



THE UK'S THEATRE FOR YOUNG AUDIENCES

**WILD**

**TEACHER RESOURCE PACK**

**FOR TEACHERS WORKING WITH PUPILS IN NURSERY – YEAR 1**





**A Unicorn Production in association with How It Ended**

# **WILD**

Created by How It Ended

**FROM FRI 11 MAR – SUN 17 APR 2022  
FOR PUPILS IN NURSERY – YEAR 1**

**YOU CANNOT TAME SOMETHING SO HAPPILY WILD...**

Wild's home is the forest. Bears teach her how to eat, birds help her to speak, and foxes show her how to play. She is irrepressibly wild.

Then one day, some new animals arrive. They look oddly like her - and they want to take Wild away. But what if she was happy where she was?

Adapted from the gorgeous picture book by Hawaiian artist Emily Hughes, *Wild* is brought to life by inventive young company How it Ended (*The Little Gardener*, UK tour). This energetic story, told with atmospheric sound, movement, and puppetry, celebrates the free spirit in all of us.

Duration: 50 mins (approx)

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# INTRODUCTION

This is the resource for teachers bringing pupils to see the Unicorn Theatre's production of *Wild* in spring 2022.

The production is aimed at children in Nursery to Year 2. The aim of the pack to provide useful information about the play, as well as drama and art activities that explore key themes, ideas and characters, so that teachers feel equipped to prepare pupils for their visit and enable them to get the most from the experience.

Teachers will have the chance to find out more about the show and experience the activities for themselves at our free accompanying CPD date on **Friday 4th February, 10am - 4pm**. Further information can be found below.

*Wild* will be a non-verbal, highly visual piece of physical theatre for children aged two to six. It tells the story of Wild, a young girl who lives in the woods with the animals, who teach her everything she needs to survive. She loves her life and is happy in the embrace of nature. But when a psychiatrist finds her, captures her and takes her home, everything is wrong. The psychiatrist assumes, because Wild is human, that she will want to live like he does: live indoors, wear clothes, eat with a knife and fork, and learn how to speak.

The message at the heart of *Wild* is that people are different, and need and want different things. It is about seeing from someone else's perspective, and accepting people for who they are rather than trying to make them into something they are not. In the woods, Wild moves with the animals, the plants, the trees and the river, and the woods take care of her.

This pack was originally written for the 2020 production of *Wild*, which was postponed due to the pandemic. Some updates were made to the pack in May 2021 for the rescheduled 2022 production.

## CPD: FRI 4 FEBRUARY 2022, 10AM – 4PM

There will be a **free teacher CPD day** for *Wild*, a chance for teachers to find out more about the show and gain practical experience of the accompanying scheme of work and classroom activities before leading them with a class. For more information or to book your place, email [schools@unicorntheatre.com](mailto:schools@unicorntheatre.com).

**How It Ended** is a theatre company co-run by director Eva Sampson and playwright Teresa Burns. Through text, original music and visual storytelling, How It Ended work to excite young audiences and inspire the next generation of theatremakers.

Recent productions include: *The Little Gardener* by Emily Hughes (UK Tour) and *You Obviously Know What I'm Talking About* (Edinburgh Festival).

**The Unicorn Theatre** is the UK's leading professional theatre for young audiences, dedicated to inspiring and invigorating young people of all ages, perspectives and abilities, and empowering them to explore the world – on their own terms – through theatre. Purpose-built for children and based in London, the Unicorn is one of the most prolific producing theatres in the UK, presenting 12 to 15 productions for children of all ages every year, and touring widely across the UK and beyond.

# ABOUT THE PLAY

*No one remembered how she came to the woods, but all knew it was right.*

*Wild* is based on the book by the same name by Emily Hughes. This vibrant, funny and engaging picture book tells us the story of Wild, a child who is brought up in the wild woods with the animals.

In the Unicorn's richly visual production, puppetry and skilled physicality will bring the woods and animals to life; the plants and trees bend to accommodate Wild; the river runs fast and flowing, carrying Wild along with it. Life in the woods is fluid and full of energy.

Wild is in harmony with the woods and with all the creatures who live there. The animals have taught her all she needs to know: the birds taught her how to speak Kraa Kraa, the bears taught her how to eat, and the foxes taught her how to play.

*And she understood, and she was happy.*

But one day other animals – humans – came into the woods: a famous scientist and his wife. They capture Wild and decide to take her from the woods to their home, where they study her and teach her to be human.

*They found her strange and she found them strange too.*

We see what happens to Wild as she is brought inside into the 'civilised', human world.

The humans do everything wrong: they try to tame her hair, they put her in clothes she finds restricting, and try to teach her their language.

And Wild does everything wrong for the humans too; the way she eats, where she sleeps, how she plays, everything she does is wrong.

The human world is rigid and unyielding, full of straight lines and sharp corners. When Wild pushes things aside they don't spring back into place like the trees and the vines of the woods; instead they break, or they hurt her.

Wild does not understand this world and becomes deeply unhappy. But she knows that enough is enough, and that something has to change.

The end of the piece will see Wild escape back to the world which is right for her and that she is right for – the woods.

*Everyone remembered how she left, and all knew it was right. Because you cannot tame something so happily wild...*

# MAKING THE PLAY

## INTERVIEW WITH DIRECTOR EVA SAMPSON AND DRAMATURG TERESA BURNS

### WHY DID YOU WANT TO STAGE EMILY HUGHES' *WILD*?

The book cover enthralled us immediately. It almost leapt off the bookshelf. Those eyes! Emily's illustrations are just so atmospheric that the world inside the book felt so vivid - you just want to climb in. *Wild* confronts the idea that attempting to change another human being is not only fruitless but harmful, especially if they are happy as they are. Emily has written a book that encourages children to embrace their 'wild side', explore the outdoors and be unabashedly themselves. We want children and families to feel invigorated by our show and we'd love to inspire outdoor play (get those knees muddy).

### IF YOU WERE TO TELL SOMEONE WHAT THE PLAY IS ABOUT, WHAT WOULD YOU SAY?

*Wild* is a story about a feral child, but it's also about societal expectations and accepting people for who they are. *Wild* celebrates the free spirit in all of us.

### COULD YOU TELL US HOW YOU WILL BRING THE BOOK TO LIFE THEATRICALY?

The performance will be non-verbal, so the story will be told through sound, lighting, movement and puppetry. We create two clear worlds in the play, the indoors (or civilisation), and the wild. The indoors is rigid, claustrophobic and runs like clockwork, whereas the wild is expansive, spontaneous and free - with the animals of the wild being brought to life using puppetry made from recycled materials. We will be using traverse staging (audience on two sides); we want to create an intimacy with the audience and for them to feel as though they form part of the wilderness.

### HOW DO YOU GO ABOUT DRAMATISING A BOOK?

We've had two periods of research and development (basically a couple weeks of workshopping the book and playing!) which has given us a real headstart before rehearsals begin. During these periods, our creative team worked alongside Emily Hughes to unravel the books theatricality, creating model puppets, movement sequences and sampling music. We've had a lot of fun! This is our second adaption of Emily's work, having adapted *The Little Gardener* back in 2016, which we loved. Emily is very supportive and pushes us to embrace the darker side of her stories.

To see a short film showing some of the initial research and development of the play in 2015, go to the 'About Us' link on the How it Ended website.

<https://www.howitended.org/>

# DRAMA ACTIVITIES

## CLASSROOM ACTIVITIES

The drama activities in this pack are designed to give teachers ideas and strategies for work in the classroom through which to explore the characters, themes and setting of the play before and after a visit. They extend the imaginative reach of the play and allow children to give shape to their own thoughts, feelings and understanding in drama form.

Our teacher resources and CPD support teachers in embedding drama in their curriculum planning. Working through drama allows children to explore things that matter to them within a fictional context, draw on their prior knowledge and apply it to new situations, develop language as they give expression to new understandings and develop emotional intelligence and critical thinking as they explore things from multiple perspectives.

Attending the accompanying teacher CPD day at the Unicorn on **Friday 4th February 2021** will be a useful opportunity to work out how the sequences work in practice and to experience how each activity relates to and informs the next.



## OVERVIEW

In this section there are three sequences for teachers to work through with their classes. The activities are designed to build sequentially, but also to be flexible enough for you to adapt to your own classroom priorities and curriculum planning.

The activities are most suited to children in Year One and Two, but we have provided ideas for how you might modify them for EYFS children where possible, as well as suggestions for other themed activities.

**Sequence One: Contrasting Worlds** introduces children to the contrasting settings in the story of *Wild* – outside in the woods (where Wild is found and has lived all her life), and then inside, in the house of the doctor and his wife who take her in.

The music and movement activity enables children to explore Wild's perspective of the differences between these two environments, building on the idea of the woods as adapting, forgiving, flexible and responsive, in contrast to the hard, angular and rigid feel of the inside of the doctor's house.

At the end of the sequence children will be introduced to the first part of story and to the character of the doctor (teacher in role). Meeting the doctor at this point in the narrative allows children to hear his possible motivations for capturing Wild before they find out what happens to her inside his house. It gives children the opportunity to express their own thoughts and feelings about Wild's life in the woods and hear about the doctor's reasons for wanting to take her away from it.

**Sequence Two: Wild And Tame** explores the difference between wild and tame animals, and humans' relationship to each. The activities deepen children's understanding of Wild's life in the woods, living alongside the wild animals. Children will explore the difference between wild and tame animals, and what it means to try and train an animal (a puppy) to live in a domestic setting.

The activities will enable children to make meaning of and reflect on Wild's escape back to the woods and the end of the story with the final line '*Because you cannot tame something so happily wild...*'

**Sequence Three: What Happened To Wild** explores how Wild is treated by the doctor and his wife. By embodying Wild in these moments, children can experience from within what it might be like when people insist you change everything about the way you live, and the series of events which lead to the moment where '*enough is enough*', when Wild destroys the house and escapes back to the woods.

Exploration of these moments will enable children to express their ideas about what is best for Wild and what she might need when they meet the doctor at the end of the sequence.

This sequence includes a 'Story Whoosh' - a way of acting out a story with the whole class allowing you to see the narrative line, action and characters in broad brushstrokes. It is designed to be an inclusive and accessible activity in which all the children contribute to telling the story. The teacher takes an active role as narrator/director and supports the children in the creation of the images.

## SEQUENCE ONE

# CONTRASTING WORLDS

### AIMS

To introduce the story of *Wild* and to encourage and build on children's curiosity about it.

To explore the contrasting settings for the story - outside in the woods and inside in the doctor's house - using music and movement.

To introduce the idea of the woods as Wild's home – the place she feels safe and understood.

To introduce the character of the doctor and explore his motivations for taking Wild away from the woods.

### RESOURCES

Front cover of *Wild* by Emily Hughes, contrasting music, loose script for teacher in role (**resource one**).

### STRATEGIES

Discussion, STOP/GO, still image, creative movement, whole class image, teacher in role.

### INTRODUCTION

This sequence introduces children to the contrasting settings in the story of *Wild* – outside in the woods (where Wild is found and has lived all her life), and then inside, in the house of the doctor and his wife who take her in.

The music and movement activity enables children to explore Wild's perspective of the differences between these two environments, building on the idea of the woods as adapting, forgiving, flexible and responsive, in contrast to the hard, angular and rigid feel of the inside of the doctor's house.

At the end of the sequence children will be introduced to the first part of the story and to the character of the doctor (teacher in role). Meeting the doctor at this point in the narrative allows children to hear his possible motivations for capturing Wild before they find out what happens to her inside his house. It gives children the opportunity to express their own thoughts and feelings about Wild's life in the woods and hear about the doctor's reasons for wanting to take her away from it.

## PREPATORY ACTIVITY

- Begin by showing the class the front cover of the book *Wild*. Discuss what they can see and what they notice about the image. Discuss the title of the story - what does the word 'wild' mean? Why might the book be called *Wild*? What clues does it give us about the story?
- Ask for their predictions for the story: what might the story be about? What might happen to the character in the image? Where might the story be set? What is it in the image that gives us these ideas?
- Then ask what questions they have about the story. Is there anything that puzzles them about the image? What would they like to know more about?

## SESSION ONE: INSIDE AND OUTSIDE

### STAGE ONE: DISCUSSION

- Explain that this story takes place in two different places: **outside**, in the woods and **inside**, in a house.
- Ask the class: what might you find in a wood? What kind of things do you do outside in the woods? Why do people like being in the woods? You may want to source images of woods or a forest to show the class during this discussion. If children have not experienced being in the woods, you can reference similar experiences they may have had, such as being in a wooded area of a park. They may be able to reference other stories or fairy tales that take place in the woods.
- Now ask the class what type of things you might find inside, in a house, which you wouldn't find in the woods. For example: walls, furniture, electronic items, running water, doors and windows.
- Explain that we're going to think about how life would be very different if we lived in the woods. For example: at home we sleep in beds, but where might we sleep if we lived in a wood – how would we make a bed? Continue this conversation, exploring how and where you might eat, wash, play and learn if you lived in the woods. You could ask what type of things you might learn if you lived in the woods that would be different to what they learn inside at home or at school.
- You could draw a simple image of a house on one side of the interactive whiteboard, and then a wooded area on the other side, and then record their ideas about each environment in each section.

**Art activity extension:** ask children to draw the different things you find in the woods and in houses or flats, then create a large-scale whole class collage of these, with distinct outside and inside sections.

## STAGE TWO: STOP/GO

- Ask the class to walk around the room, being careful not to bump into one another, walking at the same speed and using all the space. Practice everyone stopping very still when you say STOP and then walking again when you say GO.
- Once they have got this, explain that now each time you say STOP, you will ask them to show a still image (frozen picture) of them doing an everyday activity, first inside and then outside. Ask them to show their first image and then transform on the count of three to their second. You can incorporate their ideas from the previous discussion, but below are some starting points.
  - Eating dinner at the table inside vs. picking berries to eat in the woods
  - Having a shower or bath inside vs. washing in a river in the woods
  - Playing with toys inside vs. climbing a tree or jumping over logs outside
  - Sleeping in a bed inside vs. sleeping in a hollow in a tree outside
  - Practising spellings inside vs. comparing different plants or spotting animals outside
- Before you start, model holding a frozen image very still, and explain that you are looking for them to show each idea physically, using their bodies and faces. Show how they can hold the first inside image, and then change to the outside image on your say.
- You could bring some of the still images to life for a few seconds. Comment on what you see happening, noticing the detail of what they are showing and the differences in each environment.

**If you are working with younger children,** you may want to just ask children to find a space and then act out or mime the ideas as a whole class, rather than incorporating the STOP/GO game.

- Finish the activity by asking whether they prefer the idea of living inside or outside. Are there things it might be harder to do outside? Are there other things we haven't discussed that would be different if we lived outside? How is does being inside feel different to being outside? What do people like about being in the woods, and what do they like about being inside?

## STAGE THREE: MUSIC AND MOVEMENT

- Explain that the girl on the front cover of the book is called Wild, and that she has lived in the woods all her life. She likes living in the woods; they are her home, and she feels comfortable, safe and free outside. It is all she's ever known.
- Tell the class that, in the story, Wild has to leave the woods and go and live inside. Ask the class what it might feel like to move inside when you have lived outside all your life. How would it be different?
- Introduce the class to two different pieces of music , one that represents life in the woods and the other that represents what life is like for Wild inside. Ask the class to shut their eyes and listen to each. Discuss how the pieces of music sound different. Can they think of any words to describe each one? What images do they have in their minds when they listen to each piece of music? What might they tell us about how Wild feels about each place? If they are already starting to move to the music, ask them to show what sort of movements the music makes them want to do.



- Explain that we are going to explore some words that describe how Wild finds being in the woods.
- Introduce one word at a time, and ask the children for ideas for movements to express these words – this could be a way of walking, a whole body movement, or a way of moving a single body part. The idea is to capture something about the feel or texture of the woods, so the movement can be as abstract or interpretative as the children wish. Decide on one movement for each word, and then try out all three to the woods music.
  1. **Curve**
  2. **Free**
  3. **Flow**
- Remind the class that being inside feels very different for Wild. Now repeat the activity with the words that describe how Wild experiences being inside:
  1. **Corner**
  2. **Stuck**
  3. **Straight**
- Again, ask the class to experiment with a way of moving for each word, noticing the contrast to the outside movements, and practice all three to the music.
- Ask the children to move around the room exploring the different movements for each environment, alternating between the outside and inside music. You could set up the room so that half the class watch as an audience, whilst the other half move around the room to each piece of music, and then swap around.
- Refer back to the front cover of the book. Ask the class what more we know about Wild now and whether they have any additional questions about the story.

## SESSION TWO: WILD IN THE WOODS

### STAGE ONE: WHOLE CLASS IMAGE – THE WOODS

- Explain that we are going to build a whole class picture of Wild at home in the woods, with each person stepping into the picture one by one and creating a still image of something you would find in the woods.
- Using the ideas from your previous discussions about what you might find in the woods, build up the image person by person. With younger children, you may want to direct the image more yourself, by asking for volunteers to become the trees, plants, animals, a river etc. Older children may be able to suggest their own ideas about what to become and where to position themselves in relation to others. It doesn't matter if at this stage they have ideas about the wood that are different to those in the book.
- Discuss the way in which a wood or forest is full of movement and different noises. Ask each child to find an action or repeatable movement to accompany their image, as well as a sound if they wish. As the 'conductor' of the image, you can then gesture for individual children to show their action/sound, or only the children playing the trees, for example. You can then bring the whole image to life, adjusting the 'volume' by raising and lowering your hands. Older children may also

be able to step out of the image to become the conductor.

- Finally, bring the image to stillness and silence, and ask the class where Wild might be in this image, reminding them that this is her home and she feels safe here. Ask one child to take up an image of Wild, once you have decided where she would be. You may want to rearrange the image slightly to show her relationship to specific animals. Once again bring the image to life with actions and sounds.

## STAGE TWO: ILLUSTRATION – WILD IN THE WOODS

- Bring the class back together and show them the first page of the book – the illustration of Wild lying in the woods with the animals around her. You could put the children into small groups with a copy of the image each, so that they can look closely at the details.
- Discuss the ways in which the illustration is similar to the one you made as a class and how it is different. Look carefully at Wild.
  - What do they notice about her?
  - What does the expression on her face tell us?
  - What do the animals' faces and positions tell us about how they feel about Wild?
  - What might Wild say in this moment, if she could speak?

## STAGE THREE: READING THE FIRST PART OF THE BOOK

- Gather the class together and read the book, up to the page where Wild is being taken from the woods in a lorry - '*They found her strange – and she found them strange too*'. Discuss who the other people in the image might be and what they are doing to Wild.

As the images are very detailed, you may want to find time to read the book in small groups or to have larger copies of each page on the IWB.

## STAGE FOUR: MEETING THE DOCTOR – TEACHER IN ROLE

- Explain that the people in the lorry took Wild to the people that she goes to live with: a psychiatrist – a doctor, who specialises in thinking about people's minds or brains – and his wife. With older children you can show them the illustration on the pages with the words '*They did everything wrong*', and discuss the headline on the newspaper: '*Famed psychiatrist takes in feral child*' – including what 'feral' means, and why this story might have made the newspapers. You may want to refer to this character as a doctor rather than a psychiatrist, as it may be easier for the children.
- Tell the class that you are now going to become the doctor in the story, and that they can ask him questions. You could ask for them to discuss briefly in pairs what they would like to ask the doctor who is taking care of Wild, and then hear a few thoughts back, so they have something ready to say.
- Begin to speak to them in role, using the information and loose script (below and **resource two**). You may wish to have a piece of costume (white coat) or prop (stethoscope) to signify when you are in role.

The in-role work allows the children to explore the possible motivations and perspective of the psychiatrist, before finding out more about what happens to Wild in the story.

It will also provide the opportunity for the children to express and articulate their knowledge and understanding of how Wild lives in the woods, building on their exploration in the previous activities.

### **The doctor's perspective**

The manner of the doctor at this point should be optimistic and excitable – he sees taking in Wild as an important opportunity – he believes he is doing the right thing. He has two motivations at this point in the story, which you can keep in mind and use to inform your responses in role:

- To learn as much as he can about Wild for scientific reasons; how she has managed to live amongst the animals and survive in the woods.
- To help (or 'train') Wild to live amongst humans where she belongs - where she will be safe and can live a full life.

### **Loose script for the doctor in role**

You do not need to memorise the following text as a script, but it offers a guide for the type of things the doctor might say. Use the in-role improvisation to draw out what the children know about Wild already and to give them the opportunity to ask questions – you may not be able to answer these in role as the psychiatrist at this point but it will prove useful information about what the children are interested in:

*I'm sure you've heard about the little girl who has been living in the woods with the animals? Nobody knew how she came to be there, but it seems that she has lived with them all her life. She doesn't speak English like us, or any other human language – but it seems that she can talk to the animals.*

*What have you heard about the girl?*

*Well, I am going to help her to live like a human being, and at the same time I am going to learn so much about her, and how she has managed to survive growing up without adult humans around her.*

*We have now bought the little girl, the 'feral creature' inside. She arrived this morning. The poor thing had been out in the woods for so long, she really is in quite a state, she doesn't seem to know what's going on! Well, we are going to help her get used to living inside, where she should be, where it's safe... She just needs a bit of 'training up!' – How hard can it be? We've got her some nice new clothes and we'll teach her how to eat and speak and be a 'normal' child – she can't do anything at the moment. We are going to learn so much from her – how her brain works - we just need to teach her to speak so she can tell us everything. The most important thing is that she's safe now.*

*What would you like to find out about Wild, and how she lives with the animals?*

*What sort of things do you think we should ask her?*

- Come out of role and recap with the class what they learnt about the doctor – why has he taken Wild in? What does he want to learn from her? What sort of person is he? You could also ask whether they think he has done the right thing and how Wild might feel about it.

**EYFS ideas for Sequence One**

- **Collage making** - creating contrasting collages based on **outside** and **inside**. For the outside collage you could source (with the children) natural materials such as leaves, small sticks, grass, bark, petals etc for children to glue onto paper, as well as providing crayons for children to experiment with mark making. For the inside, you could tear out images from magazines or catalogues, as well as strips of coloured paper with corners and straight lines. Children may be able to try cutting up paper into different shapes with scissors. This activity could be done in small groups with a focus on encouraging children to describe the different textures and the differences between the inside and outside materials.
- **Creating Wild** - Wild's hair is very distinctive and expressive. Children could create pictures of Wild, using green wool to create her hair. These images could then be added to the outside collages.
- **Table top/small world** - exploring woodland materials and textures.
- **Den building outside** - use sticks to experiment with creating different structures. Or you could create dens on a small scale (using twigs and leaves) and create model Wild characters from clay, with wool hair to place inside.



## SEQUENCE TWO

# WILD AND TAME

### AIMS

To explore the difference between wild and tame animals, and the relationships humans have with each.

To consider why humans want to tame animals and to explore how it feels when an animal is difficult to 'train'.

To bring alive the moments in the story when the wild animals taught Wild everything she needed.

To reflect on how we learn or how we teach people to do new things.

### RESOURCES

Wild animals text (**resource two**), illustrations from the book.

### STRATEGIES

Discussion, STOP/GO, still image, thought tracking, adapting moments from the story, improvisation.

### INTRODUCTION

This sequence explores the difference between wild and tame animals, and the relationships humans have with each. The activities deepen children's understanding of Wild's life in the woods, living alongside the wild animals. Children will explore the difference between wild and tame animals, and what it means to try and train an animal (a puppy) to live in a domestic setting.

The activities will enable children to make sense of and reflect on Wild's escape back to the woods and the end of the story with the final line '*Because you cannot tame something so happily wild...*'

## SESSION ONE: WHOLE CLASS IMAGE – THE WOODS

### STAGE ONE: DISCUSSION – WILD AND TAME

- Remind the class that Wild lives outside in the woods with the animals. Ask the class if they can recall which animals are pictured in the book alongside Wild. Ask the class what the differences are between animals and humans and write up all the ideas they can think of. Some of the ideas that came up in this discussion in our partner school were around language, clothing, food, tails, ways of moving/travelling, and things humans do which animals don't (e.g. reading, listening to music).
- Now explain that all the animals who live in the woods are wild animals. Ask the class what they think the differences are between **wild animals** and **tame animals**. Can they give examples of each? Can they explain what it means for an animal to be 'tame'? What does it mean to 'tame' something? Can we only tame animals or are there other things that can be tamed? Are there some animals you can't tame?

If children are unsure, it may help to explain that the definition of a tame animal is one that is not dangerous or frightened of people, but can live safely with humans (it is domesticated). Tame animals are generally predictable and will not injure humans, or destroy things in the home.

### STAGE TWO: WILD ANIMALS – STOP/GO

- Explain that we are now going to imagine that we are some of the wild animals in the woods. Set up another game of STOP/GO, making sure that the children are comfortable with stopping still when you say, before introducing the different animals.
- Now ask them to move around the room and act out what it is you are describing (below and **resource two**) .

*First move around the room as if you are a **bird**, flying around the woods, between the trees. Birds are very agile and aware – they are able to fly without bumping into trees or other birds (ask children to fly in slow motion if it is too chaotic).*

***Stop:** now imagine you are perched on a branch, looking down at the wood floor for something to eat. Your eyes are sharp and you spot a worm wriggling below. You swoop down and pick it up with your beak, tilting your head back and swallowing it down. Now imagine you are back on your branch and feeling tired. You tuck your head under your wing and rest.*

*Now move around the room as if you are a big **bear**; many of the other animals are scared of you.*

***Stop:** imagine you stop to rub your back on the bark of a tree. That's better. Your sense of smell is excellent - you can smell the fish in the nearby river. You get into the water and wait. When you see a fish, you scoop it up with your paw into your mouth.*

*Now imagine you're a **fox**. Move around the room as if you're sniffing the air for something good to eat. Foxes eat almost anything smaller than them. Perhaps you smell a mouse, or berries, or a small bird.*

***Stop:** you pounce and catch your prey, eating it up. You head underground to your den, through*

*tunnels which you have dug. You curl up and go to sleep.*

*Now imagine you're a **rabbit**, hopping around the room.*

**Stop:** *you are quite nervous of some of the larger animals, who might want to eat you. You have to stop now and again and listen carefully, standing on your back legs so you can hear if danger is near. You're safe, so you find some berries to nibble on a bush.*

*Now move around the room as a **deer**, at first walking slowly, then building into a gallop.*

**Stop:** *you stop to eat some leaves on a tree. Your long legs mean you can reach the leaves that are higher up.*

*Now you are a **squirrel**. You are quick and nimble and can jump from branch to branch.*

**Stop:** *you know the cold winter is coming, so you find some nuts and bury them underground, to come back to when there is less food to eat.*

- Ask the children to now choose to be one of the wild animals and make a still image of them somewhere in the woods. Remind the class that these are wild animals who might not have seen humans before. Ask them, over a count of five seconds, to move into a still image of when they first see a human being in the woods. Can they show in their image their reaction to the human – are they curious? Fearful? Surprised?
- Thought track a few children in this moment by tapping them on the shoulder and asking them to speak as the animal. What is going through their mind as they see the human?

### STAGE THREE: SPEAKING TO THE WILD ANIMALS

Explain that we are going to imagine we can speak to these wild animals, to find out more about their lives in the woods. Ask for volunteers who are happy to speak as their wild animal and ask them to take up a position as if they are at home in the woods. Ask the rest of the class to gather round as a human audience.

- Allow the audience to ask questions of the animals and encourage the animals to speak from the perspective of their animal. Some possible questions could be:
  - What is your favourite thing to do in the woods?
  - Where do you sleep?
  - What do you eat?
  - How do you find it and how do you eat it?
  - What are you scared of?
  - When is life hardest for you?
  - Would you like to be a tame animal - to live with humans?

**With younger children**, you can ask them questions in role as animals as part of the STOP/GO game, rather than gathering them back together as a group.

**Extension – research** - You could set the children the task of researching a particular animal in order

to find out more about their habitats, what they eat and other facts to share with each other.

## STAGE FOUR: BRINGING MOMENTS TO LIFE – THE ANIMALS TEACHING WILD

- Remind the class that the wild animals taught Wild how to live in the woods, as she arrived there when she was a baby. Look back at the page of the book with the text *'The whole forest took her as their own'*. Explore with the class what this means.
- Explain that we are going to explore how Wild learnt to survive by being taught how to live in the woods by the wild animals. First, discuss how we learn to do something new and how somebody might teach us. What are the different stages involved in learning a new skill, for example a new song or dance or tying your shoelaces. How do you learn it – do you learn it instantly or are there things you need to do to master it (for example: watch, listen, copy, repeat, practice, learn from mistakes)? How would you teach someone (for example: break down into stages, keep repeating, give encouragement and advice)?
- Divide the class into groups of three or four and give each group one of the three double page illustrations of the animals teaching Wild. Some groups will have the illustration of *'Bird taught her how to speak'*, some the illustration of *'Bear taught her how to eat'* and some the illustration of *'Fox taught her how to play'*.
- Ask each group to look carefully at their illustration and talk together about what they can see happening: where is Wild? What does her facial expression tell us? What are the animals doing? How are they teaching her? How is this different to the way humans speak, eat and play?
- Ask the class how the animals in each image might have taught Wild – what might have happened in the moments before this image and the moments after? Did she learn to do it straight away or perhaps it took her some time to understand and to get it right, to 'master' it?
- Now ask each group to bring their moment of the animals teaching Wild to life. One person will need to play Wild and the others will be the animals. Explain that everyone will have a chance to play Wild later if this is challenging for groups to negotiate.
- **Older children** could create three separate moments of the animals teaching Wild – one moment where Wild is struggling to master the new skill, one moment where she is almost there and then finally the moment when she is able to do it confidently. They could add some sounds to each moment.
- **For younger children**, divide the class into groups of three and ask them to find their own space, but guide the whole class to bring each page to life at once, so you act out each moment as a whole class. Begin with *'Bird taught her how to speak'* – ask for two children to be the birds teaching Wild, and one to be Wild trying to repeat what they say. Next read out *'Bear taught her how to eat'* – ask for a different child to be Wild and the other two to be the bears, showing her how to wait and catch fish in with their paws in the river. Finally, read *'Fox taught her how to play'* and ask for the last child to be Wild and the other two to be the foxes, chasing her around the den (remind them this is play fighting and ask them to show in slow motion if necessary).
- Bring the class back together and discuss what other things Wild might have had to learn to do in the woods as she grew up. For example, where to sleep, how to stay safe, how to keep warm, how



and where to wash, what not to eat, etc. Ask the class which animals would have taught her these skills. **Older children** could then go back into their groups and create a still image or short scene showing one of their ideas.

## SESSION TWO: EXPLORING TAME ANIMALS

### STAGE ONE: STILL IMAGE – CAT AND DOG

- Explain that we are now going to think about the tame animals in the book, who live inside the house – the cat and the dog. Ask if any of the children have experience of living with either a cat or a dog – what type of things do humans do for them? What does it mean to be the ‘owner’ of a pet dog or cat? How are their lives different to wild animals who live outside?
- Put the children into pairs and explain that one of them is going to be a human and the other can decide to be either a pet cat or a pet dog. Explain that you are going to ask them to create quick still images, showing the relationship between the human and their pet. Give them ten seconds to make still images of the human and cat/dog together, based on the following words:
  - Feeding
  - Playing
  - Sleeping
  - Washing/grooming
- Freeze them after each one and comment on what you notice about the relationship or dynamic between the human and animal. With **older children**, you could ask a few pairs to bring their still image to life.
- Now ask them to create a short moment of action, where the animal has gone outside and the human is calling it back inside the house. Ask the pairs to come up with a name for the animal and show how the human calls it back, and how the animal responds. They could also add a line of speech for the animal – what would it say to its owner if it could?
- Discuss what the relationship between the human and the tame animal is like: who is in charge? Why do we want to tame animals? Why do humans like having animals? Do tame animals like having owners? Why is it hard (or even impossible) to tame some animals? Bring the conversation back to their previous ideas about the difference between wild and tame animals - do they have any further thoughts on this?

## STAGE TWO: IMPROVISATION – TRAINING PUPPIES

- Explain that many tame animals or pets are ‘trained’ by their owners to behave in particular ways – particularly dogs. Ask the class if anyone has experience of having a puppy and what puppies are like – how do puppies behave naturally? What do they have to be trained to do and how do you teach them? How do they learn the ‘rules’ of how we want them to behave? How do they naturally behave? Why do humans want to train dogs?
- Introduce the idea that we are going to imagine what it’s like to try and train a puppy. First teach the whole class the different commands for the puppies and discuss the appropriate response the puppy would give. So for example, on the command ‘sit’ the puppy should sit and wait:
  - Sit
  - Lie down
  - Stay
  - Fetch
  - Leave it
- Discuss the tone of voice the owner should use to be clear and get the puppy’s attention. Explain that when the puppy correctly follows the command, the owner should say ‘*Good dog*’ in a softer tone of voice and offer a treat. If the puppy does not follow the command correctly the owner should keep repeating, so that the puppy learns. If the puppy does something the owner does not want (ask the class for examples of what this might be – running away, jumping up, growling, chewing something), the owner should give a punishment - a firm ‘*No!*’ and turn their back for 3 seconds, then turn back and try again.
- Divide the class into pairs and ask for one person to be a puppy owner and the other to be a new puppy. Explain that the puppy is young, and has only been with the owner for a few days. **With younger children**, you could be the owner and all the children could be the puppies.
- Ask them to practice the owner training the puppy, experimenting with when it is going well (when the puppy is ‘obedient’) and when it is not going so well (when the puppy is being ‘disobedient’). They can swap around so that both get the opportunity to play the owner and the puppy. Ask them to create a short scene where the puppy is initially not well trained but then, through repetition and reward, becomes better trained.
- Watch the scenes and then discuss: what was it like to be an owner whose puppy was being disobedient or hard to train? What was it like to be a puppy being trained through reward and punishment? What was it like for the owners when your puppy did what you wanted it to? Revisit the questions: why do humans want to train animals? Which animals would be hardest (or impossible) to train and why?

### EYFS ideas for Sequence Two

- **Table top/small world** - sorting animal figurines into wild animals and pets - talking about the differences between them: where they live, what they eat, etc
- **Identifying animal sounds** - listening to recordings of different animal sounds, and matching these to images. Discussing whether the animals live in the woods, or with humans.

## SEQUENCE THREE

# WHAT HAPPENED TO WILD

### AIMS

To finish the whole story and reflect on what happens to Wild.

To deepen and extend children's emotional connection to Wild and her experience.

To allow children to voice their own thoughts and feelings about what should happen to Wild now.

To reflect on what home and safety mean for Wild.

### RESOURCES

Story Whoosh script (**resource three**), doctor script for teacher in role (**resource four**).

### STRATEGIES

Story Whoosh, still image, STOP/GO, bringing moments to life, thought tracking, teacher in role.

### INTRODUCTION

This session explores how Wild is treated by the doctor and his wife. By embodying Wild in these moments, children can experience from within what it might be like when people insist you change everything about the way you live, and the series of events which lead to the moment where '*enough is enough*', when Wild destroys the house and escapes back to the woods.

Exploration of these moments will enable children to express their ideas about what is best for Wild and what she might need when they meet the doctor at the end of the sequence.

This sequence includes a 'Story Whoosh' - a way of acting out a story with the whole class allowing you to see the narrative line, action and characters in broad brushstrokes. It is designed to be an inclusive and accessible activity in which all the children contribute to telling the story. The teacher takes an active role as narrator/director and supports the children in the creation of the images.

## SESSION ONE: FINISHING THE STORY

### STAGE ONE: READING THE WHOLE BOOK

- Recap with the class what they can remember about Wild's life in the woods and what happens to her. Next, ask the class what they can remember about the doctor – why did he take Wild inside and what did he want to find out from her? Explain that you will now finish the story and find out.
- Read the whole story with the class from the start, looking carefully at the images. Ask for the children's thoughts about what happened to Wild once she was inside the house, and then on what caused her to leave.
- Discuss the final line of the book *'Because you cannot tame something so happily wild'* – what do they think this means? Do they think the doctor and his wife were trying to 'tame' Wild? Why did it not work?

### STAGE TWO: STORY WHOOSH

- Explain that we are now going to bring the whole story to life in a Story Whoosh.
- Run the *Wild* Story Whoosh (**resource three**). Read each moment of the Story Whoosh out and, at each word in bold, ask children in order around the circle to come into the middle and form an image showing what is happening. When you say *'Whoosh!'*, that group of children is whooshed back into their places in the circle, and the next children in turn will act out the next episode in the story. Continue in this way until the story is finished.

## SESSION TWO: TAMING WILD

### STAGE ONE: STOP/GO

- Revisit the following pages of the book where Wild is inside the house, looking at the illustrations to see what happens to Wild:
  - *'They did everything wrong'*
  - *'They spoke wrong'*
  - *'They ate wrong'*
  - *'They played wrong'*
- Explain that everyone is now going to have a chance to explore how these moments were for Wild.
- Set up another game of STOP/GO, as detailed in Sequence One. On each 'stop', ask the class to show you an individual image of Wild:
  - Having her hair 'tamed'
  - Trying to use a knife and fork for the first time
  - Wearing clothes for the first time
  - Listening to the doctor speak but not understanding what he says
  - Looking out of the window towards the woods (you could thought track Wild in this moment to find out what she is thinking)



**With older children**, put them in trios and ask them to create a short scene showing one of the moments where the doctor and his wife are trying to teach Wild something. They could add a line of dialogue for the doctor and his wife, as well as a line voicing Wild's thoughts aloud.

Watch these scenes and discuss with the class what it might feel like for Wild, not understanding what is said to her, referencing the line *'And she did not understand, and she was not happy.'* Ask the class what it's like when someone is speaking to you and you don't understand what they're saying, for example if they're speaking another language. You could ask whether they think the doctor tried to learn Wild's language, or whether he just expected her to learn to speak like him.

## STAGE TWO: THOUGHT TRACKING – WILD IN HER SAFE SPACE

- Look at the illustration of Wild sitting under the bed and discuss why Wild has chosen to sit there. What do they imagine she is feeling, looking carefully at her facial expression? What might she be missing about her life in the woods?
- Ask the children to find a space by themselves and imagine that they are Wild, sitting under her bed. See if they can recreate the way Wild is sitting and the expression she is making.
- Ask the children to speak as Wild in this moment when you tap them on the shoulder – what is going through her mind?
- Now explain that they are going to become Wild in the moment just before she destroys the house, and that as you count down from five to zero, they can move in slow motion into an image of her standing up in slow motion. Freeze the children in this moment and comment on what you can see in their physicality and facial expressions.
- Ask the children to reflect on what it feels like in the moment before you lose your temper or lose control; when the feelings have built up inside you and you can't keep them in any longer.

## STAGE THREE: STILL IMAGES – 'ENOUGH WAS ENOUGH'

- Discuss the phrase *'Enough was enough'* with the class - what does this phrase mean? When might children hear it in their lives? What does it mean for Wild? What causes Wild to go from sitting under her bed to destroying the house?
- Look at the illustration in the book in which the house has been destroyed. What do the children notice has happened? Draw their attention to the cat and dog: what part might they have had to play?
- In groups of three, ask the children to create three still images based on the following moments. They need to decide who will play Wild, cat and dog:
  - One moment of Wild, dog and cat in the middle of destroying the house
  - One moment of them standing and looking at the mess they have created
  - One moment of them running away
- Have a look at one or two group's still images. Ask the rest of the class to suggest ideas for what Wild would be thinking or feeling in the final moment of escape. They could stand up and speak

- these thoughts aloud.
- Come back together and discuss what Wild, cat and dog do to the doctor's house? Do they think it is understandable? What do they think the doctor and his wife think or say?

## STAGE FOUR: REVISING THE DOCTOR – TEACHER IN ROLE

- Explain that you are going to become the doctor again, who has seen what has happened in his house and knows that Wild has escaped back to the woods. Ask the class to think about what they might want to say or ask him.

Here the in-role work will allow the children to express their thoughts and opinions about what happened to Wild when she was taken from the woods and the way she was treated in the house.

It will enable the children to consider where Wild will be happiest and safest; where she belongs and to help the doctor think about how he might have treated Wild differently and to appreciate her situation.

### The doctor's perspective

The doctor is aware that taking Wild inside has not gone well, and that Wild was unhappy. However, he is still optimistic that he can learn from her, and is considering trying to get her back. He should be receptive to the idea that he could've done things differently and interested to hear what the children think went wrong.

Ultimately, the doctor will need to accept the children's advice about Wild – so if they recommend leaving her in the woods and respecting her right to live there, then he would do that – despite being disappointed about not having the opportunity to learn from her.

### Loose script for the doctor in role (resource four)

*I'm sure you've seen what's happened to my house... And to Wild. This wasn't how it was meant to turn out. What did you see her doing? Did you see when she ran away? Why did she react like that?*

*I really don't think it's safe for her to be out there alone in the woods... It's not right for a human child to live like that, is it? Surely she would be safer and happier inside? Doesn't she need a family?*

*I know she can teach us so much. She just needs a bit more help to 'settle'. Do you think there are things we could've done differently for her? How could we make her feel more comfortable inside? What did she need that we didn't give her?*

*If I was to try again – how could I get her from the woods? Last time, we trapped her... Perhaps this wasn't the best way?*

*I would like to bring her inside again as she can teach us about babies and children's brains and how they develop – so that we can learn what's best for them. She could teach us how babies learn to do things like speak and play. We've never seen a child like her before. We could find out if it is possible to teach her to be like 'us'? Can she learn the things she missed out on? Will she ever be able to go to school? I don't have the answers – but if we bring her back inside we could find them. What do you think?*

these thoughts aloud.

- Come back together and discuss what Wild, cat and dog do to the doctor's house? Do they think it is understandable? What do they think the doctor and his wife think or say?

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*I really don't think it's safe for her to be out there alone in the woods... It's not right for a human child to live like that, is it? Surely she would be safer and happier inside? Doesn't she need a family?*

*I know she can teach us so much. She just needs a bit more help to 'settle'. Do you think there are things we could've done differently for her? How could we make her feel more comfortable inside? What did she need that we didn't give her?*

*If I was to try again – how could I get her from the woods? Last time, we trapped her... Perhaps this wasn't the best way?*

*I would like to bring her inside again as she can teach us about babies and children's brains and how they develop – so that we can learn what's best for them. She could teach us how babies learn to do things like speak and play. We've never seen a child like her before. We could find out if it is possible to teach her to be like 'us'? Can she learn the things she missed out on? Will she ever be able to go to school? I don't have the answers – but if we bring her back inside we could find them. What do you think?*

- Take the children's responses in role. If the class is very mixed in their opinions about what should happen to Wild, you could take a vote about whether she should be left in the woods, or whether the doctor should try again differently.
- Come out of role and discuss what the children have decided is best for Wild. If the class decide Wild is better off in the woods, what would they say to her once she was back there?

## RESOURCES

### RESOURCE ONE – DOCTOR SCRIPT

I'm sure you've heard about the little girl who has been living in the woods with the animals? Nobody knew how she came to be there, but it seems that she has lived with them all her life. She doesn't speak English like us, or any other human language – but it seems that she can talk to the animals.

What have you heard about the girl?

Well, I am going to help her to live like a human being, and at the same time I am going to learn so much about her, and how she has managed to survive growing up without adult humans around her.

We have now bought the little girl, the 'feral creature' inside. She arrived this morning. The poor thing had been out in the woods for so long, she really is in quite a state, she doesn't seem to know what's going on! Well, we are going to help her get used to living inside, where she should be, where it's safe... She just needs a bit of 'training up'! – How hard can it be? We've got her some nice new clothes and we'll teach her how to eat and speak and be a 'normal' child – she can't do anything at the moment. We are going to learn so much from her – how her brain works - we just need to teach her to speak so she can tell us everything. The most important thing is that she's safe now.

What would you like to find out about Wild, and how she lives with the animals?

What sort of things do you think we should ask her?

## RESOURCE TWO – WILD ANIMALS SCRIPT

First move around the room as if you are a **bird**, flying around the woods, between the trees. Birds are very agile and aware – they are able to fly without bumping into trees or other birds (*ask children to fly in slow motion if it is too chaotic*).

**Stop:** now imagine you are perched on a branch, looking down at the wood floor for something to eat. Your eyes are sharp and you spot a worm wriggling below. You swoop down and pick it up with your beak, tilting your head back and swallowing it down. Now imagine you are back on your branch and feeling tired. You tuck your head under your wing and rest.

Now move around the room as if you are a big **bear**; many of the other animals are scared of you.

**Stop:** imagine you stop to rub your back on the bark of a tree. That's better. Your sense of smell is excellent - you can smell the fish in the nearby river. You get into the water and wait. When you see a fish, you scoop it up with your paw into your mouth.

Now imagine you're a **fox**. Move around the room as if you're sniffing the air for something good to eat. Foxes eat almost anything smaller than them. Perhaps you smell a mouse, or berries, or a small bird.

**Stop:** you pounce and catch your prey, eating it up. You head underground to your den, through tunnels which you have dug. You curl up and go to sleep.

Now imagine you're a **rabbit**, hopping around the room.

**Stop:** you are quite nervous of some of the larger animals, who might want to eat you. You have to stop now and again and listen carefully, standing on your back legs so you can hear if danger is near. You're safe, so you find some berries to nibble on a bush.

Now move around the room as a **deer**, at first walking slowly, then building into a gallop.

**Stop:** you stop to eat some leaves on a tree. Your long legs mean you can reach the leaves that are higher up.

Now you are a **squirrel**. You are quick and nimble and can jump from branch to branch.

**Stop:** you know the cold winter is coming, so you find some nuts and bury them underground, to come back to when there is less food to eat.



## RESOURCE THREE

### WILD STORY WHOOSH

This story starts in the woods – amongst the **trees, plants** and **flowers**. The wild animals: the **bear, fox, bird, deer, rabbit** and **owl**.

**Wild** arrived in the woods when she was very small (*place her*). No one remembered how she came to the woods, but all knew it was right (*animals all look at her*).

The whole forest took her as their own (*maybe ask the animals to change their image to show how they all look after her*).

#### Whoosh

**Bird(s)** taught **Wild** how to speak by calling out ‘*Kraw kraw!*’ in the trees (*bring to life*)

#### Whoosh

**Bear(s)** taught **Wild** how to eat by fishing in the river (*bring to life*)

#### Whoosh

**Fox(es)** taught **Wild** how to play – they chased each other round and round (*bring to life*)

And **Wild** understood and was happy.

#### Whoosh

One day **Wild** was in the woods when her hair became caught in a trap. Two new animals, **humans**, had set the trap in order to catch her. They released her from the trap and put her into their truck with a **dog** and then they drove her away from the woods.

They found her strange. And she found them strange too.

#### Whoosh

**Wild** found herself inside a house, with a **man** (a doctor) and **woman** (his wife).

The woman tried to tame her hair, to make it neat. The doctor tried to measure her head. Wild did not like it.

#### Whoosh

The **doctor** and his **wife** tried to teach **Wild** how to speak like them, to learn the alphabet. But Wild still said ‘*Kraaaw!*’ like a bird.

#### Whoosh

The **doctor** and his **wife** tried to teach **Wild** how to eat like them, at the table with a knife and fork. But Wild still ate with her hands.

**Whoosh**

The **doctor** and his **wife** tried to teach **Wild** how to play with toys. But Wild broke the toys and bit the doll.

**Whoosh**

**Wild** did not understand. She hid under her bed and she was not happy. The **cat** and **dog** watched her.

Wild thought about the woods, she felt trapped and scared and angry. She stood up, enough was enough.

Wild went wild as she tried to escape (*remind them of what has happened in the picture of this moment*).

**Whoosh**

**Wild** and **cat** and **dog** ran out of the house, back to the woods.

The **doctor** and his **wife** watched from the window.

Wild and cat and dog lived happily in the woods, with the **wild animals**.

Because you cannot tame something so happily wild...

## RESOURCE FOUR – DOCTOR SCRIPT

I'm sure you've seen what's happened to my house... And to Wild. This wasn't how it was meant to turn out. What did you see her doing? Did you see when she ran away? Why did she react like that?

I really don't think it's safe for her to be out there alone in the woods... It's not right for a human child to live like that, is it? Surely she would be safer and happier inside? Doesn't she need a family?

I know she can teach us so much. She just needs a bit more help to 'settle'. Do you think there are things we could've done differently for her? How could we make her feel more comfortable inside? What did she need that we didn't give her?

If I was to try again – how could I get her from the woods? Last time, we trapped her... Perhaps this wasn't the best way?

I would like to bring her inside again as she can teach us about babies and children's brains and how they develop – so that we can learn what's best for them. She could teach us how babies learn to do things like speak and play. We've never seen a child like her before. We could find out if it is possible to teach her to be like 'us'? Can she learn the things she missed out on? Will she ever be able to go to school? I don't have the answers – but if we bring her back inside we could find them. What do you think?



THE UK'S THEATRE FOR YOUNG AUDIENCES

# WILD

## A Unicorn Production

Created by How It Ended

Based on the book by Emily Hughes

Resource pack written by Ella Macfadyen and Catherine Greenwood

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