Wild
By Emily Hughes

About the Book
A small nameless girl is raised in the wilderness and knows nothing but the ways of nature and the lessons she is taught by her animal friends and guardians. Her life changes dramatically when she is found by humans and taken to a very different environment. The story examines the idea of being human, through an exploration of the concepts of freedom and childhood.

About the Author/ Illustrator
Emily Hughes was born in Hawaii and lives and works in the UK, however, she believes her homeland is always present in her work. Her passion for illustration was inspired by her own childhood immersion and interaction with nature. She wrote Wild after the loss of her father and it draws heavily on her memories of love and acceptance. She is also inspired by Chinese cinema because of the joyous costumes and colours. Wild was her debut book which was published straight out of university in 2013. Her other books include The Little Gardener and Nana Shaped Like a Banana. She describes her stories as coming from a place of trying to understand.

Suggested length of unit
3-4 weeks.

A note about ‘lessons’
Our lessons are organised as meaningful chunks of learning. Most of them will fit a standard 45minute to 60minute session. However, some of them are shorter sessions and others will run for a series of linked sessions. We have indicated this where appropriate.

It is anticipated that you will not teach all the lessons but will select those that suit the needs of your class. The interactive planning tool on the website is designed to enable you to customise your planning, using these lessons as building blocks and tweaking or adding your own as you think appropriate.
<table>
<thead>
<tr>
<th>Title</th>
<th>Skills and Teaching Strategies</th>
<th>Area of Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before Reading: Hook</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everland</td>
<td>• Immersive hook</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Before Reading: Orientation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Born to be Wild</td>
<td>• Language games</td>
<td>• Theme: wild and tame • Tier 2 vocabulary</td>
</tr>
<tr>
<td>Friend or Foe Bingo</td>
<td>• Developing background knowledge</td>
<td>• Background knowledge: animals</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>During Reading: First Encounters</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Wild: Read Aloud</em></td>
<td>• Reading aloud • Repeated reading</td>
<td></td>
</tr>
<tr>
<td><em>Wild: Think Aloud</em></td>
<td>• Think Aloud</td>
<td></td>
</tr>
<tr>
<td>What Does it Mean?</td>
<td>• Repeated reading • Vocabulary investigation</td>
<td>• Vocabulary</td>
</tr>
<tr>
<td>Picture Detectives</td>
<td>• Finding visual clues • Discussion</td>
<td>• Background knowledge</td>
</tr>
<tr>
<td>Happy and Not Happy</td>
<td>• Freeze Frame</td>
<td>Literary features: juxtaposition</td>
</tr>
<tr>
<td>---------------------</td>
<td>----------------</td>
<td>---------------------------------</td>
</tr>
</tbody>
</table>

**During Reading: Digging Deeper**

<table>
<thead>
<tr>
<th>The Missing Page</th>
<th>• Developing inference skills</th>
<th>• Inference opportunities: readerly gap</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changes</td>
<td>• Thinking Maps</td>
<td>• Theme: change</td>
</tr>
<tr>
<td>Jungle School</td>
<td>• Activating Prior Knowledge</td>
<td>• Background knowledge: animals</td>
</tr>
<tr>
<td></td>
<td>• Prediction</td>
<td></td>
</tr>
<tr>
<td>Blurb, Blurb, Blurb</td>
<td>• Comparison</td>
<td>• Literary features: blurb</td>
</tr>
<tr>
<td></td>
<td>• Using dictionaries</td>
<td>• Language features: persuasion</td>
</tr>
</tbody>
</table>

**After Reading: Review and Reflect**

<table>
<thead>
<tr>
<th>Wild or School</th>
<th>• Talking Points, discussion and dialogue</th>
<th>• Themes: freedom, choice</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘And here is today’s news...’</td>
<td>• Questioning, interviews</td>
<td>• Narrative: point of view</td>
</tr>
<tr>
<td>Take or Not to Take?</td>
<td>• Conscience Alley</td>
<td>• Narrative features: dilemma</td>
</tr>
</tbody>
</table>
### Writing Opportunities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Writing Opportunities: News Report</th>
<th>Writing Opportunities: Missing Poster</th>
<th>Writing Opportunities: Designing and Labelling a Layout</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspaper Report</td>
<td>Writing in role</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Missing Poster</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wild's Bedroom</td>
<td>Collaborative drawing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Wider Learning Opportunities

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Wild Around</td>
<td>Soundscape</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Visualisation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Movement</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scientist Report</td>
<td>Mind Map</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thought Shower</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Labelling Research</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Before Reading

**Hook**

---

**Everland**

Making an emotional connection with the main character.

**Purpose**

Life for children consists of both freedom and relinquishing freedom as they grow older. This concept which is so integral to childhood is not one they often consciously think or talk about.

The power of reading that enables children to connect their real life experiences and ideas to the experiences of characters in stories. Allowing children to imagine enables facilitation of these ideas through questioning. This lesson provides an opportunity for the children to make emotional connections with the main character when they are introduced to the book.

**Preparation**

- Download and print out the leaf cards with challenges written on them (See exemplar challenges.)
- Hide the leaves in an outside space. Forest school is ideal, if you have one.
- Have available tablets or cameras to record moments of exploration.

**Process**

Ask children to imagine that they have been transported to a place called Everland. They will have to survive with only nature around them and there will be no access to anything manufactured.

Invite the children to hunt for their challenge cards and work alone or in groups to think of ways to solve the problems. Some exemplar challenges are provided for you to download but you can write your own to suit your children and the environment available to you.
The challenges could be play based or discussion based depending on your children and space.

Where possible give the children the opportunity to experience ‘wild’ activities. Children who do not feel comfortable with this activity might prefer to record observations and take photos of interesting things.

Introduce the key vocabulary in the context of the challenge and encourage the children to use it too.

**Final reflection**
Gather the class and review the lesson
- Can you think of any books or films that have similar elements to your experiences in Everland?

**Key vocabulary**
nature, natural, manufactured
Born to be Wild

Exploring the concept of wild, associations and key vocabulary.

Indicative lesson length: 1 session

Purpose
Central to the story is the idea of a “wild child”. The purpose of this session is to explore children’s existing knowledge and understanding of ‘wild’ in relation to human beings and their relationships with animals and nature. This lesson will serve as a starting point that can be revisited and revised at several points during the teaching sequence.

Preparation
• Have available large sheets of paper (A1) for group work.
• Download the slideshow for projection onto a screen or wall.
• Images from the slideshow can be printed and laminated for paired or small group discussion.

Process
Write the word ‘wild’ on large sheet of paper or whiteboard. Invite the children to share other words that they associate with ‘wild’.

Teacher’s note: this activity is about making associations rather than listing synonyms. Synonyms are acceptable suggestions, but so are other words like jungle, or flower, which are associations but not synonyms.

Share the slideshow or photographs and allow time for children to explore and discuss these with talking partners /small groups.
Ask the children to share their connections between the pictures and the word, ‘wild’.
Consider together:
- What does ‘wild’ look, feel, smell or even taste like?
- Can you describe your idea of ‘wild’?

Record ideas on the paper or using the whiteboard

**Final reflection**
Challenge the children to think of some questions related to the pictures. Record their questions and tell them that these will be key to exploring the picturebook. Revisit the children’s questions as you read the book and explore the themes.

**Key vocabulary**
feral, freedom, peril, nature, natural

---

**Friend or Foe Bingo**

Analysing the characteristics of wild animals as a precursor to thinking about the feral nature of the wild girl.

**Indicative lesson length:** 1 session

**Purpose**
This activity will focus on deepening vocabulary in order to compare animals and humans and to consider differences between domestic animals and wild animals. There will be many opportunities in the book to think in greater depth about how these definitions might add to the reading and thinking process.

Adapt the words to suit your class but maintain the challenge rather than limiting the task to include words in children's spoken vocabulary. Revisit and use the words throughout this teaching sequence to develop familiarity and confidence in using them.

**Preparation**
- Print out the Friend or Foe bingo resource cards.
- Print out and enlarge the Vocabulary Bingo sheet

©2019 Just Imagine Ltd. All rights reserved.
• Create numbered Bingo balls using ping pong balls or classroom resources. Number each ball 1-20 and a box/bag to place them in.
• Have available, counters to place on bingo boards.

Process
Gather the class in a circle. Ask the children to form small groups of four and give each group a bingo card. First ask children to discuss what the phrase ‘friend or foe’ means.

Then allow time for the children to look carefully at their Bingo card, identifying the pictures and discussing whether the animals are friendly or not. Clarify the names of any unknown animal such as the mosquito, ant, rat (children might think it is a mouse). Pool knowledge about the different animals. Display the large bingo vocabulary sheet with 20 descriptive words and explain that these words are numbered. Take time to read and define the words before the game starts.

Give each group 6 counters. When a ball is drawn the number is matched to the word, which is then read out. Groups must decide whether that word might describe any of their animals. The game ends when the first team has placed all their counters on the board. Next ask the children to explain which words described which animal. Challenge the children’s thinking.

For example:
• Are some animals that look cuddly dangerous? Chimpanzees are more aggressive than gorillas, even though the silverback gorilla looks fierce and chimps are often portrayed as playful.
• Are alligators aggressive? In fact, alligators rarely attack adult humans and only kill for food… but crocodiles will attack at any time even when they are not hungry.
• Are bees dangerous? A bee sting is painful and can even be fatal for people who are allergic, but we need bees to pollinate plants so that we can grow food and look after our environment.

Final reflection
Regroup the class.
• Which new words have you learnt today? Work together to find out what the unknown words might mean.
• Can you add any words to your vocabulary journal or language book that describe the friend or foe creatures?

Key vocabulary
wild, tame, foe, parasite, predator

Additional vocabulary
See Friend or Foe Bingo for additional words for this sequence
## During Reading

### First Encounters

<table>
<thead>
<tr>
<th>Wild: First Reading</th>
</tr>
</thead>
</table>

Reading aloud to establish literal understanding and develop fluent reading.

**Pages:** whole book  

**Indicative lesson length:** 1 session  

**Purpose**  
Reading aloud to your class is one of the most important reading lessons that you can provide. There are many advantages, one of which is affording the opportunity to build story structure knowledge.

When sharing a new book, read aloud the first time simply for enjoyment. Stopping too frequently to pose questions interferes with the comprehension processing. Reading aloud enables children to hear what text sounds like, so that they can internalise the voice when reading independently.

Occasionally, you may want to stop at a key point to predict what might happen next, encouraging the children to use clues from what has been read. Do this sparingly on a first read through. Reserve for when miscomprehension could potentially affect the overall understanding of the text, rather than stopping to explain minor points. There will be opportunities to talk about the details later.

Reading a book or passage for a second time allows you to check understanding at both literal and inferential levels and to discuss themes and ideas.

**Preparation**  
- Copies of *Wild* at least one between two.  
- Alternatively, a visualiser to enlarge the pages, although following the story using the book is preferred as a better reading experience.
Process
Before distributing the books, read the story aloud. In preference read from the book rather than the screen. You might want to project images using a table of visualiser.
Invite children to share with you or each other their first thoughts about the story. You may want to give some prompts to scaffold their thinking:
- What did you enjoy about the story?
- Did it remind you of other stories?

Read the story a second time, this time have the children read after you using the echo reading strategy to develop their reading fluency. This will help them develop an ear for phrasing and prosody.
Think back to the lessons prior to the book introduction.
- Can you make any connections between what we did and the story?
- Can you identify a main character in the story?
In pairs, decide how the wild child might have ended up in the forest.

Final reflection
Ask for a volunteer to draw an outline of the wild girl.
What shall we call her?
Challenge the class to find a name that fits with her character.
Invite the children to help you write potential names inside the outline. Add the outline to your working wall. You can add more words as you explore the themes in greater depth.

Key vocabulary
wild, nature, freedom

Wild: Think Aloud

Using the Think Aloud strategy to model inference strategies.

Pages: whole book
Indicative lesson length: 1 session
Purpose
Think Aloud is a metacognitive strategy that can be modelled by teachers to make the comprehension process visible. As experienced readers we often take for granted the many ways in which written text can confound children’s understanding. Adapt this process to meet the needs of the readers in your class or group. Avoid stopping too frequently. Two or three stopping points to model thinking is sufficient.

Preparation
• Copies of *Wild* or projection onto screen so that the children can easily see the text.
• Copies of a prepared Think Aloud script. One is provided for reference but adapt for your class.

Process
Re-read the story, stopping at the points that you have identified as good teaching opportunities.
Re-read the sections of text that are the focus for the Think Aloud Use your prepared script to explain your thought process Make explicit the strategy that you are using to work out what the text means.
Effective ways to develop Think Aloud are explained in the Strategies area of this website.

Final reflection
• Did the Think Aloud help you to get a better understanding of the story?
Explain to the class that they can use these strategies when they are reading by themselves.

What Does it Mean?
Identifying key vocabulary and thinking about how it reflects the story’s themes.

**Pages:** whole book

**Indicative lesson length:** 1 session

**Purpose**
This book contains only 112 words, comprising of short sentences. However, this simplicity belies the complex nuance and meaning. Simple sentence structure and vocabulary in this case is as effective as long descriptive text.
This lesson encourages children to voice their internal thoughts as they read. This allows time for analysis of what words might mean in different contexts and to different people.

**Preparation**
- Copies of *Wild*, at least one between two.
- Download, print and cut out the text labels, one set between two.
- Highlighter pens

**Process**
Re-read the story, stopping at the points that you have identified as good teaching opportunities.

Re-read the sections of text that are the focus for the Think Aloud. Use your prepared script to explain your thought process. Make explicit the strategy that you are using to work out what the text means.

Effective sentence stems to develop Think alouds include the following. Use them to model thinking for the children.

I had to slow down when . . .
It really surprised me, so I had to go back and reread because . . .
I wonder what . . . means.
I need to know more about . . .
This last part is about . . .
I was confused by . . .
I still don’t understand . . .
I had difficulty with . . .
I can’t really understand . . .
I wonder what the author means by . . .
I got lost here because . . .
I need to reread the part where . . .

**Final reflection**
- Gather the class and record all the words that have been highlighted by each pair/group. Which words are highlighted more than once?
- What do you think the important ideas in this story and which words best fit with those ideas?

**Key vocabulary:** understood, happy, wrong, taught, wild
Picture Detectives: Searching for Clues

Close reading of an illustration to locate important clues that are not mentioned in the written text and to support reading at greater depth.

**Pages:** 17-18

**Indicative lesson length:** 1 session

**Purpose**
Reading illustrations requires looking for clues as to what is happening in the text and also provide information beyond the written text. Illustrations can help children think about the text in greater depth.
In this double page spread the children are required to become reading detectives to work out what is happening and why it is important for the story.

**Preparation**
- Print out copies or display the double page spread on a visualiser.

**Process**
Explain to the children that they must look very carefully at the double page spread of the book and gather as many clues as they can to find out what is happening to the girl.

- What profession might the man belong to?
- How do we know?
- What might he be trying to do?
- What is he using to help him?

**Final reflection**
Gather children and record the list of clues they found.
- Did you have an idea about the man's job/profession?

Ask if anyone discovered he was a psychiatrist. Share ideas about what this job entails. They might suggest he is a doctor. Provide an explanation if needed.
What is he trying to do?
Do you think that he will be successful in his task? Why? Why not?

**Key vocabulary:** job, profession, brain, study, research

**Additional vocabulary:** psychiatrist

---

**Happy and Not Happy**

Exploring contrasts in the story and building vocabulary.

**Pages:** 9-10, 11-24

**Indicative lesson length:** 1 session

**Purpose**
Writers and illustrators often juxtapose and contrast ideas to explore a theme or big ideas. In this instance Emily Hughes uses repetition and contrasting illustrations to underline one of the key themes in the story. This lesson draws attention to these devices.

**Preparation**
- Copies of *Wild*, at least one between two.
- A tablet or other device for taking pictures of the Freeze Frame activity.
- Download and print copies of the Happy and Unhappy T Diagram.

**Process**
Revisit the double page spread: ‘And she understood, and was happy’.
Working in pairs, ask the children to talk about the picture.
- How are the girl and the animals feeling?
- How can you tell?
Share ideas. Draw attention to body language, facial expression, the way they are grouped (composition). Make a list of words to describe the emotions in this picture. For children whose range of vocabulary does not extend beyond ‘happy’ build a bank of happy words and arrange them on a scale of intensity. Re-read the sentence ‘And she understood, and was happy.’
- What is it that she understands?

Now look at the double page spread ‘And she did not understand, and she was not happy.’ Working in pairs, ask the children to talk about the picture.
- How are the girl and the animals feeling?
- How can you tell?

Share ideas. Draw attention to body language, expression, the girl’s position under the bed, expression on the cat and dog’s faces. Re-read the sentence ‘And she did not understand, and she was not happy.’ On page 24.
- What is it that the girl doesn’t understand?

In pairs, ask the children to recreate how the girl is feeling in both of these pictures. One child creates a statue of the girl in the first picture, the other creates a statue of the girl in the second picture. Take photos using a tablet or camera.

**Final reflection**
Insert at the top of the Happy Unhappy T Diagram images showing the girl happy and unhappy either from the book or photos of the statues.

<table>
<thead>
<tr>
<th>Happy</th>
<th>Unhappy</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Using the word bank created with the class ask pairs of children to sort words into sad or happy words and stick or write them in the correct column.
Teacher's note: an additional word list is included in the resources from which you can judiciously select words to extend children’s vocabularies. Avoid long lists of unknown words which will not be remembered or used but do provide some challenge to take children beyond the overly familiar. Ensure children know that synonyms are words with similar rather than the same meaning.

**Key vocabulary**
synonyms, cheerful, joyful, content miserable, anxious, tearful

**Additional vocabulary**
delighted, glad, merry, thrilled, troubled, cheerless, gloomy
During Reading

Digging Deeper

The Missing Page

Exploring two consecutive pages to find a ‘readerly gap’ in the story and use inference to consider what might potentially have happened in this gap.

Pages: 13-16

Indicative lesson length: 1 session

Purpose
Being able to read illustrations is an important part of the reading and comprehension process. Looking for information that is not contained in the text enables pupils to build up inference, prediction and imaginative skills. This lesson will encourage pupils to read the illustrations and work out an implied ‘missing story’.

Preparation
• Print out the two double page spreads on pages 13-16 (hunters’ car and in house)
• Large sheet of paper per group.
• Marker pens.

Process
Allow time for groups to explore and discuss what is happening in both double page spreads. Establish a literal understanding that Wild is found by two hunters in the forest and is then seen in a house with a different man and woman.
Ask children to discuss what they think might have happened in the time between her being taken by the hunters and arriving at the house. Children should work together to create an illustrated ‘missing’ page.
Possible prompts:
- What did the hunters think when they found her?
- How did they decide what to do with her?
- Who else was involved in taking her to the house?
- How did the girl behave? Was she happy to go or not?

**Final reflection**
Encourage the groups to show each other their missing pages and tell the story behind the illustrations. After the sharing explicitly make the point that writers and illustrators often leave gaps in their stories which our imaginative brains fill with ideas.

**Key vocabulary:** gap

---

**Changes**
Identifying changes that take place in the story as a precursor to thinking about character development.

**Indicative lesson length:** 1 session

**Purpose**
Paying close attention to the text and looking for a specific focus helps children analyze the text for important information. The task involves moving backwards and forwards through the text and illustrations to search for references to the concept of change.

**Preparation**
- Download and print Flow Maps for children to work in pairs.
- A copy of Jeanne Willis and Tony Ross *Tadpole's Promise* (optional).

**Process**
Re-read the story. The children will be familiar with the story now and can read along with you, with good flow and expression.
Ask them to pay special attention to all the things that change in the story. Spend some time discussing the idea of change.

- What changes occur in the story?
- Why do things change?
- Are these changes temporary or permanent?
- What impact do these changes have on the characters in the story and why?
- Is change always a bad thing?

Share one or two examples from the book with the class and model how you can record the changes. Encourage the children to work together to create their own Flow Maps rather than fill in the template as this gives them more freedom to add additional boxes, if they need them.

**Final reflection**
Finish by asking the children to consider the following statement and indicate whether they agree or disagree and why: ‘We are the same throughout our lives’ or ‘We are the same person throughout our lives’.

This idea might be difficult but challenge the children to think about whether you have the same characteristics and qualities when you are child to when you are an adult. This is not only about physical change. You could suggest that they discuss this with adults at home or you might end this session by reading Jeanne Willis and Tony Ross *Tadpole’s Promise*.

**Key vocabulary:** change, adjust, difference

---

**Jungle School**

Which animals would best teach Wild the rules of the jungle?

**Pages:** 3-8

**Indicative lesson length:** 1 session
Purpose
Recreating and reimagining part of the book helps children engage with the characters, motive and plot. In the doing and becoming they will gain a deeper understanding of the process of story creation and developing narrative. The children will have to put themselves into the role of both an animal that teaches and a child that learns, bringing prior knowledge of animal skills and empathy towards helping a human to learn in the best way possible.

Preparation
Have available:
- Selection of model animals or animal masks.
- Small model child.

Process
Place the model animals or masks in the centre of the circle. Invite children to think about which animal might be the head teacher or principal of the Jungle School. Ask them to give reasons for their choice. Encourage the children to continue to discuss which animals will be responsible for teaching which jungle lessons to the small child. Encourage them to find a way to record their ideas. They may like to design their own ‘map’ depicting a jungle school with classrooms and outside spaces.

Final reflection
Allow time for the children to play with the model animals or wear animal masks and act out the lessons they will teach the child. Observe their use of social language, cooperation and narrative building skills.
- Which lessons do you think the wild girl will enjoy most?
- Why do you think that?
- Which will she least enjoy?
- Why do you think that?
Blurb, blurb, blurb

Reading the blurb to look at how readers interest is piqued.

Pages: Back page

Purpose
A blurb is written to draw readers into a story without revealing the ending. The blurb for *Wild* is quite tricky (probably written with an adult in mind rather than a child).

Preparation
- Copies of *Wild*, at least one between two, or copies of the back cover.
- Online dictionary and thesaurus displayed using IWB or another device.
- BBC Bitesize to revise suffixes, if needed [https://www.bbc.com/bitesize/articles/zwgbcwx](https://www.bbc.com/bitesize/articles/zwgbcwx)
- A copy of Maurice Sendak *Where the Wild Things Are* optional.

Process
In pairs, read the blurb.
- What does the writer say to try and encourage you to read this story?

Teacher’s note: it includes a lot of tricky words. This provides an opportunity for you to listen in and observe the strategies that children use to try and decipher unfamiliar vocabulary. Do they rely exclusively on decoding strategies? Do they try to understand what the blurb is saying? Do they look at the cover illustration to help them?

First, ask the children if they found anything challenging with this reading task.
On a grid write down any words the children struggled to read or understand. Possible words can include:
- unabashedly, irrefutably, irrepressibly, inventiveness, quirkiness, amalgam

It is likely that the children may not have heard these words before.
- Can we work out what the words mean in context?
- How do we make sense of new words and their meanings?
Select the word inventiveness.
- Can you see a word that you know inside this long word? If the children can’t pick out a word, ask them to find ‘invent’.
- What does the word invent mean?
- Can you think of something that has been invented? Make the point that adding -ed has put this into the past tense.
- Can we work out what inventive might mean? What might an inventive person be good at?
- Can we make some sentences which include invent, invented or inventive?
- Make the point that roots of words, suffixes and prefixes can sometimes give us good clues to work out words that we don’t know by looking for words that we do know.

Together find the dictionary definitions and thesaurus suggestions for these words. Check the definitions to make sure they make sense in context.
- Were your suggestions on the right lines?

Return to the question:
- What does the writer say to try and encourage you to read this book?
- Share ideas.

**Final reflection**
Challenge the children to create a new blurb for the book using interesting words.
The blurb also mentions that Emily Hughes’ work is influenced by Maurice Sendak. Read *Where the Wild Things Are* and ask the children to draw comparisons in text and illustration.

**Key vocabulary:** blurb, compare
Wild or School?

The themes of freedom and choice are discussed in the context of compulsory school attendance.

**Purpose**
This activity explores a statement based on the introduction of one of the central themes of the book, education. This statement will help encourage discussion and dialogue. Presenting declarative statements offers an alternative to direct questioning and can alter the dynamic and reinvigorate meaningful book talk.

**Preparation**
- Prepare two large pieces of paper and write the words ‘Agree’ and ‘Disagree’, one on each sheet.
- Prepare the statement ‘Children should not go to school’ … written on a sheet or whiteboard.

**Process**
Organise the class into two groups and give each group one of the Agree or Disagree sheets. Allow time for the children to think in their groups about the reasons why they agree or disagree with the statement. Each group might like to assign one or two scribes to record their ideas. Alternatively, this could be carried out initially in smaller groups and ideas harvested in a class discussion.

Introduce the key vocabulary through discussion and encourage the children to use it too.

**Final reflection**
Share ideas with the class. Ask the children whether they have heard any statements that present a convincing argument.
Which of the statements might be presented by the wild girl?
which of the statements might be presented by the adults in the book?

Key vocabulary: choice, freedom, compulsory

‘And here is today’s news…’

Working in role as investigative journalists to build the story context.

Pages: 15-16

Purpose
This lesson requires children to ask authentic questions in the creation of their own version of the newspaper story. Encouraging the children to work in pairs requires negotiation and planning of the interview structure and the order of questions to ask. Because the events of the story are told from the perspective of the scientist or his wife the children must think about what the characters feel and think, not just what they do.

Preparation
• Microphone props, recording and videoing equipment such as tablets or video cameras.
• Print out and display an enlarged version of the page which shows the newspaper article.

Process
Ask the children to read the headline with you and discuss what this means.
• What does it mean to ‘take in’ a child?
• What does famed mean?
• What does feral mean? What other words could you substitute for ‘feral’?

Ask the children to suggest alternative headlines without using the words ‘famed’, ‘takes in’ or ‘feral’. Encourage children to think about what questions they should ask the scientist or his wife to report events as they happened or might have happened. Suggest that their questions might investigate:
• What happened first?
• When did this happen?
• Where did this happen?
• What else happened?
• Why did they take in the child?
• What has the experience been like?
• Would they do it again?

Working in pairs, allow the children to interview each other with one child taking the role of reporter and the other as the psychiatrist or his wife.

Final reflection
Share some of the recordings and encourage the children to give feedback on each other’s reports. What similarities and differences to the story emerged from the interview? Teacher’s note: This lesson could be followed by the writing lesson Newspaper report.
• Did interviewing in role help you understand the characters?

Key vocabulary: famed, feral, take in

Learning to be Human

Exploring big ideas through text to world discussion.

Pages: whole book

Purpose
In order to understand and recognise themes and concepts in books children need to become aware of some of the big issues in life such as what does it mean to be human? Education, choice, and free will are all important ideas in relation to children and their rights. Exploring philosophical questions encourages children to build upon each other’s ideas creating pathways for deeper thinking and challenging assumptions as well as making connections between fiction and their own lives.

Preparation
• Copies of Wild, at least one between two.
• An enlarged version of the Philosophical Thinking grid.
Process
Ask children to identify pages where they think the girl is being taught to be human and those where she is being taught to be animal. Record examples of behaviour on their thinking grid.
Ask:
- What makes something animal?
- What makes something human?
- Are there differences?
- Are there any behaviours that would fit under both headings?

Consider the following questions and allow time for discussion:
- Is it right to keep animals as pets?
- Should we treat animals like humans?
- Should we make children go to school if they don't want to?
- If an animal swapped brains with a human would the animal be human?

Final reflection
Return to the illustrations and ask the children to identify all the things the adults are trying to get the wild girl to learn.
- Who decides what children should learn?
- What do you think are the most important things to learn and why? (You may need to encourage the children to give authentic answers rather than try to please you.)

Take or Not to Take?

Exploring a dilemma using Conscience Alley.

Pages: 11-14

Purpose
Conscience Alley is a drama strategy that enables children to explore opposing points of view and consider the consequences of taking a particular course of action in the story. In this activity children will be challenged to think beyond the original text to explore alternative possibilities taking into account moral and ethical considerations.
Preparation
- Copies of *Wild*, at least one between two.
- On a large sheet of paper or whiteboard draw a T Diagram with 2 headings:

<table>
<thead>
<tr>
<th>Leave the child in the wilderness.</th>
<th>Take the child to civilisation.</th>
</tr>
</thead>
</table>

Process
Invite the children to think about the hunters’ dilemma:
- Should the hunters leave the wild girl or take her?

Supplementary prompts:
- What if they leave her and she gets hurt?
- Will the hunters be rewarded?
- Are the hunters responsible for the child’s happiness?
- Is the child theirs to take?
- Who does she belong to?

Record the children’s responses on the T Diagram.
Organise the class into two groups One half supports the first statement, ‘The hunters must leave the child’. And the other half support the statement, ‘The hunters must take her to safety’. Explain, they do not have to agree with the statement they have been given but must argue for it.

Ask children to form 2 lines facing each other. Ask for volunteers to be the hunters. They must walk through the alley whilst children from both sides whisper their thoughts about the statements.
Ask the hunters to reflect on the experience.
- What points of view stood out?
- What reasons did you hear?
- Which views made sense to you?
- Have you been persuaded what to do?
Final reflection
Challenge the children to retell the story with the alternative option where the hunters leave her in the wilderness.
- Which would make the more interesting story?

Key vocabulary: dilemma

Additional vocabulary: alternative ending, ethical, unethical
Writing Opportunities

Newspaper Report

Writing a report based on how the girl came to be rescued from the wilderness.

**Pages:** 11-14

**Indicative lesson length:** 1 session

**Purpose**
A girl found and rescued from the wild would be bound to make the news headlines. This lesson pivots on this key moment in *Wild* and invites the children to consider. This story offers exciting opportunities for children to write in role as news reporters.

**Preparation**
- This lesson is best undertaken after the lesson, ‘And here is today’s news’.
- Reading news reports, ideally at least in the week leading up to introducing this lesson, longer if possible.
- Suggested resources include First News, The Week Junior, National Geographic Kids

**Process**
Before attempting to write newspaper reports, ensure the children have plenty of opportunities to read appropriate news stories and importantly read them aloud to the children, attuning their ear to the rhythms of the text. Discuss the stories particularly with who is doing the writing, why they are writing and who they are writing for.

**Teacher’s note:** watching Newsround will also help develop children’s awareness of news reporting.

Derive some of the key characteristics of news stories, emphasising **purpose** and **audience**. This is more important than writing in columns. Focus on the writing rather than the layout, though you may want to drop the text into a newspaper format for presentation purposes after it has been written.
Use the material produced during the lesson ‘and here is today’s news’ as the basis for writing the news report. Model the style of writing, if unfamiliar to the children.

Final reflection
Share news reports by reading aloud. Children can either read their own or ask you to read for them.
- What do you think wild would think if she read this report?

Key vocabulary: journalist, interviewer, news report.

Missing Poster

Designing a missing poster using descriptive language.

Page: 13

Indicative lesson length: 1 session

Purpose
Wild’s abduction from the forest creates a narrative gap. We know how close she is to all the animals, so how will they feel once they realise, she is missing. The children are invited to put themselves into the position of different wild animals and to conjecture what they might do to secure her safe return.

Preparation
- Have available some sample missing posters.
- Download and print the Missing Poster template.
- Prepare an enlarged version of the Missing Poster template for modelling.
- A3 paper and drawing materials for posters.

Process
Assign different wild animal roles to groups of children.
Ask them to imagine how they might have felt when they realised that Wild had **disappeared**.
- What do you think they would do to try and find her?

What would they do if they **searched** everywhere and she was **nowhere to be found**? Introduce the key vocabulary through discussion and encourage the children to use it too. Ask the children if they have ever seen a poster for a missing cat, or if they have ever made one for a missing pet.
- Who would make a missing poster for a cat?
- Why would they do that? Draw out in discussion that people who make these posters do it because they want to find a loved pet and they hope that members of the public will be able to help them.

Show the enlarged version of the **missing** poster.
- What should we say to describe Wild?
- What information might help us to find her?

Provide time for children to create their own posters. The template is a useful prompt, but it is better that children create their own posters, rather than being constrained by the format of the template.

**Final reflection**
Display missing posters around the school.

**Key vocabulary:** missing, nowhere to be found, searched

---

**Wild’s Bedroom**

Using information about Wild’s character to design an ideal bedroom.

**Pages:** 23-26

**Purpose**
Drawing is human communication using symbols as words.
Collaborative drawing is a way of allowing a conversation to unfold using line and shape as well as words and sentences it is mind exchange in an event that has shared purpose. In this lesson we use a form of collaborative drawing which has children design together, taking it in turn to draw and sharing ideas at each step of the process.

**Preparation**
- Large sheets of paper (A1) so that small groups of children can create together.
- Drawing materials.

**Process**
Ask the children to consider how the psychiatrist and his wife could have helped Wild feel more at home, if they had thought about a sympathetic design for her bedroom.
- What would it have looked like?
- What items would they have included to make her feel at home?

Take one or two suggestions to get ideas flowing. Explain to the children that they are going to work in small groups to design a bedroom for Wild. They will take it in turns to draw an item and in between each drawing discuss what they should add next.

To keep organisational talk to a minimum, give each group of four slips of paper with the numbers 1 - 4 printed on them. Have each child select a number. This is the order that they will draw in.

The children take it in turns to draw adding items to the bedroom design until the specified time is up. Ask two groups to join together and take it in turns to present their designs to each other.

Use the words cooperate (working together and helping each other on a joint project) and collaborate (working together a project) frequently when explaining processes. When they have done this ask the children to label the objects in their design.

**Final reflection**
- Do you think Wild might have stayed around for longer if she had a bedroom that you had designed, or would she still have wanted to return to the wild?

**Key vocabulary:** co-operation, collaboration
Wider Learning Opportunities

Wild All Around

Using sound and music to deepen a response to mood.

Pages: 1-10

Purpose
Creating a soundscape requires children to reflect on both mood and sense of place at a certain part of the story, in this case the child’s early days growing up in the wilderness. It can enhance understanding of the illustrator’s visualisations and the process of layered meaning.

Preparation
Selection of music. Suggested tracks:
- ‘Tales of Beatrix Potter’ John Lanchbery track 1, track 2 track 5
- ‘Firebird suite’ Igor Stravinsky 1919 version
- ‘The Jungle Book’ George Bruns Overture
- ‘Carnival of the Animals’ Saint-Saens V11 Aquarium
- ‘Flight of the Bumblebee’ Rimsky-Korsakov
- percussion Instruments
- nature coloured silk scarves or ribbons

Process
Revisit the beginning of the book and discuss how you might bring the book to life by adding sound and colour. Play extracts from the musical pieces and ask the children to close their eyes and visualise the story of Wild.
- What did you imagine in response to each piece of music?

Working in pairs, invite the children to share the pictures that they saw in their mind’s-eye when listening to the music. Allow time for children to compose their own music and movement performances, recreating the feeling and mood of the child playing and learning in the wilderness.
Final reflection
Invite children to perform their compositions and video these performances for the class to watch.
What connections can you make between the performance and the book?

Scientist Report

Communicating ideas to an audience.

Pages: 15-18

Purpose
The psychiatrist character in *Wild* allows the reader to think about the role of science in understanding how human beings think, learn and process information. This activity offers opportunities to explore a variety of different ways of communicating ideas and knowledge to an audience.

Preparation
- Download the slideshow
- Playdough
- Paper straws, paper, tape

Process
Share the slide images and create a mind map with the children recording their ideas about what a brain is.
As a group, think about the ways it has been represented in the slides, and why.
Discuss each slide in terms of how we interpret data.
- How do we understand things?
- What is our brain doing as we try to make sense of these images?
- Can you visualise your brain and work out what is happening as they participate in this activity?

Give each child a piece of playdough and allow them to create their own model brain. Ask the children to imagine everything their brain thinks about and create little flags using paper straws paper and tape. Children may then stick these labels into their playdough models.

Final reflection
Offer time for children to compare their ‘brains’ and discover who thinks about similar things to them.

**Key vocabulary:** brain, conscious, encyclopaedia, encyclopaedic

**Additional vocabulary:** neurons, intellect, genius, ingenuity, academic, scholar
## Resource Links

### Books

The following books are recommended additional reading:

*Wild Child* by Jeanne Willis

*Where the Wild Things Are* by Maurice Sendak

*The Stick Book* by Fiona Danks and Jo Schofield

*On a Magical Do Nothing Day* by Beatrice Alemagna