

## Wild by Emily Hughes (Flying Eye Books)

### Key Stage 2

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 KS2 class.**

#### Overview of this teaching sequence.

This teaching sequence is approximately 4 weeks long 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.

### Cross Curricular Links

To enrich and extend your work on this book. You might choose to create learning and writing opportunities that explore some of the themes below:

#### Geography

Comparative Study of Nature vs. Urbanisation culminating in:

- PowerPoint presentations
- scripted documentary
- persuasive speeches that form the basis of a class debate

#### Science

*Plants/ Animals/ Livings Things and Their Habitats*

Conduct research under the above areas and present the information in a range of formats such as:

- Class and individual published information texts
- Information leaflets
- Scripted Science Show

#### Teaching Approaches

- Reading Aloud
- Visualisation
- Response to illustration
- Language exploration
- Drawing and annotating characters
- Developing ideas through play and role play
- Illustrating characters and settings
- Writing in role
- Book Talk
- Sketching ideas
- Character development
- Storyboarding
- Response to writing
- Bookmaking

#### Writing Outcomes

- Note taking
- Writing in role
- Picture book making

#### Links to other 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:

- Prepare a working wall in the classroom so that the children can create an ongoing display of their thinking and learning.
- You might wish to provide the children with their own sketch books or writing journals that offer the space to note down thoughts and ideas inspired by the exploration of the book.
- 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.

### Session 1: Responding to illustration and Role on the Wall

*The children's books featured on the Power of Pictures have been chosen because of the quality of the illustrations they contain and the ways in which the illustrations work with the text to create meaning for the reader. Children will need time and opportunities to enjoy and respond to the pictures and to talk together about what the illustrations contribute to their understanding of the text.*

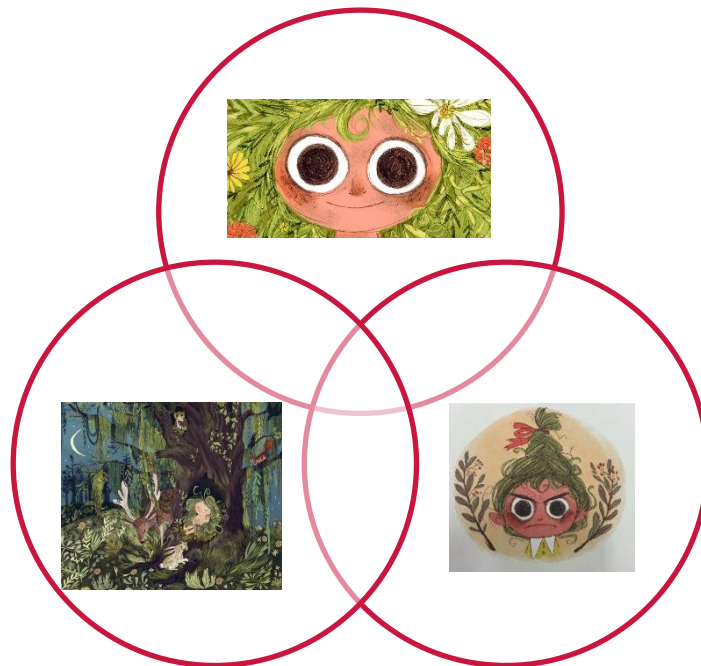
*Role on the wall is a technique that uses a displayed outline of the character to record feelings (inside the outline) and outward appearances (outside the outline) at various stopping points across the story. You can include known facts such as physical appearance, age, gender, location and occupation, as well as subjective ideas such as likes/dislikes, friends/enemies, attitudes, motivations, secrets and dreams.*

- Share the front cover of the book with the title omitted.
- Invite the children to work in groups to note around the illustration their initial impressions of the character. What do they notice? What does it suggest? What do they infer about the character?
- Draw an outline of the character on the flipchart and invite the children to draw on their notes to contribute their views on how they might describe the character's outward appearance and what this might suggest. Note these contributions on the outside of the image. Invite them to discuss what the character might be thinking and feeling in this moment and note this on the inside of the outline. Attach the group notes and the role on the wall notes to the working wall.
- Provide an A3 colour copy of the illustration of the character sleeping in the forest without disclosing the text on the parallel page which states, '*And she understood, and was happy.*'
- Invite them to note their initial responses. Discuss:
  - the use of colour and tone, light and dark and what this suggests.
  - the effect of some characters being represented with eyes closed and others with eyes open and what significance this might have.
  - the use of plants and the differing shapes, shades, direction, flow and movement and the ambience that this creates.
  - how the use of vertical lines creates a sense of depth to the image and what effect this has?
  - what the dynamic between the protagonist and the other animals is and how the

illustration helps us to infer this.

- what the protagonist's relationship with nature is.
- how the illustrator conveys a sense of harmony.

- Invite the children to experiment with placing the viewfinders in appendix 1 on various parts of the scene depicted. Encourage them to reflect on the ways in which the frame shapes their perception of the part they are focusing on and how this in turn develops their wider view of the moment. Invite them to use a different colour pen/ pencil to note their reflections.
- Revisit the role on the wall notes from the previous session and using a different colour pen encourage the children to draw on their reflections to help you note their views on what the character's outward appearance suggests on the outside and words and phrases they would use to describe what she might be thinking and how she might be feeling at this moment on the inside of the outline.
- Share the first illustration that follows the endpapers and precedes the story. Invite the children to note what they observe and what they infer from these observations.
- Revisit the role on the wall notes and using a different colour pen add additional reflections and contributions inspired by the way in which the character is portrayed in this moment in the text.
- Scan the three illustrations explored so far into a visual organiser as exemplified below and invite the children in their groups to discuss the comparisons and contrasts between the three illustrations and what these reflections suggest to us about this character.



- Model drawing the protagonist and whilst doing so, comment on the ways in which the use of line, shape, proportion and colour are used to create a sense of character. Provide the children with the opportunity to try this themselves.
- Share the title of the book, write this in the centre of a large piece of flipchart paper. Provide the children with post-it notes and encourage them to write on different post-its as many different associations, connections, synonyms and definitions that come to mind when they think of the word 'wild.'

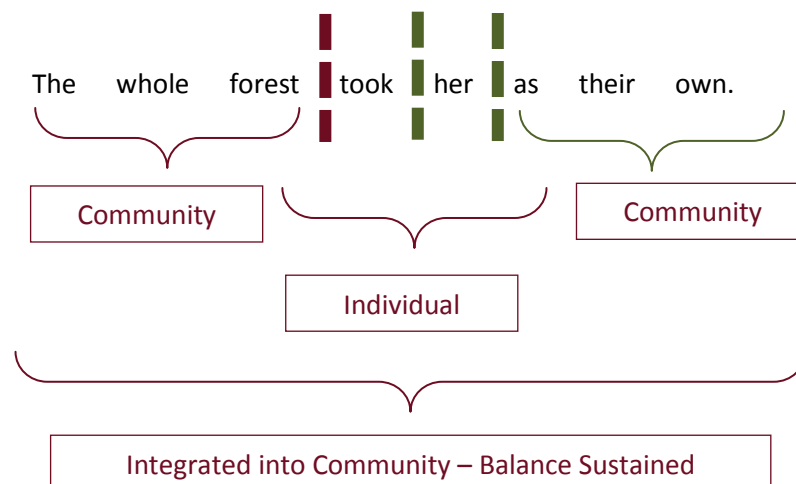
- Stick these around the word. Across the entire length of the top part of the flipchart paper draw a line. At the start of the line write the term 'negative connotations' and on the other end of the line write the term 'positive connotations.' Work with the class to position the different post-its along this spectrum.
- Once complete, discuss why this word might have been chosen as the title for this book. Note the responses.

### Session 2: Response to Illustration, Looking at Language, Freeze-Frame and Thought Tracking

*In the best picture books illustration and text work closely together to create meanings. Children are naturally drawn to the illustrations in a book and are frequently far more observant than an adult reader. Children's interest in images and their ability to read them can be developed through carefully planned interventions with an emphasis on talk.*

*Thought tracking is often used in conjunction with freeze-frame. Individuals are invited to voice their thoughts or feelings aloud using just a few words. This can be done by tapping each person on the shoulder or holding a cardboard 'thought-bubble' above their head. Alternatively, thought tracking can involve other members of the class speaking a chosen character's thoughts aloud for them.*

- Read the first double page spread. Place a piece of white A4 paper over the illustration and invite the children to consider why the author might have chosen to place the opening sentence on the blank page. In what ways does the blank page reinforce or symbolically signify the first three words of the sentence, 'No one remembered...?'
- What effect does the break in the opening sentence signified by the comma and the line break have on our view of the order and balance of this world?
- What is the poignancy and significance on finishing the sentence with the word 'right?'
- Re-read the next sentence and discuss what effect the symmetry of this sentence has and consider what the author's intention might have been. How does the symmetry align with and complement the balance of this habitat?



- Invite the children to discuss and note responses to the illustration. Consider the effect of the following details and what the illustrator may have intended by making these choices, including, the way in which:

- the flesh-like tones of the sky contrast with the green earth.
- the shades of pink sky intensify towards the centre of the image and the baby.
- the flesh tone sky meets the earth in the middle of the page and what this balance suggests about the merging of the two realities and how this aligns with the balance depicted in the accompanying sentence.
- Place a sheet of tracing paper on top of the illustration and using a marker draw a line connecting the bird, bear and fox to create a triangular shape with the child central to this. Discuss the significance of why the illustrator may have positioned the characters in this way. Consider what the three lines of the shape might represent and how the three lines of the shape align with the three segments of the accompanying sentence. What other shape does the positioning of this group of characters create? What effect does this have and what does it suggest about the dynamics of their relationship?



- Invite the children in groups of four to freeze-frame this scene and consider what their character might be thinking in this moment. Once they have frozen into position explain that you are going to walk around the room and upon being tapped on the shoulder by you, they should express their thoughts/ stream of consciousness in character out loud.
- Provide the children with thought bubble templates and invite them to note what the different characters might be thinking in this moment. You might choose to provide the children with the opportunity to write an extended stream of consciousness in role which could form part of the character's diary.
- Revisit the role on the wall notes and using a different colour pen add additional reflections and contributions inspired by the way in which the character is portrayed in this moment in the text.

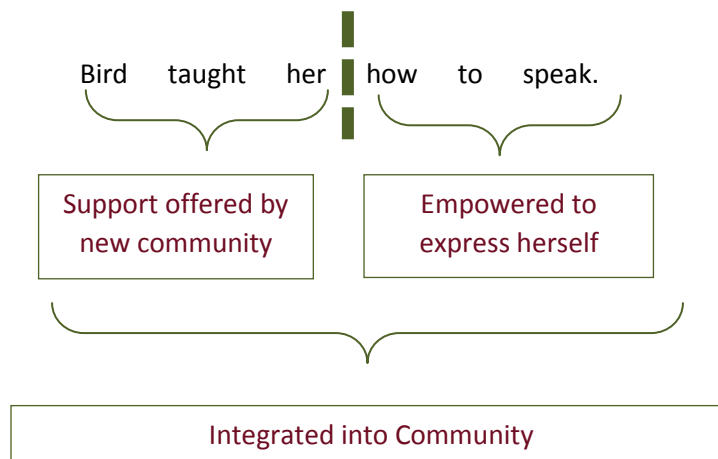
### Session 3: Response to Illustration, Looking at Language and Role-Play

*Role-play and drama provide immediate routes into the world of a story and allow children to explore texts actively. Through role-play and drama, children are encouraged to experiment with the 'what if?' of plot and make it their own. Role-play is a particularly effective way for children to inhabit a fictional world, imagining what the world of the story would be like, and illuminating it with their own experience. It enables children to put themselves into particular characters' shoes and imagine how things would look from that point of view. Through drama and role-play children can imagine characters' body language, behaviour and tones of voice in ways that they can draw on later when they write.*

- Share the next illustration. Provide each group with a colour copy on A3 and invite them to discuss and note what they notice about the composition and what the details and colours imply about how the

protagonist has settled into her new habitat. You might for example explore the shift from the pink flesh tone sky covering the top half of the first page to the pink sky stretching horizontally across this double page spread.

- Place the circle viewfinder in the appendices onto the image of the protagonist conversing with the birds. Reflect on what they notice about the composition, use of colour and the details such as the facial expression body language and direction of each character's gaze. What does this convey about the dynamics of the relationships?
- Place the circle viewfinder over the sentence and again consider what the balance of the sentence suggests.



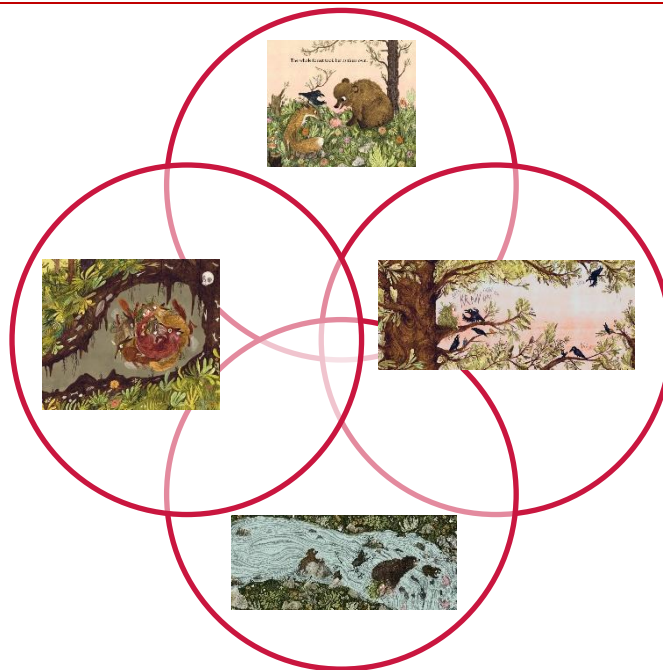
- Invite the children in groups of six to role-play this scene and consider what their character might be saying in this moment.
- Provide the children with speech bubble templates and invite them to note what the different characters might be saying in this moment. You might choose to provide the children with the opportunity to write an extended stream of consciousness in role which could form part of the character's diary.
- Revisit the role on the wall notes and using a different colour pen add additional reflections and contributions inspired by the way in which the character is portrayed in this moment in the text.

#### Session 4: Looking at Language and Responding to Illustration

*Discussion about books forms the foundations for working with books. Children need frequent, regular and sustained opportunities to talk together about the books that they are reading as a whole class. The more experience they have of talking together like this the better they get at making explicit the meaning that a text holds for them.*

- Share the next illustration. Provide each group with a colour copy on A3 and invite them to discuss and note what they notice. Invite them to reflect upon how the illustrator has conveyed the fluidity and movement of the water, what effect the use of varied lines, shapes and shades of blue creates as well having the stream flow across the entire double page spread. What does this movement forward imply about the narrative and what is it inviting the reader to do?
- Place the circle viewfinder in the appendices onto the image of the protagonist hanging on to the bear. Reflect on what they notice about the composition, use of colour and the details such as the facial expression body language and direction of each character's gaze. What does this convey about the dynamics of the relationships?
- How does the illustrator use the weighty, comforting anchor like qualities of the bears to contrast with the speed and potentially dangerous nature of the stream? What does this imply?
- How does the sentence accompanying this double page spread mirror and echo the balance of the previous sentence? Why might the author/ illustrator have chosen to place the sentence on the left page of the double spread with the fishes occupying the bottom right hand corner of the double page spread? In what way does the layout and composition imply progress and growth?
- Revisit the role on the wall notes and using a different colour pen add additional reflections and contributions inspired by the way in which the character is portrayed in this moment in the text.
- Share the next illustration. Provide each group with a colour copy on A3 and invite them to discuss and note what they notice. Invite the children to consider why the illustrator may have chosen to depict this scene under the ground.
- Place the circle viewfinder in the appendices onto the image of the protagonist playing with the foxes. Reflect on what they notice about the composition. Consider how the illustrator uses body language, facial expression, positioning of each character and their gaze to denote the playfulness and safety of a moment that would ordinarily suggest danger.
- Provide the children with thought bubble templates and invite them to note what the different characters might be thinking in this moment. You might choose to provide the children with the opportunity to write an extended stream of consciousness in role which could form part of the character's diary.
- Revisit the role on the wall notes and using a different colour pen add additional reflections and contributions inspired by the way in which the character is portrayed in this moment in the text.
- Place all four scenes together and discuss the comparisons and contrasts.





- Read the next page and invite the children to consider how the symmetrical structure of this sentence compares with the symmetry of the previous three sentences discussed.
- Discuss and reflect upon the use of the word, 'and', what effect does this have? In what ways does the position of the word in the sentence and its repetition emphasise continuity, balance and harmony?
- Discuss the choice of placing the word 'happy' at the end of the sentence. In what ways does this encourage the reader to linger on the idea of happiness? Provide each group with a sheet of A3 paper and encourage them to think of as many associations and definitions of the word happy as they can. You might choose to write the opening sentence, 'happiness is...' and ask them to complete this in as many different ways as possible.
- Invite the children to consider how the details in the illustration convey the concept of happiness. In what ways do they correspond with definitions explored within their discussions?
- Revisit the role on the wall notes and using a different colour pen add additional reflections and contributions inspired by the way in which the character is portrayed in this moment in the text.
- As part of your discussions, consider appropriate synonyms for the word 'happy' that capture the degree of happiness conveyed in the illustration. For example, the word 'content' would be more appropriate than the word 'ecstatic'. Explore nuance and shades of meaning to determine the degree of appropriateness for the context. This is an important exercise to help them consider the importance of careful word choices in picture books.

### Session 5 Visualisation

Asking children to picture or visualise a character or a place from a story 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. Finally, they can bring it to life by describing it in words or recreating it in a drawing or painting.

- Without revealing the next illustration, share the next line of the book. 'One day she met some new animals in the forest...' Invite the children to draw what they picture in their mind's eye.
- Encourage the children to discuss the choices made in their sketches and what parts of the sentence made them picture the moment in the way that they did.
- Work with the children to analyse the sentence further. How does the rhythm and balance of this sentence differ from the sentences explored so far? Why might the author have chosen to end the sentence using an ellipsis rather than a full stop? What effect does this have?
- Discuss whether the additional reflections have shifted their initial view. Invite them to either add detail to their existing sketch or draw a new picture based on the refined picture in their mind.
- Share the illustration that accompanies the text and give the children the opportunity to note their initial responses and then to compare and contrast their visualisation with that of the illustrator.
- Place one circle viewfinder over the main protagonist and one over the 'new animals.' Encourage the children to discuss and note their thoughts and impressions. What significance does the dominance of the colour green have in this moment? How do their facial expressions differ, what do their gazes suggest, in what ways does the illustrator convey the vulnerability of the characters, what does the distance between the protagonist and the 'new animals' suggest?
- Divide the children into groups of four and encourage them to recreate the moment in a freeze-frame. Once the children are in position, conduct a thought tracking exercise by inviting them to express in role what they are thinking.
- Provide the children with thought bubble templates and invite them to note what the different characters might be thinking in this moment. You might choose to provide the children with the opportunity to write an extended stream of consciousness in role which could form part of the character's diary.
- Consider the layout of the double page spread. Why might the author have chosen to place the illustration on the left page and the text on the right page? In what ways does this choice as well as the choice to end the sentence using an ellipsis imply the distinctive line between these two worlds and create suspense about what is to follow? (These discussions will be important in helping to inform the construction of their own picture book in the later stages of this sequence).
- Encourage the children to note predictions of what they think will happen next.

### Session 6: Response to illustration

- Provide each group with an A3 colour copy of the next double page spread. Encourage them to note their responses on the page. Extend their initial reflections by encouraging them to consider:
  - The effect of the layout and positioning of the sentence. The way in which the ellipsis is used and the effect this has. How does the distinct separation of the two parts of the sentence across two pages emphasise the divide and how does this contrast with the

positioning and symmetry of earlier sentences written up to this point? How does this emphasise the distinction between the natural habitat and the city that she is soon to encounter?

- The use of pathetic fallacy to echo the shift in mood and emotion of all of the characters featured.
  - The mixed emotions of the characters as captured through their facial expressions, body language, eyes and positioning.
  - The evident diminishing presence and erosion of the forest as they drive away and what this might suggest or symbolise.
  - The stark grey contrast of the tall buildings in the background and what this might indicate.
  - The choice to position the car so that it is facing left and away from the natural progression of moving through the book towards the right. What does this indicate about the path that the protagonist is being forced to undertake? How does this contrast with the consistent forward flow of the earlier double page spreads in which the main protagonist was presented as growing, progressing and settling into her habitat?
- Revisit the role on the wall notes and using a different colour pen add additional reflections and contributions inspired by the way in which the character is portrayed in this moment in the text.
  - You might choose to provide the children with the opportunity to write an extended stream of consciousness in role which could form part of the character's diary.
  - As an extension of your discussions, consider the range of ways in which fear can be experienced and expressed. Consider why each of the characters in the illustration might be experiencing fear and how each of them appears to be expressing it.
  - Draw a line and explain that the end of the line demarcates the most fearful you might be and the beginning of the line marks the least fearful you might be. Invite the children to write words on post-its that denote a fearful state. Collect the post-its and as a class discuss the contributions and position them on the scale/ continuum of fear.



- These discussions will support later considerations about appropriate and effective word choices when writing their own picture books. The succinct nature of words in picture books require the author to make careful and judicious choices about which words to use to create greatest effect.

### Session 7: Response to Illustration

*Prior to the session make a colour photocopy of the next illustration of the protagonist being probed for each discussion group. Cut out the different objects, characters, pieces of furniture and items in the illustration and place the cut out pieces of the image in a small plastic wallet. Make sure each discussion group has a set.*

- Read the line on the next page without revealing the illustration.
- Discuss who ‘they’ might be.
- Discuss why the author might have chosen to end the sentence with the word ‘wrong’ and an exclamation mark and what effect this has.
- Invite the children unzip the plastic wallets and randomly distribute the cut out sections of the illustration.
- Ask the children to carefully observe their assigned sections and note how they think the sections denote the ‘wrong’ nature of what is being done. Once each child has had time to do this, encourage them in their groups to share their section of the illustration and discuss their view.
- Once the groups have discussed their sections, provide them with a copy of the complete illustration and invite them to consider how the revelation of the whole image either consolidates or refines their initial impressions. Encourage them to discuss the illustration further, noting their responses on and around the image.
- Facilitate a whole class discussion drawing on their group discussions and use this as an opportunity to draw out the key themes that underpin the image.

### Session 8: Looking at Language

*In text marking children are asked to highlight particular lines or words that they like from the book and to articulate what they like about these in particular.*

*The teacher can demonstrate this as a whole class activity to introduce the idea, modelling the ways in which children respond and their reflective comments before asking children to work in groups, pairs or individually to focus on the language in a similar way.*

- Read the next three lines of the book without disclosing the accompanying illustrations.
  - They spoke wrong.
  - They ate wrong.
  - They played wrong.
- Discuss why the author might have chosen to repeatedly position the word wrong at the end of each sentence and what effect this repetition has on the reader.
- Position these sentences alongside the contrasting sentences from the first part of the book as below:

Bird taught her how to speak.	They spoke wrong.
Bear taught her how to eat.	They ate wrong.
Fox taught her how to play.	They played wrong.

- Invite the children to consider the similarities and distinctions between the two sets of sentences and

the potential intention behind this.

- Reflect on the way in which the author has drawn on the number three to structure the narrative. This is evident in the larger narrative structure as there are three distinct phases in the plot and the journey of the character. It is also evident in the number of sentences used to demarcate each phase as exhibited in the grid above. The sentences in the first column of the grid above have a distinct 6 beat rhythm, broken into 3 segments. *Bird taught / her how / to speak*. The sentences in the second column are written using three words. The use of three here serves to create a curt, abrupt and blunt effect that corresponds with the protagonist's experience of the psychiatrist. The use of three is further utilised within aspects of the illustrations such as the triangular positioning of characters as highlighted in session two.
- Provide each group with the double page spread that accompanies the following sentences:

<b>Group 1</b>	Bird taught her how to speak.	They spoke wrong.
<b>Group 2</b>	Bear taught her how to eat.	They ate wrong.
<b>Group 3</b>	Fox taught her how to play.	They played wrong.
<b>Group 4</b>	And she understood, and she was happy.	And she did not understand, and she was not happy.

- Encourage them to discuss and note the similarities and contrasts between both spreads in terms of layout, detailed composition, use of colour and positioning of text. Consider what effect the differences create and how these help to emphasise the distinctions between the first part of the plot and the second part.
- Once they have had extensive time to discuss and note their reflections, invite each group to present what they have observed and what they deduce from this in terms of deepening their understanding of the protagonist's journey.
- Focus their attention on the illustration that accompanies the sentence, '*And she did not understand, and she was not happy.*' Revisit the role on the wall notes and using a different colour pen add additional reflections and contributions inspired by the way in which the character is portrayed in this moment in the text.
- You might choose to provide the children with the opportunity to write an extended stream of consciousness in role which could form part of the character's diary.
- Based on the insights shared over the course of this session, discuss what they predict is likely to happen next.

### Session 9: Visualisation

- Read the next line without revealing the accompanying illustration.
- Discuss the different ways in which common expressions have been formed to encapsulate the essence of enough being enough. Refer to the list below to help initiate the discussion.
  - Breaking point
  - Hit a wall
  - Ready to explode
  - At the end of my tether
  - Cracking up
  - Out of control
  - About to kick off
- Invite the children to draw what they think would be a suitable accompanying image. This can form the basis of a display that emphasises the power of words and pictures working alongside one another.

*(Drawings produced by the children)*

Enough was enough!					
			<i>Drawing from the book</i>		

- Reveal the illustration and discuss how their suggestions compare.
- Discuss the ways in which the illustrator has expressed the tension, frustration, anger and despair of the protagonist.
- Provide the children with post-its to note what they think will happen next.

### Session 10: Book Talk

*Discussion about books forms the foundations for working with books. Children need frequent, regular and sustained opportunities to talk together about the books that they are reading as a whole class. The more experience they have of talking together like this the better they get at making explicit the meaning that a text holds for them.*

- Share the next illustration and discuss how this contrasts with the earlier illustration of the same room. What does each illustration tell us about the circumstances and what do we learn about the protagonist and the man and woman who have been researching her from each illustration?
- Share the next page and reflect with the children on the choice of words. What has led to this conclusion? Consider how this is conveyed in the illustration and how the change in the dog and cat further emphasises this.
- Read on to the last page and re-evaluate with the children the use of the word 'wild.' Has our definition of the term been altered by the story? What does it mean to be 'wild?' Does the protagonist appear to be exhibiting characteristics of wildness in this illustration, if so in what way? If you believe that the protagonist is exhibiting 'wild' characteristics, how does this contrast to the wildness exhibited when she was with the psychiatrist? To what extent were those who caught her and those who treated her like a specimen exhibiting 'wild' characteristics?
- How do the details in the endpapers correspond with the themes of the book?
- Drawing on the extensive notes detailed from the role on the wall activity and what this has indicated about the emotional journey of the protagonist. Discuss and note the most significant emotions experienced over the course of the book.
- Once you have listed these, discuss and circle which of the words most appropriately capture key moments in the plot. Explain that like the activity in session 6 you want the children to consider the nuance between the words in order to determine shades of emotion. Create a grid as below and plot the appropriate words along the vertical axis.
- Along the horizontal axis, plot the key scenes/moments.
- Revisit each scene and plot on the graph how the protagonist was feeling in each moment.
- Once the graph is complete, reflect on the emotional journey of the protagonist.



- Having revisited the book from start to finish, engage the children in the 'Tell Me' approach to book talk.
- Once they have heard the book read aloud again, the class could begin to explore their responses to it with the help of what Aidan Chambers calls 'the four basic questions'. These questions give children accessible starting points for discussion:
  - *Tell me...was there anything you liked about this book?*
  - *Was there anything that you particularly disliked...?*
  - *Was there anything that puzzled you?*
  - *Were there any patterns...any connections that you noticed...?*

The openness of these questions unlike the more interrogative 'Why?' question encourages every child to feel that they have something to say. It allows everyone to take part in arriving at a shared view without the fear of the 'wrong' answer.

- As children respond, it can be useful to write down what they say under the headings 'likes', 'dislikes', 'puzzles', 'patterns'. This written record helps to map out the class's view of the important meaning and is a way of holding on to ideas for later.
- Asking these questions will lead children inevitably into a fuller discussion using questions that are more general. They can respond to particular illustrations as well as to the text.

### **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 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 seeks to challenge this. The children should be encouraged to give careful consideration to word choice, sentence structure, colour, layout, composition of the illustrations and the relationship between the words and pictures as Emily Hughes has done. The children can also apply the drawing techniques that they have learnt if they want to, 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.
- Encourage them to draw many different variations of what their character might look like before settling on one to take further. 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?
- Following this, the children could further explore their character by imagining and drawing them in a range of settings that differ from the place in which they feel most at home. How does each setting shift their state of mind and how is this change conveyed in their facial expression, body language, hair and attire?

### **Session 13-14: 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. Look at the way the images are used across the book. Some are double page spreads, with an image working across both pages and some are single page images. Encourage the children to think about which events might work in this way in their stories.
- Explain that the children are going to make a picture book with 12 -16 spreads:

Setting the scene – meeting the character	What makes them able to express themselves?	What do they enjoy eating?
How do they enjoy passing the time?	What gives them peace, happiness and contentment?	Who has or how is their happiness disrupted?
How are they removed from their home?	Where are they taken?	How is their expression stifled?
How does the character challenge their captors?	How does the character leave/escape?	Final scene – 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, what words will accompany the pictures and where the best place for the words will be.
- Also, consider where you will place your defining moment for your character and what will shift the emotions in the story.
- Following this, allow the children time to create their own storyboards.

### Session 15-16: 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 plan 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 17-20: 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.
- 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.

APPENDIX 1

Print onto card and cut along the dotted lines in each shape to create your viewfinders.

