

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 an EYFS 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.

©The Centre for Literacy in Primary Education *You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.*

Prime Area: Personal Emotional and Social Development

Self Confidence and Self Awareness:

Communicate freely about own home and community.

Can describe self in positive terms and talk about abilities.

Cross Curricular Links:

PSED:

- Use the work on interpreting facial expression, body language and using colour to express emotion to explore emotions more widely. What should we do if someone is angry or worried?
- Use the focus on her growth and family as a talking point for children to talk about their own growth and families with others.

EAD:

- 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
- Talk about how the music makes them feel, and what colours and pictures they see in their minds as they are listening. Draw and paint these as they listen and display in a class gallery.
- Have a variety of natural objects and materials and choices to draw and mark make in the continuous provision, indoors and out; for example: soft and oil pastels, pencils, brush-tipped felt pens, and watercolour paints and brushes where the children can explore drawing and painting of natural objects and materials, experimenting with marks, strokes, colours, shades and tones that represent the natural world. Excellent examples of this in practice can be seen at:
 - <https://www.youtube.com/watch?v=DDZB0KoeSGE&list=PL7914115EB65911A5&index=14> (from 2min30) and
 - <https://www.youtube.com/watch?v=LZEARBwUU4M&list=PL7914115EB65911A5&index=4> (from 3m50)

UW:

- Explore opportunities to investigate plants and animals in the children's own local environment. Visit a local wood or forest if you can, giving the children opportunities to draw, photograph and play in the environment. How would they make their own fun without the 'traditional' toys they may be used to?
 - Discuss the differences between this environment and a town or city.

Teaching Approaches

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

Writing Outcomes

- Character Description
- Thought bubbles
- Letter writing
- Picture book making

- Visualisation and artwork
- Freeze-Frame and Thought Tracking
- Developing ideas through play and role-play
- Book Talk
- Illustrating characters and settings
- Sketching ideas
- Character development
- Storyboarding
- Response to writing
- Bookmaking and Publishing

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

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.
- You may also want to create an outdoor learning environment that allows children to live out the story. If you have a green area, you may wish to create an enclosed natural den lined with leaves so they can feel as the girl feels in her tree trunk shelter. Muddy Faces has ideas for this at: http://www.muddyfaces.co.uk/download/Den_Building_MuddyFaces.pdf You could build up this area with large green plants and wild flowers that the children can sow seeds for, care for and

©The Centre for Literacy in Primary Education You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.

observe and draw changes over the course of the work.

- Make accessible art materials that will support children's own choices to draw and mark make in the continuous provision, indoors and out; for example: soft and oil pastels, pencils, brush-tipped felt pens, and watercolour paints and brushes where the children can explore drawing and painting of natural objects and materials, experimenting with marks, strokes, colours, shades and tones that represent the natural world. Excellent examples of this in practice can be seen at: <https://www.youtube.com/watch?v=DDZB0KoeSGE&list=PL7914115EB65911A5&index=14> (from 2min30) and <https://www.youtube.com/watch?v=LZEARBwUU4M&list=PL7914115EB65911A5&index=4> (from 3m50)

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. Role-play and drama provide immediate routes into the world of a story and allow children to explore texts actively.

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.

- 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. Children in early years will benefit from a range of soft pencils in varying grip sizes and brush pens to add colour.
- Look at the front cover illustration of the main character, without revealing the title of the book.
- Have a large copy of the illustration available to scribe the children's ideas around using post-its or word cards.



- 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 them?*
 - *How can you describe them? What do they look like? What do you think they like to do?*
 - *How do you think they are feeling? What tells you this?*
 - *Where do you think they live? Why do you think that?*
- Support the children in justifying their opinions with clues from the illustration. Support them in recognising emotions by mirroring the facial expressions, using mirrors and observing each other to look at the shapes of eyes and mouths and thinking about how this character might feel and why. Annotate the illustration with the children's thoughts and ideas.
- 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 talk about their drawings with an enabling adult, who may wish to scribe their ideas. More confident writers may want to write their own thoughts.
- Display these prominently in the class environment, giving children time to look at and talk about each other's drawings.

Experimenting with materials and colour

To children, colour is one of the most attractive qualities of the visual world, from the subtle colours of the natural world to the bright colours of their toys, clothes and books. They need lots of opportunities to observe colour in the environment, to notice how artists use colour and to use colour expressively in their own work. Paint is the most suitable medium for exploring colour, because it is fluid and easily mixed, and young children will enjoy exploring how it behaves, as well as how it feels.

- 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 a large copy for the children to look at in focus groups.
- Allow the children time to look at the illustration in depth, talking about what they can see, the colours and patterns, how the characters feel and how the illustration makes them feel and why.
- 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 as they will probably relate most to her.
- Encourage the children to pay close attention to the child in the picture. Look carefully 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?
- Work together to create a large scale version of this illustration for display in the classroom, with children contributing to different parts of the scene, drawing, cutting and collaging the leaves, vines, flowers, paying careful attention to the sizes, shapes, colours, tones and patterns represented. You could extend children’s knowledge of colour and tone by exploring how to create different shades and tones of green as seen in the illustration with paints. Looking at paint colour samples may help children to see the range of shades and tones that can be made.
- Include another drawn version of the character, this time with eyes closed and smiling serenely. Look at how these expressions are mirrored in the animals in the scene; owl’s wings are wrapped round as are her arms, deer’s eyes are closed as are hers, squirrel’s smile matches hers.
- Display the children’s initial thoughts and responses to the illustration as part of this display. They might like to create a caption or sentence to accompany the illustration which summarises their ideas about the scene and how different characters feel within it.

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.

- Begin to read the story aloud to the children, holding back the title at this stage. Stop at the first spread ‘*The whole forest took her as their own.*’ Talk about what this means. Where does she live? Who are her family? Compare and contrast this with the initial ideas the children had about the girl in the first image explored.
- Identify the different animals on this spread. What do they already know about these animals and how they behave? Link their understanding of the text at this point to their own experiences. What will the baby girl need? What did you need when you were a baby? Who did these things for you?

©The Centre for Literacy in Primary Education *You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.*

Who do you think will do these things for her? Which animal do you think might do what?

- Read on until *'And she understood, and she was happy.'* Revisit the illustrations on each page, focusing on the girl, what she is doing and how she is feeling on each page, looking carefully at her facial expressions and body positions and how this gives us clues to her feelings. Encourage and support the children to think of a range of words to describe her feelings, getting the children to physically mirror the body shapes and facial expressions of the girl to support their understanding. What do they think she might be thinking or saying in each picture? Scribe these onto thought or speech bubbles and add these to large copies of the illustrations to display.
- 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? What are they doing for her? Encourage the children to continue to make personal connections with the text and their own lives throughout; how does the way she speaks, eats and plays compare to their own?
- What do the children think about the life the girl has? Is it the same as theirs? Is it different? How? Would they like to live like her? Why or why not? Scribe the children's ideas and add these to the display from the previous session.

Responding to illustration

Discussions about illustrations can include all children and help to make a written text more accessible. Time spent focusing on illustration can contribute to children's ability to read for meaning, express their ideas and respond to the texts they encounter.

- Re-read the story so far, still withholding the title, up until *'One day she met some new animals in the forest...'*
- Look closely at the accompanying illustration. Who are the new animals? What has happened here? Focus on the character of the girl. What has happened to her? How is she feeling now? How can you tell? Compare her reaction to the situation with that of the two men and the dog. How do they look different? How do they feel?
- If the children have enhanced responses to illustration by now, you may want to explore things like the men peering through the curtain of vegetation as if they are intruding, the jagged rocks with scratchy marks that have entered the scene and what this might mean.
- Turn the page and read up to *'They found her strange... ..and she found them strange too.'* What do you think is happening here? Why do you think they are taking her away from the forest? Explore the facial expressions and emotions of the characters, how do they feel about the situation?
- Look at what is reflected in the setting. How does this part of the forest compare to the forest that we saw before? What has happened to the trees? Compare the use of colour, shape and pattern in this image and the illustration in the spread *'And she understood, and she was happy.'*
- Look again at the girl. How does she feel now? How do you know this? Mirror the facial expression she is making in a mirror or to each other. How can you describe this emotion? Encourage the children to think about personal connections of when they may have felt like this. You may also want to explore the poem and accompanying illustration for Michael Rosen's poem 'I Am Angry' (in *A Great Big Cuddle* by Michael Rosen, illustrated by Chris Riddell, Walker)
- What might she want to say to the men? Scribe children's ideas onto sentence strips around the

©The Centre for Literacy in Primary Education *You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.*

picture or have these available so that the children can scribe their own. What do you think might happen next? Make a note of children's predictions.

Freeze-Frame, Thought Tracking and Writing in Role

Freeze-frames are still images or tableaux. They can be used to enable groups of children to examine a key event or situation from a story and decide in detail how it could be represented. This technique 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 his or her head.

- Focus now on the illustration accompanying the text 'And she did not understand and she was not happy' without revealing the pages in between.
- Look carefully at the girl in this image, in particular at her facial expression and body position. What has changed about her appearance? How do they think it feels to be the girl here? Why do you think she feels this way? Encourage the children to explore a range of words that could be used to describe her emotions here, beyond the obvious 'sad'.
- Talk about the new setting they can see the girl in, ask the children what they notice about the colours, shapes and patterns compared with the image they made in the display. Revisit this image so that they can compare directly. Is there anything that is the same about the two images? Some children may notice that there are animals in both images and that some of their expression and positioning mirrors that of the girl, for example the dog's eyebrows and hers, the cat's paws and her hands. Some may even notice she has hidden herself in a hollow in the quilt, which mirrors the hollow in the tree where she feels so content.
- Ask each child to take on the role of the girl and to 'freeze' in position, reflecting the illustration.
- Following this, engage in thought tracking. Invite different children, acting in role, to voice their thoughts or feelings aloud using just a few words.
- Capture these in writing as the children speak, or have the children write these themselves. Display around a large copy of the illustration for display.

Responding to illustration

In the best picture books illustration and text work closely together to create meanings. Children are naturally drawn to the illustrations in a picture 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.

- Read on until 'And she did not understand and she was not happy.' Revisit the illustrations on each page, focusing on the girl, what she is doing and how she is feeling on each page, looking carefully at her facial expressions and body positions and how this gives us clues to her feelings. Encourage and support the children to think of a range of words to describe her feelings, getting the children to physically mirror the body shapes and facial expressions of the girl to support their understanding. What do they think she might be thinking or saying in each picture? Scribe these onto thought or speech bubbles and add these to large copies of the illustrations to display.
- Discuss how they see the relationships between the girl and the adults in these spreads and compare and contrast with the previous spreads depicting her life with the forest animals. How

does she fit in here in comparison with the animal families?

- Look at how the dog and cat either mirror or show concern for her throughout these spreads. Why do you think this is?
- You might also explore how the objects in the scenes have moved from being rounded, free and flowing in natural colours (the plants, flowers, trunks, branches and vines) in the woodland scenes to being angular and pointed (tables, picture frames, books, patterns on the rug) in the house and the different shades and tones of colours used.
- Ask the children how they feel about the girl and what they think she should do now. Use these ideas to share writing a note of advice to her. Leave writing paper and mark making media in the continuous provision so the children can also write their own letters to the girl.

Freeze-Frame, Thought Tracking and Writing in Role

Freeze-frames are still images or tableaux. They can be used to enable groups of children to examine a key event or situation from a story and decide in detail how it could be represented. This technique 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 his or her head.

- Re-read the text so far and on until 'Enough was enough.' Turn back and look at the rapid change in her emotions as evidenced in her facial expressions and body language. What do the children think 'Enough was enough' means? Have they ever felt like they've had enough in this way? What do they think might happen next? Make a note of the children's responses around a copy of the illustration.
- Turn the page and give the children time and space to explore and talk about 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? Why do the children think she destroyed the house? Was this behaviour acceptable? Understandable?
- Have the children imagine they are the man or woman who own the house walking into the room. Display the image on the IWB and have the children stand as they would stand when faced with this scene, thinking about how they would use their face and body to show their feelings. Take photographs of the children in role and show these back to the children, talking about the emotions they think are being displayed. Use this as an opportunity to expand and enrich the children's language around emotions.
- What do they think will happen to the girl now? This could lead to a wider discussion around actions and consequences from both the girl's and the man and woman's perspective to explore why this event happened and what would be the best thing for the girl.

Responding to Reading: Booktalk

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.

- At this point re-read the whole story from start to finish.
- Finally reveal the title of the book, *Wild*. What do the children think this word means? Explore the different meanings that it could have in different parts of the story – Wild as in natural and wild as in uncontrolled.
- Was the ending as they expected? Compare the events in the book to the predictions that the children made in the previous session.
- 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?*
- As children reply 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 more general questions. They can respond to particular illustrations as well as to the text.

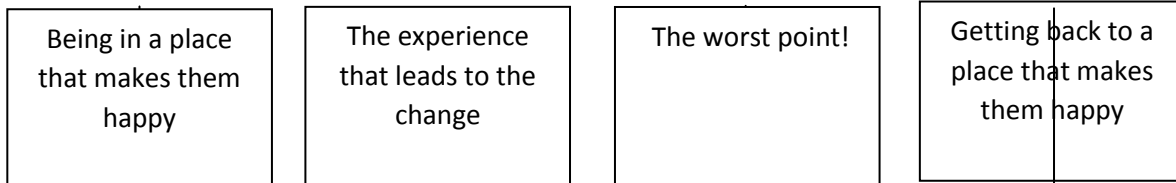
Shared Writing and Bookmaking

Shared writing is one of the most important ways a teacher can show children how writing and illustration work and what it's like to be a writer. Acting as scribe, the teacher works with a small or large group of children to create a text together, enabling them to concentrate on their ideas and composition. In working with picture books, it is important to focus on how the text and illustration work together on the page to both complement and extend the focus for the reader. Teacher and children work as active partners, talking together to share ideas, while the teacher guides the children through all the decisions that writers and illustrators need to make and help them to shape their thoughts on paper. Shared writing gives children a model for their own independent writing and can introduce them to unfamiliar genres or styles of writing.

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.

- Explain that the children are going to make their own picture books about experiencing a change in emotions. This might be from happy to sad, from joyous to angry and back again. Children could relate these to a suitable real life experience or may make up a fictional character like the girl, an animal, a favourite toy. You may wish to do this as a class book, a group book or individual books.

- Re-read the whole story to the children again. Summarise the key events with them and how this will look in their own book spreads:



- Have each child decide on the character they will have in their story, then think about how they will show the changing emotions through colour, facial expression and body position of the character, leaning on what they learnt from the illustrations in the original story. Talk through some of your own ideas and some of the children's suggestions to look at how the events might be broken down into these 4 scenes.
- Make up some simple origami books for the children to work with; see <https://www.clpe.org.uk/powerofpictures/creative-approaches/bookmaking> and support the children in drawing pictures for each stage of the story and writing words to support and extend their ideas.
- Talk through the words the children would like to use to accompany the illustrations in their picture book, deciding where the text is to be placed on the page. Invite the children to mark make and write their own text when they feel confident, ensuring adults are modelling the process with their own picture books.
- Provide plenty of time for this creative process, encouraging the children to read aloud their text and share their illustrations with each other.

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.

- Provide opportunities for the children to revisit, retell or read aloud their picture books to others, asking the children to comment on aspects that they like about them. They could be invited to ask questions about events or characters, maybe even offering ideas with support.
- Some children will prefer you to read aloud for them, having first worked within the secure confines of child and trusted adult boundary. Some children will still feel most secure reading to that trusted adult or to a trusted peer. Others will be entirely confident to tell their story and share their picture book with a wider audience.
- Ensure all children experience having their story shared and that the picture books are displayed in the reading areas so that they can be enjoyed by a wider readership.