

BOOK: WILD

AUTHOR: EMILY HUGHES

RECOMMENDED: KSI



JUST IMAGINE
TAKE ONE™
BOOK

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 when she graduated 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.

Reasons for Book Selection

Wild is a deceptively simple narrative with a patterned structure, which makes it accessible for children in year. However, it has the potential to introduce complex, philosophical discussion around the themes of freedom, nature, education and civilisation.

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 45-minute to 60-minute 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 not anticipated that you will teach all the lessons. Select those that suit the needs of your class.

Note about page numbers

This book does not have page numbers. For ease of reference we have numbered the pages starting the first double page spread. You may want to lightly pencil in page numbers on a teacher copy.

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** (made by humans).

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

Before Reading

Orientation

Born to be Wild

Exploring the concept of wild, associations and key vocabulary.

Duration: 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.

Teacher’s note: in this activity children are asked to talk about words they associate with ‘wild’. 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.

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 a large sheet of paper or whiteboard. Invite the children to share other words that they associate with 'wild'.

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. You may need to model by posing a couple of your own questions but they will soon get the idea.

Record their questions and tell them that these will be key to exploring the picture book.

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.

Duration: 1 session

Purpose

This activity will focus on deepening vocabulary 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
- 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? 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

Wild: First Reading

Reading aloud to establish literal understanding and develop fluent reading.

Pages: Whole book

Duration: 1 session

Purpose

Reading aloud to your class is one of the essential reading lessons that you can provide. There are many advantages, one of which is allowing building story structure knowledge.

When sharing a new book, read aloud the first time solely for enjoyment. Stopping too frequently to pose questions interferes with 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 critical 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.

Process

Before distributing the books, read the story aloud.

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?

Refer 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 around for 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 and comprehension monitoring

Pages: Whole book

Duration: 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.

When thinking aloud always make explicit the strategy that you are using. e.g. I had to connect what is happening in the pictures to what the text says to help me make sense.

Teacher's Note: Once the children have gained experience of Think Alouds, gradually hand this process over to them. Invite them to 'Think Aloud' in pairs and small groups before sharing thinking with the class.

Preparation

- Copies of *Wild* at least one between two.
- Identify 2 or 3 places in the text that you think could be confusing for the children.
- See the Think Aloud prompts to plan your Think Aloud script.

Process

Re-read the story. As the children are now becoming familiar with the texts as them to read along with you in unison following in their books (choral reading). The reading should be expressive but natural. Stop to remind the children if they become to 'sing-song' with their reading.

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-aloud include the following. Use them to model thinking for the children.

- I had to slow down when . . .
- It surprised me, so I had to go back and re-read 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 understand . . .
- I wonder what the author means by . . .
- I got lost here because . . .
- I need to re-read the part where...

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

Duration: 1 session

Purpose

This book contains only 112 words, comprising of short sentences. However, this simplicity belies the sophisticated 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 book and ask the children to read along with you (choral reading). Repeated reading helps to develop reading fluency.

Ask for a volunteer to select one of the text labels. Read the label and count how many words are in the sentence. Explain that there are few words but that the text conveys a lot of meaning (provides a lot of information and things for us to think about).

Ask the children to work in pairs or small groups. Ask them to identify the most important words in the sentence. Share ideas and reasons for selecting the words.

After modelling ask pairs of children to select their text label to look at together.

Encourage them to count how many words in their sentence and locate where it came in the book. Challenge them to use a highlighter to show the essential words in the sentence.

They can repeat with other sentences.

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

Pages: 17-18

Duration: 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 essential for the story.

Preparation

- Display the double-page (pp15-16) spread using a visualiser.
- Prepare up to page 16 for echo reading thinking about your intonation, volume and pace.
- Distribute copies of Wild, at least one between two.

Process

Read the story up to page 18 sentence by sentence.

Ask the children to read after you copying the way you read it exactly. (echo reading). Ensure the children read expressively but naturally.

Explain that Emily Hughes has put a lot of detail in the pictures to give us clues so that we can work out what is happening to Wild.

- Do you think you can be text detectives and help me spot the clues?

In pairs or small groups, ask the children to 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.

Remind them to look at the details in the pictures.

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. Explain if needed.

- What is he trying to do?
- Do you think that he will be successful in his task? Why? Why not?
- What is Wild thinking? How can we tell?
- Can you copy Wild's body language and expression?
- Do you ever feel as Wild is feeling in this picture? Would you like to tell us about it?

Key vocabulary

job, profession, brain, study, research

Additional vocabulary

psychiatrist

Happy and Not Happy

Exploring contrasts in the story

Pages: 9-10, 11-24

Duration: 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.

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 a similar rather than the same meaning.

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, or make your own.

Process

Revisit the double-page spread: '*And she understood, and was happy*'.

Working in pairs, ask the children to talk about the picture.

- How can you tell what the girls and animals are feeling?

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. Discuss the fine differences between the words and arrange them on a scale of intensity.(cheerful, joyful, content). The children may suggest other synonyms.

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***'.

We usually use another word for not happy. Can you tell me what it is? The children should be able to tell you that the word is unhappy.

Write happy and unhappy on the board. And reinforce that when we add the prefix un- to adjectives and verbs it changes the meaning.

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, the expression on the cat and dog's faces.

Re-read the sentence *'And she did not understand, and she was not happy.'*

- 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.

Happy	Unhappy

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.

Key vocabulary

synonyms for happy

cheerful, joyful, content

Synonyms for not happy/unhappy

miserable, anxious, tearful

During Reading

Digging Deeper

The Missing Page

Exploring two consecutive pages to find a 'readerly gap' and make inferences.

Pages: 13-16

Duration: 1 session

Purpose

Being able to read illustrations is an integral 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 deduce an implied 'missing story'.

Preparation

- Copies of Wild, at least one between two.
- Prepare a Think Aloud for the double [age spreads
- Large sheet of paper per group.
- Marker pens.

Process

Direct children to the spreads that are the focus for the lesson. Move backwards and forwards between these pages a couple of times and say something along the lines. 'Oh, that's odd. At first I thought there was a page missing but I can see all the pages are there. Wild is in the car with the hunters and on the next page she is in a room with a man and a woman. But the words don't tell me how she got there or who they are. I think we are going to have to look for clues to solve this mystery. Do you think you can help me?'

Working in pairs, or small groups ask the children to discuss what is happening on these pages and see if they can work out what has happened.

Gather the class. And take feedback.

Establish a literal understanding: *Wild* is found by two hunters in the forest and is later 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.

Possible prompts:

- What did the hunters think when they found Wild?
- Why might they have decided to take her in the car?
- Was she happy to go with the hunters or not? How can you tell?
- Are there any clues in the picture that tell us where the hunters might be taking Wild?
- If you found Wild alone in the forest what would you do?

Teacher's Note: Some children will find this challenging and need support. Allow them to try and solve the mystery, but if needed use the Think Aloud process to model your confusion and problem solving. For example, I found this bit of the story a little confusing, so I am going to try and work it out. Listen carefully and then you can tell me if I am using clues to work it out. I know the hunters are taking Wild away from the forest. I wonder why they would do that if she was happy there. The words say 'They found her strange.' What could it be that they found strange? If I use my knowledge and experience, I know that children do not usually live alone in the forest with the animals. I can infer that they found this strange. I also notice that there is a city in the distance. I think the hunters may be taking Wild to the city because they think she belongs there rather than living alone in the woods. Children should work together to create an illustrated 'missing' page.

Now that we have worked out what happened to Wild, could you draw and write a sentence for the missing page.

Share ideas about what the sentence might be. Choose one and write it on the board, pointing out the correct punctuation. Tell the children

they can write this sentence or they can choose their own. Ask them to tell their partners what they will write.

Final reflection

Encourage the groups to show each other their missing pages and tell the story behind the illustrations.

Take the opportunity to reinforce the concept of a sentence and the correct punctuation.

After the sharing explicitly make the point that writers and illustrators often leave **gaps** in their stories which our very clever imaginative brains fill with ideas.

Key vocabulary

gap, clues

Subject-specific and technical vocabulary

punctuation, capital letter, full-stop

Wild: Changes

Identifying changes that take place in the story

Duration: 1 session

Purpose

Paying close attention to the text with a specific focus helps children analyse the text for important information.

This lesson 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 (or draw your own).
- A copy of Jeanne Willis and Tony Ross *Tadpole's Promise* (optional).

Teacher's note: The Flow Maps can be laminated and used as an aid for children to copy and produce their own. This gives them more freedom than being constrained by a fixed number of boxes. And the Maps can be stored and reused too!. If drawing the maps is too time consuming, then the children can work on the printed templates. Likely you will have some children who can draw their own and others that will need the support of a template.

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**? (check the children understand these words and give child friendly definitions. For example, My marker pen says that it is a permanent marker. The means the marks stay forever, even if I try and wipe them away).
- What impact do these changes have on the characters in the story, and why?

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 Flow Maps rather than fill in the template as this gives them more freedom to add additional boxes if they need them.

Final reflection

Gather the class. Ask:

- Is change always a bad thing?

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 a 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

Blurb, blurb, blurb

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

Pages: Back page

Duration: 1 session

Purpose

A blurb is written to draw readers into a story without revealing the ending. The blurb is written with the intention of encouraging readers to buy or read the book. you would usually read a blurb before reading the book.

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 other device.
- BBC Bitesize to revise suffixes, if needed (see resources below).
- A copy of Maurice Sendak *Where the Wild Things Are* (optional).
- A copy of Richard Scarry's *Busy Town* (optional)

Process

Read the blurb aloud to the class.

Then in pairs ask the children to read the blurb to each other. Observe as they do this.

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 might include: debut unabashedly, irrefutably, irrepressibly, inventiveness, quirkiness, amalgam.

It is likely that the children may not have heard any of 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?

- Have you heard the word inventor? Do you know what an inventor does?
- Can you think of something that has been **invented**? Make the point that adding -ed has put this into the past tense.

Write the words invent, inventor, invention and invented on the board. What do you notice about these words? (They all start with invent). These words all belong to the same word family. Knowing that might help us work out the new word, inventiveness.

Add this word to the word family. Tell the children that if somebody is inventive, they are very good at creating new things.

- Can you see the similarity between this word and our word family?
- 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 useful 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.

You could extend this lesson by asking the children to write a new blurb for Wild to encourage other children to read the book.

Final reflection

The blurb also mentions that Emily Hughes' work is an **amalgam** of Sendak and Scarry's best qualities. Explain that this means it shares some of the same qualities and features of those writers' work. Show them some of these authors' books. Say something along the lines of, 'I'm going to leave these books in the reading corner. Perhaps you would like to have a look at them and see if you can find any similarities with Emily

Hughes book.'

You might like to end by reading *Where the Wild Things Are* and ask the children to draw comparisons in text and illustration.

Key vocabulary

blurb, compare

After Reading

Review and Reflect

Wild or School?

The themes of freedom and choice are discussed in relation to children's experience

Duration: 1 session

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.

Teacher's note: in this lesson we recommend that you leave a silent space after reading the statement. You are hoping that after some thinking time, someone will comment on the statement. If the children are unused to working in this way, they may be unsure of what is expected of them. Read the statement a second time and wait. You can use your facial expression and gesture to indicate that you would like them to speak. If they are still not forthcoming, say something fairly open along the lines. Do you agree?' This pedagogical move helps to move children away from a dependence on an interrogative style of questioning.

Preparation

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

Process

Display the statement on the board 'Children should not have to go to school.' Read it to the children. And pause. Leave a silent space to see if anyone will offer their thoughts (see notes above).

Once you have shared a couple of ideas say something along the lines 'I think you have a lot of interesting opinions about this.'

If you have a supporting adult in the class, organise the class into two groups and give each group one of the Agree or Disagree sheets. Allow time for the children to think about why they agree or disagree with the statement. Each group might like to assign one or two scribes to record their ideas or the adults can scribe for the children. Try not to intervene with your own questions, allowing the children to freely offer their suggestions. Only intervene to help manage the talk protocols.

When the groups have had enough time, read back the list of ideas to help consolidate their thinking.

Teacher's note: Alternatively, this could be carried out initially in smaller groups and ideas harvested in a class discussion.

Final reflection

Share ideas with the class introduce the key vocabulary through discussion and encourage the children to use it too (choice, freedom, compulsory)

Ask the children whether they have heard any convincing opinions for going to school. Did you hear any convincing opinions for not going to school?

- Which of the arguments might the wild girl agree with?
- Which of the arguments do you think the adults in the book would agree with?

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

Duration: 1 session

Purpose

This lesson requires children to ask authentic questions in the creation of their 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, as well as their actions.

Teacher's note: This lesson could be followed by the writing lesson, [Newspaper Report](#).

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 (page 15).

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? If the children don't know this word, ask if there are any words they do know that they can see in this word. If they need help, highlight the word, fame. Fame is when you are talked about or known by many people. Usually this is for your achievements. Remind children about the word family work that you did for the lesson Blurb. blurb, blurb. Write the word famous on the

board. Children are likely to know this word. Tell them that it belongs to the same word family as fame.

- Do we know the names of any famous people? What are they famous for?

Now return to the word famed and tell the children it belongs to the same word family as fame and famous and it just means you are known about by a great many people.

Feral is a word that is unlikely to be known by the children and it is not widely used in everyday speech, so simply tell them that feral is another way of saying wild. We often use it to talk about animals that were once domesticated, like pet cats, that have turned wild. It is often used as a negative word.

Is feral a good word to describe Wild.

What words would you use in the headline for your news story?

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 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?

- 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

Duration: 1 session

Purpose

To understand and recognise themes and concepts in books, children need to become aware of some of the significant issues in life, such as what does it mean to be human? Education, choice, and free will are all important ideas concerning 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.

Teacher's note: This discussion involves thinking about some of the biggest ideas but that should not prevent us from exploring them with children. Support and challenge their thinking. Set the ground rules for respectful listening and valuing the opinions of others even when they are not the same as your own.

Preparation

- Copies of *Wild*, at least one between two.

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. Discuss in pairs or small groups.

Ask:

- What makes something an animal?
- What makes something human?
- Are there differences?
- Is there any behaviour that animals and humans have in common/share?

Consider the following questions and allow time for discussion:

- Is it right to keep animals as pets?
- Should we treat animals like humans?
- 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.)

Key vocabulary

Nature, nurture, instructional, instinctive, biological, evolutionary, information, intuitive

To Take or Not to Take?

Exploring a dilemma using Conscience Alley.

Pages: 11-14

Duration: 1 session

Purpose

Narratives have points of conflict, decisions and dilemmas and writers invite readers to reflect on these critical points. Would things have turned out differently if X had done Y? What would I have done if I was in X's shoes?

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 lesson, children will be challenged to think beyond the original text to explore alternative possibilities including moral and ethical considerations.

Teacher's note. When the children are organised in groups encourage them to share their ideas directly with each other rather than speaking through you. To do this you will need to organise the children so they can see each other's faces, a circle works well. Children are more likely to speak with each other if you sit slightly outside the circle and look down and appear to be making notes. Intervene only if the discussion falters or the children need support with speaking and listening protocols e.g. respectful listening).

To support deeper thinking it is usually best if the teacher adopts teacher-in-role initially and then gives the children the option to have a go afterwards.

Preparation

- Copies of *Wild*, at least one between two.
- If you have access to a large space such as a hall, this would be good but not essential as long as you can create space in your classroom.

- On a large sheet of paper or whiteboard draw a T Diagram with 2 headings:

Leave the child in the wilderness.	Take the child to civilisation

Process

Re-read the story with the children reading along in unison and following in their books (choral reading). By now the children should be very familiar with the text and reading fluently and expressively.

Write the word dilemma on the board and give a definition. (a point where a difficult choice has to be made).

Ask:

Is there a point in the story where a character or characters have a dilemma (have to make a difficult choice).

If the children don't mention it, say, I think the hunters have a dilemma when they see the wild girl in the forest.

- 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 give reasons supporting it.

If you have a supporting adult in the class, each work with a group to listen to the arguments. Only offer prompts if the discussion falters or you need to give advice with managing speaking and listening protocols e.g. how to take turns, respectful listening etc.

When they have had enough discussion time gather the class.

Form 2 lines facing each other. You or another adult in the class will be one of the hunters. As you walk slowly down the alley point to the children when you want to hear their opinion.

Ask for volunteers to be the hunters. They must walk through the alley while children from both sides whisper their thoughts about the statements. When you get to the end, say something along the lines:

'I heard some very convincing arguments for leaving Wild in the forest. I was impressed by xxxx and xxxx. But I also heard some thoughtful reasons why Wild should be taken to the city. It's heard to argue against xxxxxx and xxxxx. This has put in me in a dilemma. it's a very difficult to choice to make. However, I think I should xxxxxx because xxxx. Thank you to all of you for your advice.

Explain that different hunters might reach different conclusions. Would anyone like to be a hunter and walk through the alley.

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

Jungle School

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

Pages: 3-8

Duration: 1 session

Purpose

Recreating and reimagining part of the book helps children engage with the characters, motive and plot. In 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.

- What jungle skills would we need to teach the child? Write children's suggestions on the board.
- Which animal would be best at teaching each skills? write the animal next to the skill.

Working in pairs, encourage the children to continue to discuss which animals will be responsible for teaching which jungle lessons to the small child.

You can extend this lesson by asking the children to draw a plan of the jungle school with classrooms and outdoor areas designed to teach specific skills.

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?

Key vocabulary

rules, lessons

Writing Opportunities

Newspaper Report

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

Pages: 11-14

Duration: 1 session

Purpose

A girl found and rescued from the wild would be bound to make the news headlines. This lesson pivots on this crucial 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.

Pages: 13

Duration: 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 lost 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 posters. The template is a useful prompt, but children should 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

Duration: 1 session

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 turns 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 on 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?

- 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

Duration: 1 session

Purpose

Creating a soundscape requires children to reflect on both mood and sense of place at a specific 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

- '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 minds-eye when listening to music.

Allow time for children to compose their 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

Duration: 1 session

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 lesson 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.

Think together about how it is 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 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, encyclopedia, encyclopedic

Additional vocabulary

neurons, intellect, genius, ingenuity, academic, scholar

Resource Links

Books

Jeanne Willis *Wild Child*

Maurice Sendak *Where the Wild Things Are*

Fiona Danks and Jo Schofield *The Stick Book*

Beatrice Alemagna *On a Magical Do Nothing Day*

Websites