. The kings didn’t have full control, so families — called clans — had to protect themselves. Some of the most famous Reiver families were the Armstrongs, Grahams, Kerrs, Johnstones, Scotts, and Elliots. These families weren’t always the heroes — they stole cattle, raided homes, and sometimes fought each other. But they were tough and proud. They looked after their own.”  
*(Optional visual: read aloud from a printed map or display a list of family names.)*

**ii) What they did and how they did it – Hot Seating (teacher in role) as Ellen’s father, a Reiver. Bring in family life as well as reiving. Remember use of guides for difficult terrain. Bring in hatred of other families, particularly the Lochinvars.** (Slip into role as Ellen’s father — gruff, proud, opinionated.) “Aye, I’ve ridden out at night more times than I can count. We had our own guides — folk who knew the land like the back of their hand. We’d ride quiet, pick our moment, and be gone before the dogs barked. You had to do it — or someone else would do it to you. The Lochinvars? They’re scum. Took our land once, burned our cousin’s farm, and now that lad wants to marry my Ellen? Never.

Now invite pupils to ask questions in-role, e.g. “What was it like stealing cattle?” “Did you ever get caught?” “Did your children help you?”

**iii) Take a partner and discuss how this hatred came about.** “Now talk to your partner. Imagine you’re from one Reiver family and you hate another. What caused it? Was it a stolen cow? A broken promise? An old grudge? Think like a Reiver — your family honour might be at stake.”

**iv) General discussion to hear their ideas.** “Let’s hear what you talked about. Who had the best grudge? Who came up with a reason that feels real or unfair? Remember, these families lived side by side for generations — and one wrong move could lead to years of fighting.”



## **F. Combat Roleplay and Reiving Raids Strategy - Teacher Prompts**

### **i) Swordplay Warm-Up (Pairs)**

Stand with your partner facing you — about a broomstick apart. We're going to practise three basic broadsword moves:

- Side sweep
- Overhead chop
- Defensive block

Keep your arms wide and your movements slow — this is about performance, not contact. Imagine you're in a film, not a real fight. Optional challenge: imagine you're defending your family's cattle... or trying to steal them!

### **ii) Introducing the Reiving Scenario and Role Division**

Gather the group in a seated circle.

Explain that they are *Border Reivers* — families who lived by raiding and stealing from neighbouring clans. Today, they'll raid as a team.

Ask them to choose a partner they'll work with throughout. Sort any mismatched pairs. Ask each to decide who is **A** and who is **B** — and emphasise there's no status difference, it's just to structure activities.

### **iii) Fight Sequence Preparation (Pairs)**

Now, we're going to do the raid again — but this time you'll be discovered, and will need to fight.

In pairs, practise a *simple sword fight sequence* again:

- One person wins — you decide who.
- Swap roles so each of you wins once.  
(Optional: show a few strong duels to the class.)

### **iv) Creating a Living Landscape (Small Groups & Whole Class)**

Now we add obstacles. This time the Bs will become the **landscape** — hazards and terrain the A's must cross.

#### **Discussion Prompts for Landscape Creation:**

Ask the class what Bs might become — if ideas stall, suggest:

- A bog or mire (players act stuck)
- A dense thicket or thorn hedge
- A stone wall or locked gate
- A river crossing, or a cave of echoes
- Packs of wild dogs or loose cattle

Bs will form small group tableaux to create these as physical challenges (in 2s, 3s or more).

### **v) Preparing the Raid (Discussion with A's)**

Talk with the A's about their pre-raid prep:

- Sharpening swords
- Blackening their faces for stealth
- Wearing dark clothes
- Planning the route
- Choosing a **signal** for danger (e.g., an owl call)

### **vi) The Reivers' Journey (Interactive Narration)**

Bs become the obstacles. A's move through the terrain as you narrate:

"It's a cold and moonlit night. You move carefully, silently. You can hear your own breath. Suddenly — a bog!

One of you is stuck!"

If a Reiver is trapped, they give the agreed signal. Their comrades must help them escape before moving on.

### **vii) The Ambush: Combat with Spies**

Once all A's complete the raid, tell the Bs they are now **English spies**.

Bs find their original partner and engage in a final sword fight — one dies (as agreed).

### **viii) Repeat with Reversed Roles**

Now swap: Bs become Reivers; A's become the new landscape.

They may choose different hazards and plan their own raid. Repeat the full sequence.

Optional: invite strong fight scenes to be performed for the rest of the class.

**ix) Groups of five form Reiver clans with names and plans for a raid.** Now you're a Border Reiver family — make up a clan name that sounds fierce! The Grahams? The Elliots? Or something new like the Black Foxes? Once you've named yourselves, plan a raid: What farm will you hit? When? What weapons? Who will be lookout? Who'll ride first? Who gives the secret signal if danger comes? Quick — the night won't last forever!" (*Give them 5–10 minutes. Encourage whispering, sketching maps, drawing signal symbols.*)

**x) Scenario in a tavern with one or two teachers as English spies listening in.** Imagine you're now in a tavern after dark, plotting your raid. But two strangers — me and [other adult/helper] — have walked in. We're asking questions, listening closely. If we come near your group, you must instantly change the subject! Decide in advance: what will you pretend to talk about? A wedding? A lost sheep? A weather report?" (*Then the teachers go table to table, asking things like "So, any plans for tonight?" or "What was that about a signal light?" and see how well the pupils can keep up the disguise.*)

**xi) Silent night-time raid with freezes and interrogations.** Now it's the raid. You're outside in the dark, sneaking across the hills. You can't speak. Only use hand signals and gestures. When you hear the whistle — freeze! At that moment, we'll challenge one family. You'll need an excuse for why you're out so late. Think quickly — or we'll think you're Reivers." (*Optional additions: Torches (LED), whispery ambient sound, fake animal sounds, "guards" played by older pupils or helpers.*)

## **G. Wedding Scenario and Dramatic Climax**

**i) Teacher in Role as Ellen's father: class as extended family advising on a marriage match.** (Slip into role: speak with authority, perhaps sit at the head of a 'table' or pace thoughtfully.) "Right then, kinfolk — I need your help. My daughter, Ellen, has been courted by that wild young Lochinvar. Rides like a storm, never asks permission, thinks he can charm his way into our good name! But I've other families in mind — strong allies with land, cattle, and honour. Who should I marry her to? The Musgraves? The Grahams? You tell me — I want what's best for the family. Speak now — we decide tonight!" (*Encourage children to respond as uncles, aunts, cousins, elders — "He's bold but reckless, uncle!" / "The Grahams have a large estate, father!"*) (*In character*) "You make fair points... but will Ellen go along with it? Hah! That's another matter altogether."

[Here are companion teacher prompts for some follow-up scenes, in the same easy-to-perform style. You can use them as spoken scripts, improvisation cues, or guidance for pupils in pairs]

**ii) Companion Roleplay Scenes - Lochinvar Hears the News (Pupil Pairs: One as Lochinvar, one as his friend or messenger)**

*(Lochinvar's friend enters breathless)*

"Lochinvar — she's to be married tomorrow. Her father's arranged it. The Musgrave boy. From across the border."

*(Lochinvar replies — boldly, perhaps angrily)*

"Tomorrow? Without telling me? I'll not stand by while they steal her from me. No — I'll ride there, and if they won't give her hand, I'll take it myself."

Prompt the pair to continue the conversation.

- What are Lochinvar's options?
- What does his friend advise?
- Will he go alone, or gather allies?
- What does he fear... or hope?

Encourage some pupils to act this out for the class.

**iii) Ellen Learns of the Marriage (Pupil Pairs: One as Ellen, one as a sister or friend)**

*(Friend whispers the news)*

"Ellen — it's true. Your father has promised you to the Musgrave boy. The wedding is set. There's nothing you can do."

*(Ellen reacts — sadness, frustration, defiance)*

"Nothing I can do? What of Lochinvar? He loves me! I'll not be paraded like cattle at market. If only there were a way..."

Prompt the pair to continue.

- How does Ellen feel?
- What would she say to her parents if she dared?
- What could her friend do to help?

Let the class hear a few different versions — some with quiet sadness, others with fiery rebellion.

**iv) Pair Work – Private Conversations (Girls: Ellen and sister/friend discuss their feelings.)**

"You're Ellen and your sister or your closest friend. You've just found out your father has promised you to someone you don't love — a man you hardly know. Talk quietly together. What does Ellen feel — anger? Sadness? Is she scared to speak out? What advice would her friend give? What secret hopes does Ellen have?"

Prompt pupils to consider:

- Would Ellen ever run away?
- What does she really think of Lochinvar?
- Could her sister help her escape, or persuade their parents?

Encourage a few pairs to share a snippet of their conversation with the class, in role.

**v) Boys: Lochinvar and friend plan a response.**

"You're Lochinvar, and your friend has just given you the worst news — Ellen is to marry another. You're bold, clever, and full of feeling. What do you do? Talk to your friend: will you interrupt the wedding? Send a message? Arrive in disguise? What's the plan?"

Prompt pupils to discuss:

- Is Lochinvar angry, heartbroken, or defiant?
- Should he go alone or gather support?
- What are the risks? What if he fails?

You could finish with one or two dramatic re-enactments of the moment Lochinvar makes his decision — standing, pointing, declaring his intent

## vi) Wedding Preparations – Teacher in Role as Ellen’s Mother organises wedding feast.

*(Teacher steps into role — a bit flustered, but determined. Optionally put on a shawl or apron to signal the switch.)*

"Come on, everyone — there's work to do! The wedding is tonight and this hall is a disgrace. You — yes, you two — sweep the floor and set the rushes straight. Over there, lay the trestle tables! And I want trenchers, not those cracked ones from last feast. The musicians will arrive soon and the roast venison isn't even turning! We must have food, drink, candles, and everything perfect. This is no small wedding — it's a match between two noble houses!"

**Activity for pupils:** Split into pairs and assign simple roles such as:

- Laying the table
- Preparing dishes from a medieval menu (imaginary or based on earlier activity)
- Hanging banners or torches (pantomime or props if available)
- Polishing goblets or fetching firewood

Encourage pupils to stay in character as servants, scullions, cooks, or stewards. Add a sense of urgency or drama: "No, no, no! The goblet must go on the *right*! Don't you know anything about noble weddings?"

After 5–10 minutes of playacting the scene, gather the group and say (still in role): "Now — step back and admire your work. A hall fit for a bride, don't you think?"

## vii)a Dances – Teacher-Led Prompt (no prior dance experience required) – Quick Version.

**Dances: Farandole (group line), Branle (circle), Pavane (paired)**

**Introduction:**

*"Now we're preparing for the grand wedding feast — and of course, no celebration is complete without dancing! We'll try three traditional dances from medieval times, each with a different style and mood. These are easy to learn, fun to perform, and give a real sense of pageantry."*

### The Farandole – A lively skipping line dance

**Music:** Any energetic medieval dance tune with a steady beat (optional: percussion or whistle cue)

**Instructions:**

- Pupils join hands in a long line with their partners, alternating who faces forward or backward if desired. Choose a strong pair to lead.
- **Movement:** Skipping only.
- The leader takes the line in different patterns — weaving through the space, forming loops, curves, and eventually into a **snail spiral** (tight circle inward) and then **unwinding outward again**.
- **Teacher note:** Warn pupils not to pull or push the person in front. It's about graceful movement, not speed.
- Emphasise cooperation and flow — no breaking the chain!

### The Branle (pronounced 'brawl') – An inclusive group circle dance

**Music:** *"Branle d'Official" by the Trouvere Medieval Minstrels*

[Listen here](#)

**Instructions:**

- Form one large circle in pairs (you may join hands with the pair next to you).
- Begin with a **bow and curtsy** to your partner.
- Walk **three steps to the left**, then **jump**.
- Walk **three steps to the right**, then **jump**.
- Repeat the left-right steps and jumps.
- Now **join hands** and skip to the left (approx. 12 beats).

- **Turn in place** (on your own) and bow/curtsy again to your partner.
- Repeat the entire sequence until the music ends.

*This dance is energetic and joyful — perfect for involving everyone and building confidence.*

### **The Pavane – A graceful processional couple’s dance**

**Music:** *A slow, stately instrumental such as “Pavane” from Trouvere’s Dance of the Middle Ages or similar.*

#### **Instructions (simplified):**

- Form pairs and decide who will be the “gentleman” (raises right arm) and who will be the “lady” (rests left hand on partner’s elbow).
- Stand in a **long line** side by side, as if entering a banquet hall.
- Emphasise **poise, dignity, and elegance** — like nobles entering court.

#### **Steps (slow and deliberate):**

1. Step forward with right foot.
2. Bring left foot to join it.
3. Repeat once more.
4. Step backward with right foot.
5. Bring left foot to join it.
6. Repeat once more.
7. Step forward again — right, then left to join.
8. Repeat this final forward movement.

*This dance suits the atmosphere just before the formal wedding or as the guests await the bride and groom. It can also set the tone before a dramatic interruption.*

#### *Final Tip:*

Let pupils imagine they are guests at Ellen’s wedding — the Farandole as a joyful entrance, the Branle as a group celebration, and the Pavane as the noble march before something unexpected occurs...

### **viii) Small-Group Performance: – Lochinvar Interrupts the Wedding**

**In your groups of 5, prepare the story from the moment there's a knock at the door – it's Lochinvar.**

#### **Characters Needed:**

- Ellen
- Ellen’s Father
- Ellen’s Mother
- The Bridegroom
- Lochinvar

"You’re acting out the *most dramatic moment* in the story — the part where Lochinvar bursts into the wedding feast. The music is playing, guests are celebrating, and then suddenly — a knock. It’s Lochinvar! He wasn’t invited, but he’s come to make a scene... or take Ellen away."

#### **Your job:**

- Decide how your characters react.
- Use dialogue or mime (your choice).
- Does Lochinvar demand Ellen’s hand?
- Does the bridegroom protest or hide?
- Does the mother faint?
- Do guests gasp or cheer?

**Teacher Prompt (before performance):** "Work together to build the scene from the moment of Lochinvar’s arrival to the final freeze. Choose where you want to stop — when he takes Ellen’s hand? When they flee through the doors? Or during a sword clash? Everyone should be frozen in action at that moment — as if the story is paused like a painting."

### **Tips for Groups:**

- Speak clearly or mime dramatically.
- Use levels (some standing, some seated, someone collapsed).
- Hold your freeze until the teacher calls “Release.”

**Optional Add-on:** After each group performs, invite the class to guess what just happened in the freeze. What is each character feeling in that exact moment?

### **ix) Whole-Class Reenactment – The Wedding Feast and Lochinvar’s Escape**

**Guests and servants perform formal wedding.** “Let’s now bring everything together in our grand finale — the wedding feast at Netherby Hall! Everyone will play a part: some of you are noble guests in fine clothes, and some are servants bustling about with platters of food and goblets of wine. Take a moment to get into character.”

*Teacher Tip:* Split pairs from earlier into guest–servant duos. Remind them how servants would behave respectfully but be alert and busy, while noble guests would chat, boast, or watch the bride.

**Selected group performs dramatic interruption.** “One group — our star players — will act out the main scene: the moment Lochinvar arrives and everything changes. They’ll act out the arrival, the tension with the father and bridegroom, and the moment Lochinvar takes Ellen’s hand. Everyone else keeps the setting alive by staying in role as onlookers.”

*Optional Prompt (Teacher as Steward):* “My lords, ladies, and honoured guests — welcome to the union of Ellen and the Musgrave heir. Let the feast begin!”

*(Lochinvar’s group takes over the action: bursts in, confronts father, breaks goblet, takes Ellen. Don’t worry about memorising lines — bold gestures and simple dialogue work well.)*

**Dance concludes with dramatic escape and group freeze.**

“As the tension rises, the Steward (teacher in role) announces the **Pavane**. Everyone returns to their dance partners from earlier — except for the acting group, who continue their scene.”

*Optional cue:* Play the Pavane music softly. The class dances in slow procession while the drama unfolds.

“When Lochinvar and Ellen make their move, listen for the **swanee whistle**. On the whistle, everyone freezes — mid-dance, mid-fight, mid-gasp — holding your pose like a painting in a gallery.”

*After a short pause...*

“Well done! You’ve just *lived* the poem.”

**x) Repeat/rotate groups** as time allows.

## **G. Closing – Reflection and Reading the Poem**

**Pupils relax while teacher re-reads the poem in full.** “Let’s all take a moment now to sit or lie down comfortably and breathe deeply. You’ve acted, danced, and travelled back in time — now just listen as I read *Lochinvar* all the way through.”

*Read with expression, slowly and clearly, allowing the rhythms and drama of the poem to land now that the pupils have lived the story.*

**Reflect on how drama enhanced their understanding.**

After reading:

“What did you notice this time that you didn’t the first time we heard the poem?”

“Did you understand Lochinvar’s feelings better?”

“Which parts felt most real or exciting when you acted them out?”

“Did it change how you saw Ellen, or the families, or the ending?”

Encourage just a few comments or impressions from volunteers — no right or wrong answers, just reflections. Emphasise that through drama, they stepped inside a poem that might have once felt old or hard to follow — but now, it belongs to them.

## 8. The Poem – *Lochinvar*

(from *Marmion*) by Sir Walter Scott

O, young Lochinvar is come out of the west,  
Through all the wide Border his steed was the best;  
And save his good broadsword, he weapons had none,  
He rode all unarmed, and he rode all alone.  
So faithful in love, and so dauntless in war,  
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone,  
He swam the Esk river where ford there was none;  
But, ere he alighted at Netherby gate,  
The bride had consented, the gallant came late:  
For a laggard in love, and a dastard in war,  
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,  
Among bride's-men, and kinsmen, and brothers, and all:  
Then spoke the bride's father, his hand on his sword,  
(For the poor craven bridegroom said never a word,  
'O come ye in peace here, or come ye in war,  
Or to dance at our bridal, young Lord Lochinvar?')

'I long woo'd your daughter, my suit you denied;  
Love swells like the Solway, but ebbs like its tide;  
And now I am come, with this lost love of mine,  
To lead but one measure, drink one cup of wine.  
There are maidens in Scotland, more lovely by far,  
That would gladly be bride to the young Lochinvar.'

The bride kissed the goblet: the knight took it up,  
He quaffed off the wine, and he threw down the cup.  
She looked down to blush, and she looked up to sigh,  
With a smile on her lips and a tear in her eye.  
He took her soft hand, ere her mother could bar, —  
'Now tread we a measure!' said young Lochinvar.

So stately his form, and so lovely her face,  
That never a hall such a galliard did grace;  
While her mother did fret, and her father did fume,  
And the bridegroom stood dangling his bonnet and plume:  
And the bride-maidens whispered, "Twere better by far  
To have matched our fair cousin with young Lochinvar.'

One touch to her hand, and one word in her ear,  
When they reached the hall-door, and the charger stood near;  
So light to the croup the fair lady he swung,  
So light to the saddle before her he sprung!  
'She is won! we are gone, over bank, bush, and scaur;  
They'll have fleet steeds that follow,' quoth young Lochinvar.

There was mounting 'mong Graemes of the Netherby clan;  
Forsters, Fenwicks, and Musgraves, they rode and they ran:  
There was racing and chasing on Cannobie Lee,  
But the lost bride of Netherby ne'er did they see.  
So daring in love, and so dauntless in war,  
Have ye e'er heard of gallant like young Lochinvar?

## **9. Understanding the Poem:**

This section provides historical, literary, and interpretive context for teachers and older pupils, or to support further study and reflection after the workshop.

### **Origin and Placement**

*Lochinvar* is a ballad-like episode embedded within Canto V of Sir Walter Scott's narrative poem *Marmion*, first published in 1808. *Marmion* is set during the Anglo-Scottish wars of the early 16th century and tells the story of a treacherous English knight. The tale of Young Lochinvar appears as a diversion from the main plot — told aloud by the fictional Lady Heron during a feast at Norham Castle. The story's style, pace, and subject matter stand in deliberate contrast to the darker narrative of the main poem.

### **Narrative Summary**

The poem recounts the daring and romantic actions of Young Lochinvar, a brave Scottish knight who rides uninvited to the wedding of his beloved Ellen, daughter of Lord Ellen and the bride of another suitor. Lochinvar arrives just in time, boldly enters the hall, and dances with Ellen in front of her stunned family and guests. Seizing the moment, he sweeps her onto his horse and escapes with her, galloping across the border before pursuit can reach them.

The tale ends with their triumphant flight, leaving the other wedding guests in chaos. The poem's tone is celebratory and light, with an emphasis on gallantry, courage, and romantic defiance of social expectations.

### **Themes**

#### **1. Romantic Heroism**

Lochinvar embodies the quintessential romantic hero — handsome, brave, honourable, and impetuous. He acts decisively and single-handedly to claim the woman he loves, winning admiration from readers despite defying social order.

#### **2. Love versus Convention**

Ellen's arranged marriage to a "laggard in love" represents societal expectations, duty, and wealth. In contrast, Lochinvar's intervention is a declaration of love, loyalty, and youthful rebellion.

#### **3. Courage and Boldness**

The poem valorises action, daring, and charisma. Lochinvar's calm confidence in entering the wedding uninvited and leaving with the bride sets a tone of near-mythical heroism.

#### **4. Public and Private Honour**

The wedding scene is a performance of power and status — Lochinvar's successful intervention not only claims the bride, but publicly humiliates the groom and Ellen's family. Honour is won through cleverness and presence.

## Form and Structure

Scott uses a regular metrical structure (mostly iambic tetrameter alternating with trimeter), and simple rhyme schemes (often AABB or ABAB), echoing traditional ballads. This makes the poem particularly suitable for oral delivery and classroom performance. The language is accessible, rhythmic, and full of movement — perfect for engaging younger readers through recitation or enactment.

## Historical Influence and Popular Reception

Although the story is fictional, it was received in Scott's time as a rousing celebration of chivalric virtue. It has since been included in many anthologies of English poetry and remains one of Scott's most frequently excerpted passages. The name "Young Lochinvar" became shorthand in Victorian and Edwardian England for a dashing, romantic figure. The poem also influenced early Hollywood and stage dramas, often appearing in adapted form in popular culture.

## Discussion and Reflection Questions

- What do you think Ellen felt when Lochinvar arrived? Relief, fear, excitement?
- Is Lochinvar's behaviour admirable, or reckless?
- How would the story be different if told from the point of view of Ellen's father or the groom?
- Why might Scott have chosen to tell this story through the voice of a woman (Lady Heron) during a feast?
- What values does the poem seem to praise? Do those values still appeal to us today?

**The Duel - Lochinvar vs. His Rival**



**Border Reivers on a Night Raid**



## 10. Suggested Post-Workshop Activities

- **Write diary entries from different characters.** Pupils imagine they are Ellen, Lochinvar, the bridegroom, or Ellen's parents. Ask: *"What would they write that evening? What emotions would they express — joy, fear, rage?"* Encourage full sentences and dated entries, as if from a real journal.
- **Discuss what might have happened after the poem ends.** Start a class discussion: *"Did Ellen and Lochinvar live happily ever after?" "Did the families go to war?" "Might Sir Timothy seek revenge?"* Use this as a springboard for storytelling, creative writing, or even debating opposing outcomes.
- **Invent the next chapter.** Pupils write a sequel scene, ballad, or dramatic monologue. Suggestions include:
  - A secret message passed between the lovers.
  - Sir Timothy's perspective on the humiliation.
  - An ambush or duel following the escape.
  - A tragic ending: what if one was captured or killed?
- **Create a coat of arms.** Design a family crest for an invented Reiving family. Pupils use symbols, colour, animals, and mottos to express values like bravery, stealth, loyalty, or cunning. Link this to heraldry explored in the workshop.
- **Paint or draw a scene.** Encourage visual interpretation. This could be:
  - The abduction moment at the altar.
  - The wild ride to the Border.
  - A reiver's lonely camp at night.
  - Artistic responses inspired by classic Lochinvar illustrations.
- **Research Sir Walter Scott.** Assign short research tasks or presentations on:
  - His home at Abbotsford.
  - His writing desk and library.
  - The Border ballads and legends that inspired *Lochinvar*.
  - His contemporaries (e.g. Byron, Wordsworth, Hogg) and their views of romance and heroism.
- **Form a mini exhibition or museum corner.** Include:
  - Drawings, maps, and coats of arms.
  - Diary excerpts or monologues.
  - Historical facts about reivers and 16th-century marriage traditions.
- **Reflect on poetry and performance.** Ask pupils: *"What made the poem enjoyable — the rhythm, the characters, the excitement?"* They can annotate lines that stood out, discuss rhyme and metre, or even compose their own ballad in Scott's style.

## **11. Further Background Information**

### **The Lochinvar Family**

Lochinvar is a freshwater loch situated in the parish of Dalry, in the Galloway Hills of Dumfries and Galloway, south-west Scotland. Its name is derived from the Gaelic *Loch an Bharra*, meaning "loch of the summit." Historically, Lochinvar was notable for its island, which housed Lochinvar Castle — the seat of the Gordon family. Though little now remains of the structure, it would have once served as a fortified dwelling commanding views across the surrounding terrain. The loch was dammed in the 20th century to create a reservoir, submerging the island and the castle ruins beneath the water. The Gordon family took possession of the Lochinvar lands in 1297. Their tenure over the centuries saw them rise in both wealth and influence. In the early 17th century, Sir Robert Gordon of Lochinvar was created a Baronet of Nova Scotia by King James VI and I in 1626, a title created to encourage Scottish settlement in the Americas. The family played a prominent role in promoting colonisation efforts, most notably the Barony of Galloway in Nova Scotia, as part of this early imperial enterprise. A descendant, Sir John Gordon, was elevated further to become the Viscount of Kenmure by Charles I at his coronation in 1633. This branch of the Gordons were staunch Royalists and Presbyterians, and their fortunes rose and fell with the political upheavals of the 17th century. Sir John, the first Viscount, would later be executed in 1716 for his part in the Jacobite Rising. The association of 'Young Lochinvar' with the Gordons derives from a passage in Sir Walter Scott's *Marmion* (1808), in which the bold knight gallops from the Scottish Borders into England to carry off his true love from an arranged marriage. Although no historical record supports the exact events described in the poem, it is widely believed that Scott based the character loosely on Sir William Gordon of Lochinvar, a 15th-century laird renowned for his chivalric reputation and military prowess. The poem is best understood as a romantic idealisation of Border gallantry and individual heroism, set against the backdrop of a lawless and divided landscape.

### **The Graham Family of Netherby**

Netherby Hall, located in Cumbria just south of the Scottish border near Gretna Green, was historically a stronghold of the Graham family — one of the most prominent and unruly Border clans. Due to its strategic location, the hall and its lands were frequently embroiled in skirmishes and reiving raids during the centuries of conflict that plagued the Anglo-Scottish frontier. The Grahams of Netherby were known for their daring and, at times, notorious behaviour. The first notable figure associated with the estate may have been William Graham, known as 'Lang Will'. A towering and fearsome character, Lang Will was active during the late 16th and early 17th centuries and is often cited as one of the most infamous Border reivers. His leadership and organisation of large-scale raids made him both a feared adversary and a folk anti-hero in the borderlands. It is from the practices of men like Lang Will that the term "blackmail" is thought to have originated. The word derives from *mail*, meaning rent or tribute, and *black*, in this context, referred to payments extorted by threat of violence — often cattle theft — a routine form of protection racket across the Borders. While Sir Walter Scott's narrative in *Marmion* links the Graham family to a fictional episode in which Ellen, the daughter of Netherby Hall, is swept away by the dashing Lochinvar, there is no historical record of such an abduction ever taking place. Nevertheless, the story endures as part of the mythos of the reiver era, blending fact, romance, and legend in the poetic imagination.

### **Border Reivers**

The term 'Border Reivers' refers to the raiders who operated in the Anglo-Scottish borderlands from the late 13th century until the early 17th century. These individuals, drawn from both Scottish and English families, lived in a region often lawless and war-torn, where loyalty to clan or kin frequently surpassed allegiance to crown or country. The Reivers stole livestock, raided homesteads, kidnapped hostages for ransom, and burned property. Reiving was not random violence, but a deeply entrenched way of life — a survival strategy in a region plagued by poverty, warfare, and chronic instability. It was often conducted with the approval, or at least the blind eye, of local lairds, and was sometimes even incentivised during wartime with rival nations. Raiding was especially active during the winter months, when long nights offered cover and cattle were well-fed and easier to move. The stolen animals were often driven across the hills and hidden before being sold or traded. Reivers operated under a unique set of laws and customs, such as "days of truce," when cross-border feuds could be temporarily suspended to settle scores or negotiate exchanges.

Reivers carried weapons suited for swift violence and close combat: swords, dirks (a long-bladed Scottish dagger), lances, and later, pistols and crude firearms. They rode small, tough horses known as “hobblers,” ideal for navigating rough terrain and quick getaways. Some were also skilled in using longbows and crossbows, which allowed for surprise attacks from distance. The culture of reiving left a deep mark on the region, influencing surnames, folklore, and even language. The Reivers’ legacy lives on in ballads, border festivals, and in Scott’s romanticised vision of noble outlaws and honour-bound adventurers. While *Lochinvar* is a poetic fiction, the atmosphere of audacious raids, family rivalries, and gallant risk-taking is grounded in the genuine history of the Borders.

### **Heraldry and the Language of Identity**

Heraldry is the ancient system of visual symbols used to identify individuals and families, especially among the nobility and warrior classes of medieval Europe. It evolved out of a practical necessity on the battlefield: as knights became fully armoured in chainmail and later plate armour, it became almost impossible to tell friend from foe in the heat of combat. To solve this, warriors began to decorate their shields, tunics, and banners with unique colours, patterns, and symbols — a visual signature that could be recognised even from a distance. These emblems were known as **coats of arms**. The name comes from the cloth surcoat worn over armour, which bore the same colours and designs as the knight's shield. Over time, these designs became hereditary, passed from generation to generation, and subject to strict rules of composition and usage. This led to the formalisation of heraldry as a codified system, complete with its own terminology, symbolism, and legal oversight.

### **Heraldry in the Borders**

Among the wealthier Border Reiver families — such as the Grahams, the Douglasses, the Kerrs, the Johnstones, and the Scotts — heraldic devices were common and often displayed with pride. These coats of arms were emblazoned not just on shields, but also on family crests, seal rings, tombs, and manor houses. In a world of shifting alliances and fierce clan loyalty, heraldry provided a visible declaration of ancestry, honour, and belonging. In the Border region, where feuds and raids were frequent, these arms also served as warnings or boasts: they told a story of martial lineage, territorial claims, and long-standing enmities. Some shields bore traditional symbols of strength and aggression — lions, swords, boars — while others incorporated more local imagery: hunting horns, towers, thistles, or birds of prey.

### **The Language of Heraldry**

Heraldry has its own formal vocabulary. For example:

- **Colours** (called tinctures): gules (red), azure (blue), sable (black), vert (green), and or (gold/yellow).
- **Divisions**: shields might be split horizontally (fess), vertically (pale), or diagonally (bend).
- **Charges**: the emblems placed on the shield — animals, weapons, crosses, stars, etc.
- **Helms and crests**: added above the shield to denote rank or achievement.
- **Mottos**: short Latin (or vernacular) phrases expressing a family’s values or defiance.

For example, the Scotts of Buccleuch — ancestors of Sir Walter Scott — bore a shield of or (gold), on a bend azure (blue diagonal stripe), a star argent (silver). Their motto was *Amo* — “I love.”

### **Heraldry Today**

Although its battlefield utility has long since passed, heraldry remains an important part of Scottish heritage and cultural symbolism. Families may still register coats of arms through the **Court of the Lord Lyon** in Edinburgh, one of the oldest heraldic authorities in the world.

Many schools and organisations today explore heraldry as a creative, cross-curricular topic. Pupils can design their own family shields, invent mottos, and research the meanings of common heraldic animals and colours. This offers a fun and informative way into the medieval world, identity formation, and symbolism.

For further reading, consult:

- *Heraldry* by D.H. Ralphs (ISBN 0 330 239104) – a richly illustrated and accessible introduction (now possibly out of print).
- The official website of the [Court of the Lord Lyon](#).
- The *Heraldry Society of Scotland*.

## 12. Extended Fight Workshop (Optional)

### Optional Activity: Fight Workshop – Movement, Stage Combat, and Performance

This short workshop teaches pupils how to *fall safely* and *stage a broadsword fight* for performance. It should always be done in a calm, focused atmosphere — no rushing, no contact, and full awareness of others around them. All movements are **slow, exaggerated and safe**.



### Part 1: How to Fall Safely

#### Introduction:

Before we begin any staged fighting, it's important to learn how to fall without hurting ourselves. This will make the final fight scenes look much more dramatic — and keep us all safe.

#### Instructions (Teacher Demonstrates First):

Ask everyone to find a space on their own — arms-length apart from others.

1. Begin by **sliding down** onto the side of your dominant leg — like you're going into a lopsided kneel.
2. From there, **let yourself roll gently** down onto your bottom — still leaning on the same side.
3. Now slide onto your **side**, with your bottom arm **stretched out behind your head** — like a pillow.
4. Practice this sequence a few times slowly.
5. Try it again a little faster, like a dramatic fall — but always land on soft parts (side, hip, bottom, upper arm).

*Reminder: There should be no crashing. This is about control, not real injury.*

## Part 2: Broadsword Stage Combat

### Introduction:

The broadsword was a heavy weapon. These fights are not fast or flashy — they are big, weighty, and dramatic. We'll use *imaginary swords* and keep good distance between each other.

### Warm-Up (Solo):

Pick up your invisible sword. It's long and heavy.

- Slowly swing it **above your head**, feeling the weight.
- Bring it **down in front of you** with the point resting on the floor.
- Take a moment to show the *strain and size* of the weapon.

### Choreographed Fight in Pairs

#### 1. Circle and Lock:

- Face your partner at a safe distance.
- Raise swords until they **cross mid-air**.
- Slowly **circle around each other**, keeping swords locked.
- Show tension: you don't like this person!

#### 2. Push and Resist:

- Try to **push their sword to one side**, then push back the other way.
- Don't move your feet yet — focus on upper body effort.

#### 3. Leg Sweep Attack:

- A's swing sword **low toward B's legs**.
- B's **jump to avoid** the strike.
- Let the weight carry A in a **big circle turn**.

#### 4. Head Swing Attack:

- B's now lift sword and swing toward A's head.
- A's **duck dramatically** — again, a wide swing that turns the attacker in a circle.

#### 5. Final Blow (Slow Motion):

- A's swing back and then forward **through B's body** — not too fast, make it look like it's sinking into them.
- B's **react big**, groan, and perform their fall exactly as practised earlier.

Optional: Teacher models the final move with a pupil before letting others try.

#### 6. Victory:

- A's stand tall and raise sword.
- Swap roles — now B's defeat A's.

### Tips for Teachers:

- Demonstrate each stage before pupils try.
- Maintain strict control of tempo — this is not real fighting.
- Applaud dramatic facial expressions and controlled falls.
- Choose strong duels for a final class "performance" round.

## 13. Extended Dance Workshop (Optional)

### vii)b Dances – Teacher-Led Prompt (no prior dance experience required) – Extended Version.

The dances and music in this workshop are inspired by authentic late-medieval and Renaissance traditions, adapted for Primary-level engagement. Dance is integrated throughout the story structure to support imaginative learning, character exploration, and historical empathy.

#### Core Dances and Accompanying Tracks

##### 1. Farandole

- *Dance Type:* Simple skipping line dance in serpentine or spiral patterns.
- *Use:* Opening warm-up or celebratory movement during festival or wedding scenes.
- *Suggested Track:* Traditional Provençal Farandole (e.g. tracks from *Songs of Provence* or generic medieval festival compilations).
- *Prompt:* "With your partner, form a long line. Let's skip through the countryside — around hills, through valleys, into a spiral and back! Follow the leader!"

##### 2. Branle (pronounced "brawl")

- *Dance Type:* Inclusive circle dance with repetitive steps and jumps.
- *Use:* Wedding celebrations, post-feast dancing, whole-group bonding.
- *Suggested Track:* "Branle d'Official" – Bagpipe arrangement by Trouvère Medieval Minstrels (Album: *Tudor Dance*).
- *Prompt:* "Let's gather in a circle. Step left, step right, jump — again! When you hear the music, imagine you're dancing at Ellen's wedding feast."

##### 3. Pavane

- *Dance Type:* Paired slow processional — refined, courtly, and formal.
- *Use:* Wedding entrance, solemn pageantry, or contrast to more lively sequences.
- *Suggested Tracks:*
  - "Pavane from Dance of the Middle Ages" (*Suite of Dance – Music for a Merry Monarch*)
  - "Pavane Belle Qui Tiens Ma Vie" – Arbeau (performed by Early Music Consort or Piffaro).
- *Prompt:* "Stand tall. Walk in pairs. You are nobles, honoured guests at a great marriage. Grace, dignity, and pride in every step."

#### Wedding Dances – Classroom Instructions

Give pupils some time to rehearse the basic steps of the Farandole, Branle, and Pavane. Then call them together to participate in the dances.

Explain: One dance is for the servants and the other is for the lords and ladies — but everyone will learn and perform both.

#### The Wedding Scene

All pupils begin in a circle, seated beside their partners. The wedding of Ellen and Sir Timothy has already taken place.

### **Wedding Protocol Setup:**

- Lord and Lady Graham with their servants (partners) will welcome the guests.
- Sir Timothy stands beside them.
- Ellen and her lady-in-waiting stand together.

### **Surprise Preparation:**

- Choose two boys secretly to play Lochinvar and his henchman.
- Place them outside the door with instructions for when to enter (signal = drum bang).

### **Staging the Guests:**

- Choose Sir Graham and partner (footman), and Lady Graham and her lady-in-waiting.
- Set them to welcome the guests.
- Servants wait in the "kitchen" until summoned to serve.
- Guests choose names and line up with partners.
- Teacher announces each pair, and a chosen servant shows them where to sit (in a rectangle on the floor).
- Guests bow/curtsey to the Grahams before sitting and may offer congratulations.

### **Feast and Entertainment:**

- When seated, music (e.g., Farandole) plays as the wedding party enters.
- Sir Graham claps for service; servants bring food.
- Sir Graham claps again for silence, makes a toast, then requests entertainment.
- Dances begin with either the Farandole or Branle — servants are included.
- If time permits, the Pavane follows.

### **Dramatic Interruption:**

- During a dance, teacher bangs the drum.
- Lochinvar and henchman burst in — freeze the scene.
- Teacher moves between characters asking: "What are you thinking?"
  - e.g., Ellen (Did she know he would come?), Lord/Lady Graham, Sir Timothy, a servant.

### **Continue the Scene:**

- Replay Lochinvar's entrance and play it through:
  - Lord Graham demands to know his purpose.
  - Lochinvar is offered wine with Ellen.
  - They clink glasses, Lochinvar throws his into the fire.
  - They take their place in the dance.
- At a cue, Lochinvar and Ellen run — everyone else freezes.
- After a moment, the couple runs in slow motion toward the door (like moving under water).

Repeat the wedding scene with new pupils in lead roles if time allows.

### **Additional Optional Pieces**

#### **4. Galliard**

- *Dance Type:* Fast and skipping, often performed in short bursts.
- *Suggested Track:* "La Galliarde" from *The Dances of the Renaissance* by The Early Music Consort of London (David Munrow).
- *Use:* Optional display pieces or short 'competition' dance-offs between groups.

#### **5. Saltarello**

- *Dance Type:* Lively medieval instrumental for movement-based warm-ups.
- *Suggested Track:* "Saltarello No. 2" from *Tre Fontane* by Ensemble Micrologus.

- *Use:* Entry game, high-energy transitions, or improvised movement moments.

## 6. **Almain (or Alman)**

- *Dance Type:* Gentle, dignified partner dance from the Elizabethan court.
- *Suggested Track:* “Almain” by Musica Antiqua, featured in *Elizabethan Consort Music*.
- *Use:* Backup for Pavane if needed — particularly good for boys who prefer a less mournful tune.

## **Atmospheric and Scene Music**

### 7. **Wedding Entrance / Feast Background**

- *Track:* Light instrumental lute or harp music (select from *Music for a Merry Monarch* or *Tudor Court Music* collections).
- *Prompt:* "You're entering the great hall. Bow to the hosts, take your places, and enjoy the feast!"

### 8. **Sword Fight or Raid Preparation**

- *Track:* Drum rhythms or suspenseful medieval instrumental pieces (e.g. “Battle Pavane” by Tielman Susato or field drums from re-enactment CDs).
- *Prompt:* "Drums beat as your swords rise — whether defending or attacking, the time has come."

### 9. **Poem Finale Reading**

- *Track:* Quiet harp or ambient drone (e.g. “The Parting Glass” instrumental, or harp improvisation from Celtic collections).
- *Prompt:* "Let the stillness hold you. Listen closely to the poem — you've lived its tale in your own way."

## **Cultural and Traditional Suggestions**

### 10. **The Sorries – “Blue Bonnets” with Bodhrans**

- *Use:* Marching games, energised entry/exit sequences, or dramatic clan introductions.

### 11. **Jock O’Hazeldean**

- *Use:* Ellen’s lament or reflective transitions. Especially suitable after the freeze-frame departure.

### 12. **The Flowers of the Forest (Flodden Lament)**

- *Use:* Scene setting for historical mourning, loss, or at the end of the workshop to contrast the drama with real-life consequences of conflict.

## **Guidance for Use in Schools**

- Most tracks are available on Spotify, YouTube, Amazon, or school music libraries.
- Use under standard UK education music licensing (ERA, PRS for Music).
- Cue tracks manually if necessary. Many medieval pieces begin with long introductions.

## 14. Appendix

### a) *Learning Objects Summary*

#### 1. Introduction

- I can understand the purpose and creative inspiration behind this workshop.
- I can explore how drama and literature help bring history to life.

#### 2. Curriculum for Excellence Mapping

- I can identify how this workshop links to Literacy, Social Studies, Expressive Arts, and Health and Wellbeing experiences and outcomes.

#### 3. Workshop Overview

- I can understand the sequence of activities in this workshop and what skills I will develop throughout.
- I can work as part of a team and take responsibility for my learning journey.

#### 4. Historical Background

- I can describe who the Border Reivers were and what life was like in medieval Scotland and England.
- I can compare the past to my life today using real places and events.

#### 5. Drama Techniques Explained

- I can use drama strategies to explore a story and understand characters' thoughts and emotions.
- I can describe how each drama tool helps build confidence and creativity.

#### 6. Suggested Pre-Workshop Activities

- I can prepare for the workshop by exploring key themes and ideas through games, discussion, and creative tasks.
- I can share my own ideas and listen to others in a respectful way.

#### 7. Complete Drama Workshop Plan

##### A. Story & Character Introduction

- I can identify the characters in *Lochinvar* and imagine how they might behave or feel.

##### B. Initial Drama Activities

- I can use movement and still image to bring scenes and characters to life.

##### C. Teacher-in-Role

- I can respond in role and contribute ideas in character.

#### **D. Wedding Preparation**

- I can work in a group to plan and rehearse scenes with clear roles.

#### **E. Wedding Ceremony & Dance**

- I can follow group instructions and perform a traditional dance.

#### **F. Escape Sequence**

- I can perform and respond creatively in a moment of dramatic tension.

#### **G. Role Rotation**

- I can reflect on different perspectives by trying out new roles.

#### **8. Suggested Post-Workshop Activities**

- I can express ideas and emotions through writing, drawing or performance.
- I can explain what I learned about the story, the characters, and myself.

#### **9. The Poem – *Lochinvar***

- I can listen to or read the poem *Lochinvar* and understand its mood and message.
- I can discuss what the poet is trying to tell us about love, honour, or defiance.

#### **10. Understanding the Poem**

- I can explore the structure and language of a historical poem.
- I can ask questions and share interpretations with others.

#### **11. Further Background Information**

- I can learn more about the real people and places behind the story.
- I can connect Walter Scott's writing to local history and landmarks.

#### **12. Extended Fight Workshop (Optional)**

- I can rehearse and perform safe, choreographed movement as part of a dramatic scene.
- I can collaborate with a partner to build trust and timing.

each heading?

## **b) Differentiation Ideas**

### **1. Introduction**

- *For younger pupils:* Use images or props (e.g., a toy sword or fabric “cloak”) to introduce characters playfully.
- *For pupils needing support:* Simplify with clear keywords (“brave knight”, “angry father”, “runaway bride”) to anchor story elements.
- *For confident or early-finishers:* Invite them to narrate the setup or draw a comic panel of the opening scene.

### **3. Workshop Overview**

- *For younger pupils:* Explain the sequence of the day with a visual “story map” using icons or simple drawings.
- *For pupils needing support:* Repeat and model what comes next to reduce uncertainty.
- *For confident or early-finishers:* Ask them to act as peer mentors to explain the day’s plan to others in pairs.

### **4. Historical Background**

- *For younger pupils:* Focus on sensory comparisons: “What might it smell like in a Reiver house?”
- *For pupils needing support:* Provide images or simplified text about castles, horses, or family crests.
- *For confident or early-finishers:* Let them research an additional Reiver family or place and share their findings.

### **5. Drama Techniques Explained**

- *For younger pupils:* Emphasise physical techniques like freeze frames or facial expressions.
- *For pupils needing support:* Pair them with strong partners and model techniques using teacher roleplay.
- *For confident or early-finishers:* Encourage them to lead warm-ups or explain a technique to the group.

### **6. Suggested Pre-Workshop Activities**

- *For younger pupils:* Use drawing, stickers, or verbal storytelling for activities like creating coats of arms.
- *For pupils needing support:* Provide sentence starters for discussion or simplified family tree templates.
- *For confident or early-finishers:* Ask them to prepare a dramatic introduction to the Lochinvar story.

### **7. Complete Drama Workshop Plan**

#### **A. Story & Characters**

- *For younger pupils:* Use call-and-response storytelling with actions.
- *For support:* Break down characters into “Goodies” and “Baddies” to scaffold understanding.
- *For confident:* Let them write and present their own character backstory.

#### **B. Initial Drama Activities**

- *Younger:* Keep freeze frames short and physical.
- *Support:* Give each child a “pose card” with picture prompts.
- *Confident:* Ask them to sculpt others into a tableau.

#### **C. Teacher-in-Role Sequences**

- *Younger:* Keep in-role speeches short and interactive.
- *Support:* Use props or costume to cue character changes.
- *Confident:* Let pupils take the teacher’s role in short bursts.

#### **D. Wedding Prep & Etiquette**

- *Younger:* Focus on fun actions like pretending to roast a pig.
- *Support:* Give visual instructions (e.g. photos or drawings) for tasks.
- *Confident:* Assign them to lead a small “kitchen team” or greet guests in character.

#### **E. Wedding Ceremony & Dance**

- *Younger:* Emphasise participation, not precision.
- *Support:* Keep dances repetitive and use visual cues.
- *Confident:* Let them create and teach a simple dance step.

#### **F. Dramatic Interruption**

- *Younger:* Use drum or whistle to cue freeze frames with clear signals.
- *Support:* Assign them a reaction (e.g., gasp, hide, faint).
- *Confident:* Ask them to lead one round of the freeze/escape sequence.

#### **G. Rotated Roles**

- *Younger:* Offer only 1–2 roles to swap between.
- *Support:* Pre-pick roles and rehearse in smaller groups.
- *Confident:* Invite them to direct a short scene with a twist.

#### **8. Post-Workshop Activities**

- *Younger:* Use drawings, sentence strips, or comic strips.
- *Support:* Provide a writing scaffold (e.g. “I am Ellen. I feel \_\_\_ because \_\_\_.”)
- *Confident:* Let them write alternative endings or monologues from a side character.

#### **9. The Poem – *Lochinvar***

- *Younger:* Listen to a reading with actions or props.
- *Support:* Focus on one stanza and act it out.
- *Confident:* Read aloud or rewrite a modern version in groups.

#### **10. Understanding the Poem**

- *Younger:* Use a visual glossary with symbols for “steed”, “bridal train”, etc.
- *Support:* Match lines from the poem with emoji-style mood cards.
- *Confident:* Annotate verses or analyse *Lochinvar*’s motivations.

#### **11. Further Background Information**

- *Younger:* Explore one idea per session (e.g., castles or horses).
- *Support:* Use a timeline with pictures.
- *Confident:* Invite them to research another historical figure linked to Scott’s work.

#### **12. Extended Fight Workshop (Optional)**

- *Younger:* Focus on fall technique and wide movements only.
- *Support:* Pair with a buddy and use slower moves.
- *Confident:* Create short “choreographed” sequences for performance.

# The Edinburgh Sir Walter Scott Club: Young Lochinvar Workshop Resource Pack

## c) Resource Check List

### Resource Checklist – For Teachers & Facilitators

Use this page as a quick reference when preparing your workshop space, props, and materials.

#### i). Materials Needed (Flexible by Activity)

##### Drama Props & Costumes

- Fabric scraps (for cloaks, veils, sashes)
- Simple headpieces/crowns (cardboard, felt)
- Goblets, wooden cups or plastic tankards (for feasting and toasts)
- Scrolls or parchment sheets (wedding announcements, invitations)
- A toy or replica sword (for Lochinvar or Sir Timothy)
- Belt pouches / cloth bags (for Sir Timothy's money scene)
- Large keys or key ring (for Commedia-style door scene)
- Simple tablecloths / cushions (for wedding seating arrangement)

##### Scene Props

- Drum or tambourine (cue for dramatic entrance / music)
- Rushes or green paper strips (for wedding floor decoration)
- Juggling balls or scarves (for entertainer roles)
- Small stool or "throne" for Lord/Lady Graham

##### Optional Craft Materials

- Paper and coloured pens/pencils (for coats of arms)
- Shield and banner templates
- Mask-making materials (if extending Commedia elements)

#### ii). Space & Room Setup Notes

##### Essential Requirements:

- Large open floor space (gym, hall or cleared classroom)
- Doorway or corridor access (Optional -- for Lochinvar entrance)
- Seating area (can be floor-based) for 'wedding feast'
- Wall space or table for displaying family coats of arms
- Clear walking paths for procession/dance sequences

#### iii). Music

##### The Farandole:

"Farandole from L'Arlésienne Suite No. 2" by Georges Bizet  
Or "Danse de Cleves" – from *Renaissance Dance Music* by The Dufay Collective

##### The Branle:

"Branle d'Official" by Trouvère Medieval Minstrels

##### The Pavane:

"Pavane" from *Dance of the Middle Ages (Album: Suite of Dance – Music for a Merry Monarch)*

##### Additional Recommended Tracks (Extended Options)

##### Galliard:

"La Galliarde" by The Early Music Consort of London (David Munrow)

##### Saltarello:

"Saltarello No. 2" from *Tre Fontane* by Ensemble Micrologus

##### Almain (Alman):

"Almain" by Musica Antiqua (*Album: Elizabethan Consort Music*)

##### Optional / Folk-Inspired Musical Additions

The Sorries – Blue Bonnets o'er the Border  
Jock O' Hazeldean  
The Flowers of the Forest (Flodden Lament)

# The Edinburgh Sir Walter Scott Club: Young Lochinvar Workshop Resource Pack

## **d) Scene Prompt Cards (for Group or Solo Use)**

**1. The Wedding Banquet – Freeze Frame:** *Scene:* You are seated at the wedding feast of Ellen and Sir Timothy. Food is served, music plays, and tensions simmer.

**Prompts:**

- What does your character want right now?
- Are they hiding anything?
- Who are they watching?

**2. Sir Timothy's Secret Counting:** *Scene:* Sir Timothy checks the house, locks the door, and prepares to count his gold. He's unaware that someone might be spying.

**Prompts:**

- What emotion does counting his money bring him?
- What does he fear most?
- Is someone watching?

**3. Lord Graham's Council:** *Scene:* Lord Graham has gathered his family and advisors to announce Ellen's arranged marriage.

**Prompts:**

- Do you agree with Lord Graham's decision?
- How does your character feel about Lochinvar?
- What are you NOT saying out loud?

**4. Ellen's Dilemma – Thoughts at a Distance:** *Scene:* Ellen sits silently, processing the decision made for her.

**Prompts:**

- What is she thinking but cannot say?
- What would she do if she could choose?
- What emotion is strongest: fear, love, or defiance?

**5. The Escape – Slow Motion Action:** *Scene:* Lochinvar clinks glasses with Ellen and the two begin to flee as the crowd freezes in shock.

**Prompts:**

- What does your character do as they run?
- Who tries to stop them?
- What thoughts flash through your mind in the moment?

**6. Family Feud – Before the Wedding:** *Scene:* You're a member of the Graham or Lochinvar family hearing rumours of a secret meeting between Ellen and her former suitor.

**Prompts:**

- How loyal are you to your family?
- Do you support the wedding... or the lovers?
- What will you do about it?

**7. Entertainers' Rehearsal:** *Scene:* You are preparing to juggle, sing, dance or act in front of the whole household. You overhear gossip during rehearsal.

**Prompts:**

- What kind of performer are you?
- What rumour do you hear, and what do you do with it?
- Are you nervous? Excited? Distracted?

## e) Quick Guide for Teachers

### 📌 Workshop Sequence Overview

- ✓ **Circle Introduction:** Introduce Lochinvar vs. Sir Timothy; discuss the two families and their feud.
- ✓ **Warm-Up Activities:** Group movement, freeze frames (robber, discovery, shock), pairing A/B.
- ✓ **Character Exploration**
  - Still images: Lochinvar vs. Sir Timothy
  - Ellen's dilemma (Thoughts at a Distance)
  - Sir Timothy money-counting (Commedia)
  - Council scene with Lord Graham (Teacher-in-Role)
- ✓ **Wedding Preparations:** Pair-based activity as servants (setting tables, food, banners, etc.)
- ✓ **The Wedding Scene:** Guest entrance, feast, toast, dances (Farandole, Branle, Pavane)
- ✓ **Dramatic Interruption**
  - 🔔 **Drum signal = Lochinvar bursts in**
  - Freeze scene + thought tracking
  - Then: Re-enactment with escape and slow motion exit
- ✓ **Role Rotation (Optional):** New group acts out same scene with different choices
- ✓ **Closing:** Poem is re-read by teacher
- Optional discussion: what changed in understanding?

### 🗨️ Key Roles and Prompts

Character	Notes/Prompts
Lochinvar	Brave, daring, in love with Ellen
Ellen	Torn, clever, dignified
Sir Timothy	Rich, vain, comic (play as Pantalone)
Lord Graham	Stern, focused on family alliance
Lady Graham	Organiser of the feast
Guests/Servants	Fun, flexible roles for all pupils

### 🎯 Where to Pause for Reflection

- ✓ After Ellen's "Thoughts at a Distance" – ask what choices she has
- ✓ After Lord Graham's council – discuss fairness, family pressure
- ✓ After freeze on Lochinvar's entrance – go around and ask feelings
- ✓ End of play – ask "What would YOU do next?"

### 📌 Cues & Signals

- **Drum Bang / Whistle:** Lochinvar entrance, freeze/unfreeze
- **Swanee whistle:** Freeze image, change pace, or cue silence
- **Music change:** Signals shift between dance, feast, action

### ✅ Top Tips

- Stay in role as teacher if possible (Lady/Lord Graham or Steward)
- Keep transitions quick and energy high
- Encourage creativity over perfection
- Use visual cues and exaggerated tone for younger groups
- Invite pupil-led moments when possible

# The Edinburgh Sir Walter Scott Club: Young Lochinvar Workshop Resource Pack

## f) Pupil Reflection Sheets

### Young Lochinvar Drama Workshop – Pupil Reflection Sheet

#### 1. I enjoyed acting as...

 Write the name of the character or role you played (e.g. Lochinvar, Ellen, a servant, a guest).

 \_“I enjoyed acting as \_\_\_\_\_ because \_\_\_\_\_.”

#### 2. I think Ellen felt...

 Think about Ellen at the wedding, or when she heard her father’s decision.

 \_“I think Ellen felt \_\_\_\_\_ because \_\_\_\_\_.”

#### 3. The most exciting moment in the workshop was...

 \_“The most exciting moment was when \_\_\_\_\_.”

 Why did it stand out for you?

#### 4. What surprised you about the story or characters?

 \_“I didn’t expect \_\_\_\_\_.”

 Could it happen today?

#### 5. If I could change the ending of the story, I would...

 \_“Instead of escaping, Lochinvar and Ellen \_\_\_\_\_.”

#### 6. My favourite part of the drama workshop was...

 Circle one or more:

- Wedding Feast
- The Dances
- Freeze Frame
- Sword Practice
- Playing a Character
- Listening to the Poem
- The Escape Scene
- Something else: \_\_\_\_\_

 \_Because \_\_\_\_\_.

#### 7. What I learned about life in the past:

 \_“People in the Borderlands lived differently because \_\_\_\_\_.”

#### 8. If I could perform this again, I would...

 \_“Next time, I’d like to \_\_\_\_\_.”

 Maybe try a new role? Change a costume?

## The Edinburgh Sir Walter Scott Club: Young Lochinvar Workshop Resource Pack

### **g) Glossary of Terms**

**Arranged Marriage** – A marriage planned by families or guardians rather than chosen by the couple themselves. Common in the time of the Reivers.

**Branle (pronounced 'brawl')** – A lively, circular group dance from the 16th century, used during celebrations and weddings.

**Broadsword** – A large, heavy sword used in medieval times, often with a wide blade. Reivers might have carried one.

**Clan** – A group of families who shared a name, land, and loyalty. Many Scottish clans were powerful and sometimes fought each other.

**Coat of Arms** – A unique design used to represent a family, often shown on a shield. It includes symbols and colours that reflect the family's identity.

**Commedia dell'Arte** – A funny style of acting from Italy where performers play stock characters like the greedy old man or clever servant. Sir Timothy can be played this way.

**Conscience Alley** – A drama activity where a character walks between two lines of people giving them advice – some helpful, some not!

**Dirk** – A short dagger or knife carried by Highlanders and Border Reivers.

**Farandole** – A fast-moving line dance where people skip in a snaking pattern behind a leader.

**Freeze Frame (or Still Image)** – A drama technique where pupils stop moving to create a "frozen picture" of a key moment in the story.

**Hot Seating** – A character (played by a pupil or teacher) sits and answers questions from the rest of the group, staying in role the whole time.

**Henchman** – A loyal follower or assistant, often helping the main character with plans (e.g., Lochinvar's friend in the escape).

**Lochinvar** – A Scottish knight and romantic hero in Sir Walter Scott's poem. Also the name of a loch and old family seat in Galloway.

**Netherby Hall** – The home of Ellen and the Graham family in the poem. A real estate just across the English border.

**Pavane** – A slow, graceful dance performed in pairs, used to show formality and nobility.

**Reivers (or Border Reivers)** – Raiders who lived along the Scotland–England border between the 13th and 17th centuries. They stole cattle, fought rival families, and were skilled horsemen.

**Role Play** – When someone pretends to be a character and acts or speaks like them.

**Sir Timothy** – A fictional character invented for this workshop. A rich but silly man chosen to marry Ellen against her will.

**Swanee Whistle** – A musical whistle used in the workshop to signal changes (freeze, pause, go, etc.).

**Thought Tracking** – A technique used in freeze frame where pupils speak their character's thoughts out loud in the moment.

**Thoughts at a Distance** – Pupils share what a silent character might be thinking by gently placing a hand on their shoulder and speaking in role.

**Viscount** – A noble title used in the UK. One of the Gordons of Lochinvar was made Viscount Kenmure by King Charles I.

**Walter Scott** – A Scottish author and poet (1771–1832) who wrote historical novels and ballads. *Lochinvar* is part of his long poem *Marmion*.

## The Edinburgh Sir Walter Scott Club: Young Lochinvar Workshop Resource Pack

### **h) Dictionary of Key Words** - Arranged roughly in order of appearance

**Esquire** – A young nobleman; often a man training to become a knight.

**Steed** – A horse, especially one used in battle.

**Bridle** – The headgear used to control a horse.

**Good broad-sword** – A large, heavy sword used in battle.

**Mosstroopers** – Border raiders (Reivers) who stole cattle across the Anglo-Scottish border.

**Netherby Hall** – The home of Ellen's family (historically linked to the Grahams).

**Bridegroom** – A man about to be married.

**Palfrey** – A horse suitable for riding, especially by women.

**All in the stirrup he stood** – He stood upright in his saddle.

**So dauntless in war** – Fearless in battle.

**Sable plume** – A black feather worn in a hat or helmet.

**Mantle** – A cloak.

**Boldest of their clan** – The bravest member of their family group.

**Feud** – A long-standing quarrel between families.

**Dight** – Prepared or made ready.

**Sped** – Succeeded; managed.

**Tarry** – To delay.

**Courteous** – Polite and respectful.

**Gallant** – Brave, noble and impressive.

**Lingered** – Stayed longer than expected.

**Scaur** – A steep bank or rocky slope.

**Bride's father had touched the wine** – A sign that he had agreed to drink with Lochinvar.

**Clasped her waist** – Put his arm around her.

**Capered** – Jumped or danced playfully.

**The lost bride of Netherby** – Ellen, who has been taken away.

**Spur** – A metal tool worn on a rider's heel to urge a horse forward.

**Bonnet** – A hat.

**Minstrel** – A travelling musician or storyteller.