

Wild by Emily Hughes (Flying Eye)

Wild eyed with wonder, a small naked girl stares out from the cover of this picture book, the pupils of her eyes wide and luminous. Turn to the title page and the same child looks grim and cross, her hair trussed into a topknot, a hint of restrictive clothing below her chin.

Thus begins this tale of nature versus nurture, of a child brought up by animals, like Mowgli in 'The Jungle Book' and the Wild Boy of Aveyron. Following a blissful early childhood, where she is depicted being taught to speak by a chorus of birds, catch fish to eat by a bear and her cubs, and play roughly by foxes, spinning in a whirl of snapping jaws, the unnamed child is discovered in the forest by 'some new animals.' These miserable creatures take her home and try to force her into their accustomed way of doing things. A newspaper headline indicates that she has been taken in by a psychiatrist and that she is considered to be a feral child. Her unhappiness eventually explodes and she returns to her former serene life, taking with her the family's cat and dog. The text is minimal – spare, yet subtle and the pictures speak volumes. For one picture the caption simply reads 'They spoke wrong'. The carefully composed illustration depicts the child crouched in an enormously tall chair while the man points at pictures and records her speech via an old fashioned gramophone, suggestive of Professor Higgins bullying Eliza Doolittle into 'speaking proper'.

Overall aims of this teaching sequence

- To explore a high quality picture book which allows children to put themselves inside the story and empathise with characters and their issues and dilemmas
- To engage with illustrations throughout a picture book to explore and recognise the added layers of meaning these can give to our interpretation of a text
- To explore how to use drawing as an approach to enhance thinking for writing and developing vocabulary
- To explore and follow the authentic process that an author/illustrator goes through when developing a picture book
- To create a picture book based on children's own creative story ideas

This teaching sequence is designed for a Year 1 or a Year 2 class.

Overview of this teaching sequence.

This teaching sequence is approximately 4 weeks long if spread over 20 sessions. All of the Power of Pictures teaching sequences are aimed at developing an appreciation of art and picture books across age ranges. The sequence will have a strong emphasis on spending time exploring and responding to illustrations, drawing and illustrating as part of the writing process and will culminate in a bookmaking activity to exemplify the process of bookmaking and allow children to see themselves as authors. The work done in the sequence could be enhanced by having an author/illustrator work alongside children at some stage of the process.

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Cross Curricular Links:

Art:

- Learn and appreciate the work of artists – both past and contemporary – who explore nature in their work. Children can describe the similarities and differences between different practices and disciplines and make links to their own work.
- Use natural objects as a stimulus for polyblock printing inspired by the natural work of William Morris.
- You may want to plan a trip to an art gallery to support this learning:
 - The National Portrait Gallery holds an invaluable collection of portraits, both old and contemporary and in a range of media. It offers creative ways of interacting with the portraits through its family and learning programmes: <http://www.npg.org.uk/learning.php>
 - The National Gallery has a range of online resources and programmes that allow young children to investigate paintings.
 - The Tate Gallery also has a useful online glossary: <http://www.tate.org.uk/learn/online-resources/glossary>

Music:

- Listen to woodland inspired music, for example:
 - *On Hearing the First Cuckoo in Spring* by Frederick Delius
 - The introduction to Benjamin Britten's opera *Paul Bunyan*
 - *A Midsummer Night's Dream* by Mendelssohn and Britten
- Create a music score for the story, a setting, or the girl's emotional journey

Science:

- Find out about the animals and the habitat in which they live.
- Explore food chains in the context of the forest animals.
- Link to growing plants, lifecycles of plants in the natural environment of the forest.
- Classify plants and animals in the forest environment.
- Observe changes in local woodland or trees across the four seasons.

Geography:

- Investigate the difference between the forest and the town.
- Debate: Where would you rather live and why?

Design and Technology:

- Using only natural materials, design and make:
 - a comfortable bed in the wood for the girl
 - a toy for the girl to play with

Teaching Approaches

- Drawing and annotating characters
- Response to illustration
- Language exploration
- Reading Aloud
- Writing in Role
- Visualisation and artwork

Writing Outcomes

- Character Description
- Thought bubbles
- Writing in role
- Persuasive writing
- Picture book making

- Freeze-Frame and Thought Tracking
- Developing ideas through play and role-play
- Book Talk
- Storymapping – Graph of Emotion
- Illustrating characters and settings
- Sketching ideas
- Character development
- Storyboarding
- Response to writing
- Bookmaking and Publishing

Links to other texts and resources.

Other useful texts and resources

- The Power of Pictures website: <https://www.clpe.org.uk/powerofpictures>
- Find out more about the author Emily Hughes:
 - Picture Bookmakers site - <http://blog.picturebookmakers.com/post/137152829936/emily-hughes>
 - Tumblr account - <http://ehug.tumblr.com/>

Other books by Emily Hughes:

- *The Little Gardener* (Flying Eye)
- *A Brave Bear*, written by Sean Hughes and illustrated by Emily Hughes (Walker)
- *Charlie and Mouse*, written by Laurel Snyder and illustrated by Emily Hughes (Chronicle Books) published April 2017

Teaching Sessions:

Before beginning the sequence:

- In order for the sequence to work effectively you will need to ‘keep back’ the text from the children initially, including the cover of the book, the title and the endpapers. The story will need to unfold slowly and it is best for the children not to know the ending until you are at the culmination of the teaching sessions.
- Prepare a working wall in the classroom so that the children can create an ongoing display of their thinking and learning. For the first part of the working wall, the children will create the natural habitat in which the story began. Later, as the sequence continues they can add different colours and images to this, to reflect the change in setting and atmosphere that occurs in the story.
- As the children will be exploring Emily Hughes’ colour choice, make accessible art materials that will support their own colour mixing and choices, for example: pastels, pencils, brush-tipped felt pens, and the double primary paint collection in which children can play with acid, cool, warm, muted tones.
- Depending on the children’s prior experiences, you may also want to make provision for the children to spend time looking at, discussing and exploring picture book illustrations and artworks in preparation

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for exploring this book in depth.

Session 1: Illustrating the Character

Illustrating characters alongside an illustrator or enabling adult gives children a starting point into the process of how to bring characters to life through illustration. Children who are less confident to begin this process can see where starting points are, the shapes that are used to build up characters and how detail such as proportion, facial expressions, clothing and props can add layers of understanding about character and emotion. Drawing characters focuses attention on them: how they look; what they say; how they behave. To build their ideas of what a character is like, children have to refer to the text. They can also be encouraged to draw on the language of the text in making annotations around the drawings.

- Before the session, have available drawing paper and appropriate drawing materials. When live drawing *Wild*, Emily Hughes uses a combination of soft pencil line and brush-tipped pens then manipulates, reshapes and repositions the character using scissors and glue.
- Look at the front cover illustration of the main character, without revealing the title of the book.
- What words or phrases can the children think of to describe them? You could use key questions to prompt thinking, e.g. :
 - *Who is this? What do you think you know about the character?*
 - *How can you describe them...their appearance...their characteristics or personality?*
 - *How do you think they are feeling? Why do you think this?*
 - *Where do they live? How do you know?*
- Model for the children how to draw the character for themselves, talking through the shapes, sizes and types of lines you are using on a flipchart, or ideally, under a visualiser. Give the children time to draw alongside you and have a few goes at drawing the character until they find a version with which they are comfortable. Use appropriate materials like brush pens to colour this illustration.
- Give time for the children to annotate their drawings with descriptions of the character, questions about them and initial ideas about the story they might inhabit.
- Reveal the end papers to the children and elicit their responses. As the children make their observations, prompt them to consider the motifs used to build the pattern and how they might link to the character with whom they have familiarised themselves. Is there anything that interests or intrigues them about what they observe? To whom do they belong? What further clues does it provide to the story of this character? Encourage the children to share their story ideas with each other.
- Show the children the illustration that accompanies '*And she understood, and she was happy.*' without revealing the text at this stage. You might enlarge it on the IWB or provide the children with their own copy to explore in pairs.
- Allow the children time to look at the illustration in depth and pose questions or thoughts about the image.
- You might want to layer the discussion as suggested here, or if the children are well-practised at exploring illustration, ask the children to annotate copies of the picture with post-it notes and then develop the discussion starting with the children's ideas. You may need to scribe the children's responses to enable a more fluent discussion: Where is this? What is happening? What do the children

notice immediately? Where is their eye drawn to in the picture? Why do they think that? The children may be drawn to the child, given that she is not in her usual habitat and therefore she is an incongruous part of the scene. You might begin to draw attention to the contrast in light and shade and the way in which the girl is enclosed in the dark, round hollow of the tree and encircled by the animals and the flow of the plants. Where are the characters looking? Where is their gaze held?

- Paying attention to the child in the picture; ask the children if she is as they expected? Why do they think this? Are there any surprises in this illustration? Does anything puzzle them about the scene? Does it remind them of anything they know about in stories or real life? Encourage the children to look at her facial expression and body position to give clues about her feelings. Draw on their personal experiences. When have they ever felt like this?
- The children could go on to draw another version of the character, this time with eyes closed and smiling serenely, adding annotations as appropriate.
- Display the children's initial thoughts and responses to the illustration on a working wall so that the children can refer back to this in following sessions. They might like to create a caption or sentence to accompany the illustration which summarises their ideas about the scene and how she feels within it.
- You might choose to have this character exploration lead into a more extended piece of character description, enabling the children to develop their ideas and explore vocabulary choices.

Session 2: Responding to illustration

This book has been chosen, in part, because of the quality of illustrations it contains and the ways in which the illustrations work with and beyond the text to create and enhance meaning for the reader. Children will need time and opportunity to enjoy and respond to the pictures, to talk together about what they contribute to their understanding of the text and to illustrate themselves as an aid to thinking and organising language and planning for writing. As the sessions unfold, there could be opportunities for children to develop their responses by drawing or painting in a similar style to Emily Hughes' illustrations exploring media and techniques used as part of Art sessions. You can find other examples of her work on her blog at: <http://e-hug.blogspot.co.uk/>

- Show the illustration that is accompanied by the text, 'And she did not understand, and she was not happy.' without revealing the text. You could display this illustration alongside the one previously explored in which the child is sleeping in the tree hollow in the wood.
- Ask the children to discuss what they notice in this scene, eliciting the children's ideas around where she might be now, the contrast in mood and the feelings of the little girl. What might have happened? The children may begin to explore a narrative that is forming in their imagination so allow time for them to express this with each other.
- Explore how she is dressed and how she might feel about this. Although her eyes are wide as in the first image we explored, how do we know she is not feeling the same way? What do they think is the same? Again, draw attention to the way she has created a hollow within the bedding. Explore the gaze of the animals in the scene as they draw our eye towards her. What do we know about the animals here? How are they the same as or different from the ones in the wood?
- You might feel the children would benefit from drawing her to fully appreciate her body position and facial expression and what this tells us. With sensitivity, encourage the children to share their personal

experiences of when they might have felt this way.

- Scribe the children's ideas around the image or ask small groups to annotate their thoughts around their own copy. They might even like to create a storymap to reflect the narrative being formed.
- Bring the children together and reveal the title page, reading out 'Wild'. Ask the children to discuss what they think this word means to them. Encourage them to draw on their own experiences and that in fictional worlds to create a definition of the word 'Wild'. You could stimulate their thinking by making accessible a range of stories, such as *Where the Wild Things Are* by Maurice Sendak (Red Fox) as well as poems like 'The Grass House' from *Out and About: A First Book of Poems* by Shirley Hughes (Walker) and non-fiction texts relating to the concept of 'Wild'.
- Elicit from the children what they think 'Wild' has to do with the illustrations and character that we have been exploring and the story they inhabit.

Session 3: Reading Aloud and Revisiting

Reading aloud is one of the most important ways that children are motivated and supported to become readers, it is essential that children experience hearing texts read aloud in the classroom as a regular part of each school day.

Reading aloud slows down written language so that children can hear and absorb the words, tunes and patterns. It enables children to experience and enjoy stories they might otherwise not meet, enlarging their reading interests and providing access to texts beyond their level of independence as readers.

- Read aloud the title page and begin to read aloud the book from the beginning until 'And she understood, and was happy.' Pause to reflect on these words and how they mirrored the children's own words and phrases or even captions around this scene.
- Now revisit the previous illustrations, allowing the children to spend ample time exploring them in more depth. You could assign small groups to each of the three scenes depicted so that they can feed back to the class on what they have noticed or found out. Ask the children to note the skills, knowledge and characteristics that the little girl needs to survive in the woods and how she is learning them. Discuss the relationship she is enjoying with the wild animals and draw attention to their gaze in each of the pictures. How does she fit in with each of the animal families?
- Children could role-play their scene and create a fuller description of what they see her learning and why it would be so important to her and the other young animals with whom she is learning.
- This might be an opportune time to begin some cross-curricular work on animal behaviour and habitats as it would enable the children to understand more readily why it was so difficult to adapt to human expectations later in the story.
- You might enhance this session further by taking children to the local woods or playing sound or film clips and showing them images in order to deepen their understanding and develop both descriptive and technical vocabulary.

Session 4: Reading Aloud, Visualisation and Responding to Illustration

Asking children to picture or visualise their ideas is a powerful way of encouraging them to move into a fictional world. Children can be asked to picture the scene in their mind's eye or walk round it in their imaginations.

- Read aloud from the beginning, then read aloud the next sentence 'One day she met some new

animals in the forest...' without revealing the accompanying image.

- Re-read the text again but this time ask the children to close their eyes and invite them to try to visualise the scene. You may want to read this section aloud several times. Allow the children to draw what they see in their 'mind's eye' while you were reading aloud. You might like to provide chalk pastels as they are an enabling art material with which to draw freely being non-permanent in nature.
- Ask the children to annotate their drawings with words and phrases as they come to mind.
- Elicit from the children some of what they imagined as you were reading aloud and ask them to discuss their responses with each other. You could pin up the children's artwork and conduct a gallery walk in which the children respond to each other's ideas and compare them with their own. The children could add descriptive words and phrases on post-it notes to accompany drawings. You may want to capture some of their ideas by scribing responses yourself.
- You might prompt them to consider what the animals might be like, why she had she not met them before and how she came to meet them. Do the children think she was pleased to meet them? Do they pose a danger to her? Again, encourage the children to express the connections they are making with other stories they might know.
- Now reveal the illustration in the book alongside the text. Is this what the children expected? Allow the children to explore the image and discuss what has happened. What is the little girl trying to do? How does she feel? How will the animals in the wood feel? Where are they now? What about the other 'animals'? Why has Emily Hughes called them 'animals'? What does this tell us about the girl's life so far? What do we think might happen next? Scribe the children's responses around a copy of the illustration and display on the working wall.

Session 5: Role-Play, Freeze-Frame and Thought Tracking

Children being free to improvise ideas through drama is another key tool for exploring how characters behave in imagined scenes and situations. Children can bring their ideas from response to illustration or small world play to life; music or soundscape can be used alongside this to add atmosphere or to suggest scenarios.

- Re-read and read aloud from the beginning, emphasising the patterned language, until 'One day she met some new animals in the forest...' Revisit the children's ideas about what they think might have happened and what is about to happen. Ask the children to work in groups of four to re-enact this image through role-play then create a frozen tableau in role as each of the characters in the scene. Tap the children on the shoulder, asking them to voice their thoughts in role as their character. Extend their thinking by referring to the illustration or following up with open questions.
- Ask the children to express their thinking on thought bubbles to be displayed around the image.

Session 6: Responding to Illustration, Revisiting and Debate and Discussion

Conversations about books and shared texts help children to explore and reflect on texts in ways that are made meaningful, personal and pleasurable.

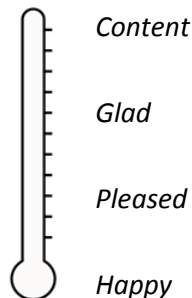
- Re-read aloud the story so far then turn the page to reveal the next double-page spread ‘*They found her strange... ..and she found them strange too.*’ Allow the children ample time to explore this illustration and compare it with their predictions and concerns. Encourage the children to look for clues, drawing their attention to the characters’ facial expression, body position, lopped tree trunks, handprints on the truck, city on the hill, etc. to shape their narratives.
- Display the spread alongside the previous illustrations so that the children can begin to think about Emily Hughes’ use of colour and movement in the wood and how this is changing now the car is on the edge of the wood. *How is she depicting mood through the background? Why is it raining? Why are the trees cut down and the sky darkening?*
- You might want to have the children debate whether the men should have taken the girl, leading to them making a persuasive argument for or against keeping her in the wild where she knows and is happy. *What do you think the illustrator wants us to feel?*
- Children could return to their original role-play and improvise further their understanding of the events leading up to the girl being found and those that followed her being taken in the truck. Where is the truck going and who might be there? What will happen to the girl? The children could use voice, body percussion and instruments to create a soundscape to accompany their dramatisation of their imagined scenario and the shift in mood.

Session 7: Responding to Illustration, Revisiting and Reading Aloud

- Re-read and read on to the next spread, ‘*They did everything wrong.*’ Ask the children to pore over this illustration looking for aspects that seem wrong to them and discussing these with a partner then the wider group. Ask the children to look for clues as to who the man and woman are and why they have the girl with them. Support their understanding of ‘feral’ and ‘psychiatrist’. Stimulate the children’s thinking with prompts for book talk, such as:
 - *How is the girl feeling now? How do you know? What is happening to her?*
 - *How is this scene different to the woodland scenes? Why is she wearing clothes?*
 - *How do the animals in the room feel? How are they the same as or different from the ones in the wood? What about the plants?*
 - *Would you like to be in this room with these people? Why? Why not? How does it make you feel?*
- During the group discussion, have the woodland scenes displayed alongside this illustration so that the children can compare and contrast what is happening to the girl and how she is feeling. Recast and extend the children’s repertoire of vocabulary used to describe emotion, exploring the range of feelings experienced by the little girl up to this point in her story, such as ‘confused’, ‘enraged’, ‘comforted’, ‘anxious’. Scribe the children’s responses around the illustration. You could enrich limited vocabulary by exploring the nuances within ‘happy’ or ‘sad’, placing the synonyms onto a thermometer image to demonstrate visually the shades of intensity. This will scaffold later work in the sequence when the

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children come to storymap using a graph of Emotion and when creating their own picture book.



- The children might benefit from enacting and drawing the girl in this illustration and comparing her facial expression and body position to their previous drawings.
- Re-read and read aloud to *'And she did not understand, and she was not happy.'* emphasising as you read the pattern of three in each of the settings and the mirrored language at the end of each: *'And she understood, and she was happy.'* / *'And she did not understand, and she was not happy.'*
- Give the children time to take in the illustration whilst not losing the flow of the reading. The children will want to explore them in more depth afterwards, perhaps in smaller groups or pairs.

Session 8: Reading Aloud, Visualising and Artwork

Drawing prompts children to imagine what a scene looks like, or visualise it from a particular viewpoint. Like drama, it enables children to enter the world of the story and provides support for writing.

- Re-read and read aloud to *'Enough was enough.'* without revealing the illustration or the one that follows. As you read, emphasise the pattern of three in each of the settings and the mirrored language at the end of each: *'And she understood, and she was happy.'* / *'And she did not understand, and she was not happy.'* Pause to elicit the children's suggestions for how the girl could feel happy again, revisiting the comparisons the children previously made between each of the illustrations which also mirror each other in the way the girl is enclosed within a nook or hollow.
- Revisit and read aloud the line *'Enough was enough.'* again. Ask the children to consider what they think this means. What do they think has happened? Provide drawing materials so that the children can draw what they see in their mind's eye, annotating any words and phrases that come to mind as they draw. The children could conduct a gallery walk in which they have opportunity to make comments on each other's drawings that they could write or have scribed on nearby post-it notes. Encourage the children to make comparisons between their ideas and discuss the clues they have drawn on that stimulated their respective visualisations.
- Now reveal the illustration that lies beside *'Enough was enough.'* and the illustration spread following it. Is this what the children expected? How is it the same as or different from their own pictures?
- Spend ample time exploring the text-free double page spread. Encourage the children to think about why there are no words with this picture. What is this picture telling us? Ask the children to respond to the illustration as a whole then begin to gather all the clues together to confirm their predictions.

- Elicit responses as to why the children think she destroyed the house? Was this behaviour acceptable? Understandable?
- If the children have noticed the way in which the text and image have been laid out across each spread, (i.e. Beside it on a blank page or within it) you might want to discuss why Emily has used a double page for this particularly significant moment.

Session 9: Re-reading, Reading Aloud and Book Talk

Discussion about books forms the foundations for working with texts. Children need frequent, regular and sustained opportunities to talk together about the books they are reading as a whole class. The more experience that they have of talking together like this the better they become at making explicit the meanings that a text holds for them: a child quoted in Aidan Chambers' book 'Tell Me: Children, Reading and Talk' says "we don't know what we think about a book until we've talked about it." This book talk is supportive to all readers and writers, but it is particularly effective for children who find literacy difficult. It helps the class as a whole to reach shared understandings and move towards a more dispassionate debate of ideas and issues. Throughout this teaching sequence, we offer suggestions for the sorts of questions that teachers and children might use in discussion.

- Read aloud from the beginning of the book and read on until the end. Was the ending as they expected? Compare the events in the book to the predictions that the children made including their suggestions about how to make the girl happy again.
- Discuss the story more widely, collecting children's responses at a deeper level. You could use the following prompts for discussion (based on Aidan Chambers' *Tell Me: Children Reading and Talk with The Reading Environment* Thimble Press 2011):

Tell me...

- *Is this what you thought would happen? Why/Why not?*
- *Is there anything you particularly like/dislike about this text?*
- *Do you have any questions about the text?*
- *Does it remind you of anything else in real life or in stories?*
- You might want to take this opportunity to discuss the stories that the children already know and how their various plot shapes are similar or different.
- Re-read the last line of the book '*Because you cannot tame something so happily wild...*' What do the children think this means? Do they agree with this statement? What do they think is going to happen to the girl next and indeed for the rest of her life? Revisit the children's initial ideas about the concept of 'wild' and their debate about whether one can ever be happy in the wild or whether we need human contact.

Session 10: Storymapping – Graph of Emotion

Making a story map is a way of retelling the story. It is a graphic means of breaking a story down into episodes and sequencing its events. This kind of graphic representation helps children to hold on to the shape of the story more confidently so they can re-tell it orally or in writing. Children can also make story

maps as a form of planning, to prepare for their own writing.

- Encourage the children to retell the story orally and use small illustrations from the book to sequence the key events along the bottom axis of a large scale class Graph of Emotion. This will likely include images to represent: being happy in the woods, being discovered by the men, being taken away, being with the couple in their house, being unhappy, wrecking the house, escaping and, finally, being happily wild again.
- Along the left axis, acknowledge the emotional journey of the little girl, drawing on the children's repertoire of vocabulary to describe her feelings throughout the story, for example:



- You might want to pick out an image of the little girl in each of these moments to confirm their ideas.
- Revisit the first few events as a class, supporting the children to negotiate and agree on how she felt at that point in the story, placing a small image of the girl above the illustration of the event to correspond with the appropriate word used to describe the emotion.
- Provide small groups with their own Graph of Emotion on which to place each of their little girl images. The act of negotiating and agreeing on the emotion felt for each of the events will enable the children to retell the story on a number of levels, getting to the heart of the story given its emotional content.
- Once they have completed their graphs, tell the children that they are going to use them to tell the whole story orally. Reflect with the children on the storytelling language that will help them to structure and sequence their storytelling, focusing on the patterned language and text choices made by Emily Hughes.
- Ask the children to work together to tell the story orally, perhaps passing the story around at every plot turn.

Session 11-12: Sketching Ideas and Character Development

When planning and developing ideas for picture book narratives, children may wish to approach the process in different ways and should be supported to do so. Some children, like some authors, may think of the words in writing first and then the images that will accompany them. Others may think of the pictures first before composing accompanying text and others will work with a combination of the two. Throughout the writing process it is therefore important for children to be given materials and space to allow them to plan

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and compose ideas in different ways. You may wish to give each child a personal sketchbook to develop ideas in and out of taught sessions.

The rest of the sessions are devoted to the children creating their own picture books. How much time this takes will depend on your children and on how much time is given to final drafts.

Explain to the children that they will now create their own picture book based on the ideas that they have explored through reading *Wild*.

The children will have the opportunity to make their own picture book about a character who is removed from their natural habitat/home and into a place of unhappiness before escaping back to their original habitat. The children should be encouraged to draw on the story structure of *Wild* and even apply the drawing techniques that they have learnt in order to create the illustrations.

To build their ideas of what a character is like, children may have to create and re-create them in different ways. It is important to give children time to experiment with proportion, facial expression, clothing and props to give their intended reader further clues about the characters they create. Throughout this process, children's thoughts will be focused intently on the character, enabling descriptive language and narrative ideas to develop, readying them for the writing process.

- Explain to the children that they need to develop the central character for their story.
- Building on the techniques used earlier to illustrate the protagonist in *Wild*, give the children time to sketch a character of their choice for their own story. They might decide upon a child or an animal, especially considering the fact that the girl lost control and had things done to her as other children or animals might too.
- Encourage them to draw as many different variations of what their character might look like before settling on one to take further. Model this yourself to begin to create a character for the class story and continue to do so alongside the children throughout this session.
- Their sheet or sheets of paper should be viewed as a casting call and as they look over the different characters that they have drawn they should settle on the character that interests them most and makes them want to explore the individual further.
- In order to support the children's development of their chosen character, allow them to explore what the character is like by drawing and discussing the things that contribute to their happiness such as:
 - important relationships
 - their favourite meal
 - their favourite pastimes
 - personal item of sentimental value
 - where they feel most at ease and happy
- To help guide their considerations, revisit the illustration that accompanies the text, '*... And she was happy.*' Consider how Emily Hughes has conveyed this happiness that is underpinned by the protagonist's connection with the habitat. In what ways has she used colours, shapes, body language, facial expression and composition to emphasise this happiness in the woodland setting?
- Ask the children to consider where this might be for their own character and what colours and shapes

this would take on. Where would their character be placed in these surroundings? Who else might be there? Support the children by offering examples such as a young penguin in the icy Antarctic with seals, whales and dolphins as his friends.

- Have the children experiment and sketch out their own ideas, maybe shifting the character around the scene they are building. Talk about Emily Hughes' tendency to draw inwards towards the main focus in her illustrations. Encourage the children to try the same technique as they warm up to drawing their character in detail by shaping the background information first.
- Following this, the children could further explore their character by imagining and drawing them in each of their settings, being happy and unhappy. How do the two images change with the character's emotions? *How is the body positioned in each state? What about facial expression? What is happening around the character to show unhappiness?* (For example, like the broken trees and the rain in the car scene in *Wild*)
- When the children are secure with how they have depicted their character in both situations, demonstrate how they can build the rest of the story scenes up to and around these two images.

Session 13: Storymapping - Graph of Emotion and Response Partnership

- Having created a class character and the two settings that they inhabit in the story, begin to think about the narrative that is being shaped by these ideas. With the children, sequence the main events in the story along the bottom of a Graph of Emotion, using the one created for *Wild* as a template. Model how to innovate on the structure provided in *Wild* to create your own events. Demonstrate how you can maintain flexibility by drawing new ideas and overlaying on rejected ones.
- Ask the children to think about their character's story and sequence the order of events for their own character along the bottom of their own graph. You might want to give the children pieces of paper for each key event to place in turn which will allow some flexibility if they change their mind. You could even give them pieces of tracing paper so that they can mirror what happened to *Wild* but with their own innovations in mind, such as different and alternative settings etc. Some children will need more scaffolding than others will.
- Once the children have mapped the story on the graph, they could retell their story orally to a response partner who could ask questions and make comments or suggestions to help shape the narrative. Model this process first with the class story.

Session 14-15: Building own Picture Narratives

A storyboard is another way of helping to map out key scenes in a picture book through drawing and annotation. Used by author/illustrators as part of their planning process, it is particularly useful for marking out the key spreads in a story within a given number of pages, usually 32 pages or 16 spreads. Less experienced writers might want to work with fewer spreads to help begin to structure their story.

- Many author/illustrators will work using a storyboard on a single sheet of paper, representing the whole book in small thumbnail sized squares. Within the squares, they can plan the basic design of each page, plan how the story unfolds over the pages, see how the words and illustrations work together, and consider how the illustrations work together.

- Go back to the original book and re-read the story all the way through, referring to the Graphs of Emotion to help summarise the story.
- Explain that the children are going to make a picture book with 8 spreads:

Not understanding the demands of the new place and how they learn and eat and play.	Being happy in their natural habitat; talking, eating, playing - understanding.	Being discovered and taken away to another place	Being discovered and taken away to another place
Setting the scene – meeting the character	Being really unhappy and hiding away from everyone.	Enough is enough. Wrecking the new place or lashing out.	Final scene – back to where the character belongs - happiness restored.

- Show the children how to work with the spread diagram to develop their story in their own sketchbook.
- Model and demonstrate carefully how to transform your story ideas onto the spreads, talking through each step of the thinking involved – what the pictures will look like on the page. You can discuss what words might accompany the pictures and where the best place for the words might be but this text will be first rough draft and looked at in more depth in the next session.
- Following this, allow the children time to create their own storyboards, supporting them with ongoing response partnership, modelling and encouragement.

Session 16: Shared Writing

Shared writing is possibly the most important way a teacher can help all the children to experience what it's like to be a writer. Acting as a scribe, the teacher works with a group of children to create a text together. Teacher and children work as active partners, talking together to share ideas while the teacher guides the children through all the descriptions that writers need to make and helps them shape their thoughts on paper.

- Return to the class storyboards and use the visual information in the illustration - and first draft notes you made with the children - to tell the story orally. Focus your attention on the words that will tell the story alongside the images and on shaping the text from the first draft.
- Revisit the text in *Wild* which at times is sparse, has carefully chosen patterned language and sometimes doesn't exist on a spread at all. Use it to support the children to consider the text choices in their class story as you model the process through shared writing, for example:

Penguin loved his icy home.	Image
<p data-bbox="523 600 1075 672"><i>He understood how to play the games and he was happy.</i></p> <p data-bbox="523 705 1075 739">(Sit text in clear part of image like an iceberg)</p>	
Image	One day he met some new animals in the snow.

- You might use tracing paper or acetate upon which to write so that you can decide on layout later, negotiating the positioning and relationship of text and image. The children might mimic Emily Hughes’ preferred layout of predominantly separate text and image adding variety to enhance meaning. Take this opportunity to edit and refine the storyboards, particularly in this regard.
- Allow time for the children to write a draft of their own text for their storyboard in preparation for editing with their response partner.

Session 17: Responding to writing

It is important that you build up a community of writers who see writing as an ongoing process and to strengthen children’s awareness of the importance of response to writing as a reader and to developing a reflective metalanguage with children to talk about themselves as writers, enable them to voice their views, listen to others and develop new knowledge and understanding.

- Use your own writing or negotiate with a child to share their writing - under a visualiser if you have one - to model a process for responding to writing. Look at what we were aiming to do – create our own picture book story.
- Read the storyboard aloud and have the children respond to what has been read.
- You might use key questions to target their thinking, such as: *What were you thinking, feeling or seeing as you heard the story? What was it that the writer did that made you think/feel/see this?*
- Give children time to look at and review their own draft ideas, both in the writing and in their illustrative choices.
- Share these with a response partner to evaluate the effectiveness of their writing for another reader.
- Allow time to make changes or enhancements.

Sessions 19-20: Bookmaking and Publishing

Publishing their work for an audience helps children to write more purposefully. Bookmaking provides a motivating context within which children can bring together their developing understanding of what written language is like; making written language meaningful as they construct their own texts. The decisions that all writers have to take and the processes of redrafting, editing and punctuation can be demonstrated and discussed as teachers and children write together in shared writing.

Supporting resources for bookmaking can be found on the Power of Pictures website:

<https://www.clpe.org.uk/powerofpictures/creative-approaches/bookmaking>

- Demonstrate to the children how to make an origami book with dustjacket and modify to increase the number of spreads to eight.
- With a large-scale version, model the difference in the quality of illustration from the storyboard to the finished book.
- Think about whether the children want to use presentation handwriting for the text, or whether to type on a word processor, cut out and stick.
- Provide tracing paper for the children to practise text layout before committing themselves to a final choice. Refer to their responses to Emily Hughes' layout choices and the impact they had on them as readers as well as how they worked alongside the illustration on each spread.
- Give plenty of time for the children to complete the publication of the inside of their books using their colour palettes and the collage techniques explored in this sequence.
- Go back to the original book to explore and work on adding features of published texts on the front and back covers. *What will they call their book? What will they draw on the front cover to give the reader an idea of the story? Where will they place their name as the author/illustrator?*
- This is a fantastic opportunity to demonstrate more book specific language in action, such as publisher logo/name (this could be agreed as a school or class name publishing house), spine text, dustjackets and endpapers, blurb, bar code, price.

Once the children have finished their book, display the final books in the class book corner or in a prominent area in the school to celebrate the children as authors and for others to enjoy.