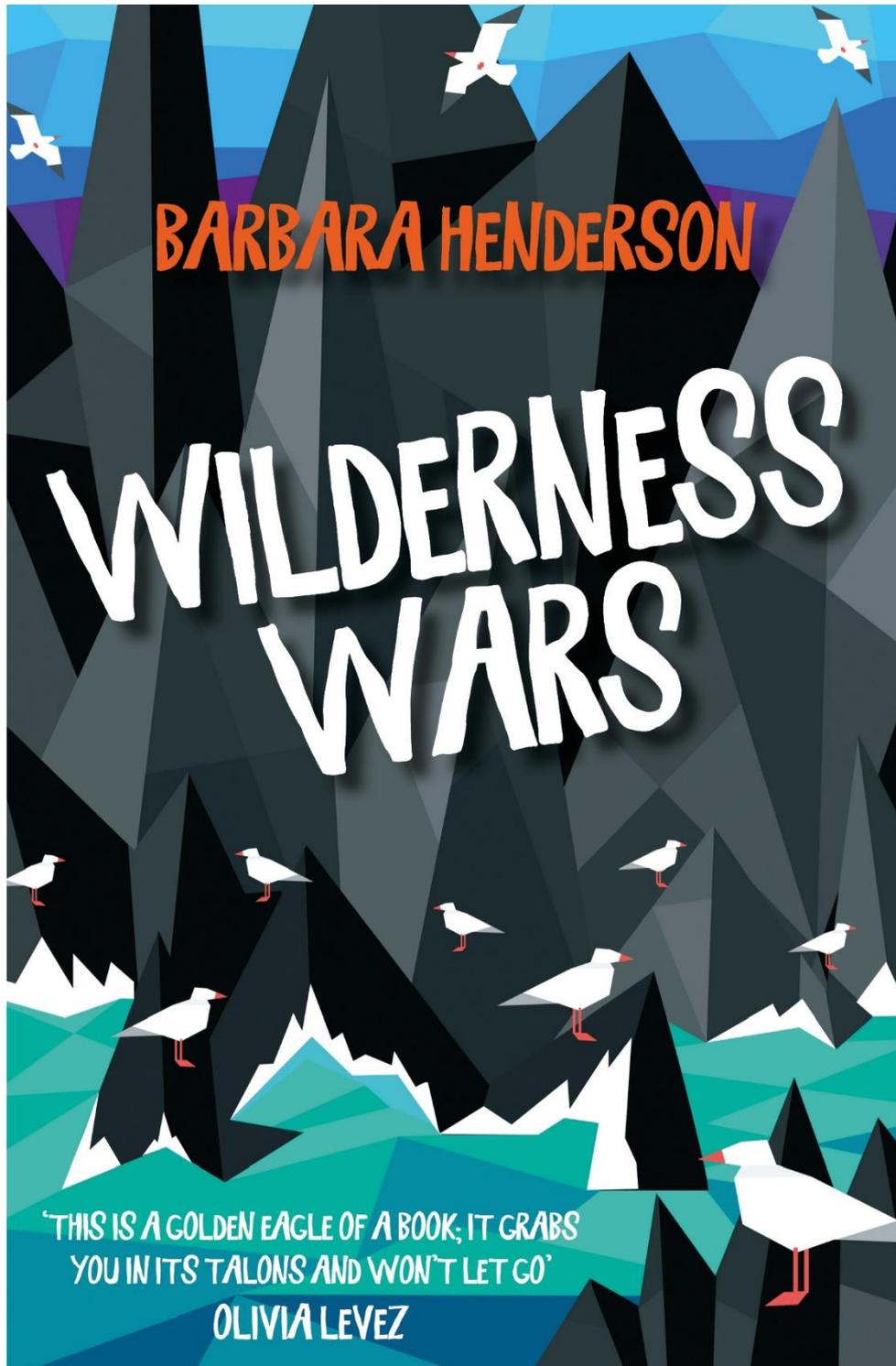


Teaching Resources/CofE



By Barbara Henderson

Before you begin...

Homework Task

1. Search for images of the Scottish Wilderness, and the Outer Hebrides in particular. Check magazines for images of iconic animals and landscapes you might find in such places...

Bring at least one image to school to create a class collage for your unit.

2. Research Hebridean landscape and wildlife online or at a library. Write down three facts, a sentence for each. Be sure to use correct punctuation and spelling. You may also research animal and plant species under threat.

At School

1. Got your pictures?

Assemble the images into a **display**. This will serve as a heading for further work you create as a class. Once the collage is complete, brainstorm words you might use to describe the Scottish Wilderness. Is it attractive? Daunting? Exciting? Each pupil could contribute a word and write it out. These can be added to the collage in some way – maybe as a frame?

2. What do we already know about Scottish Wildlife?

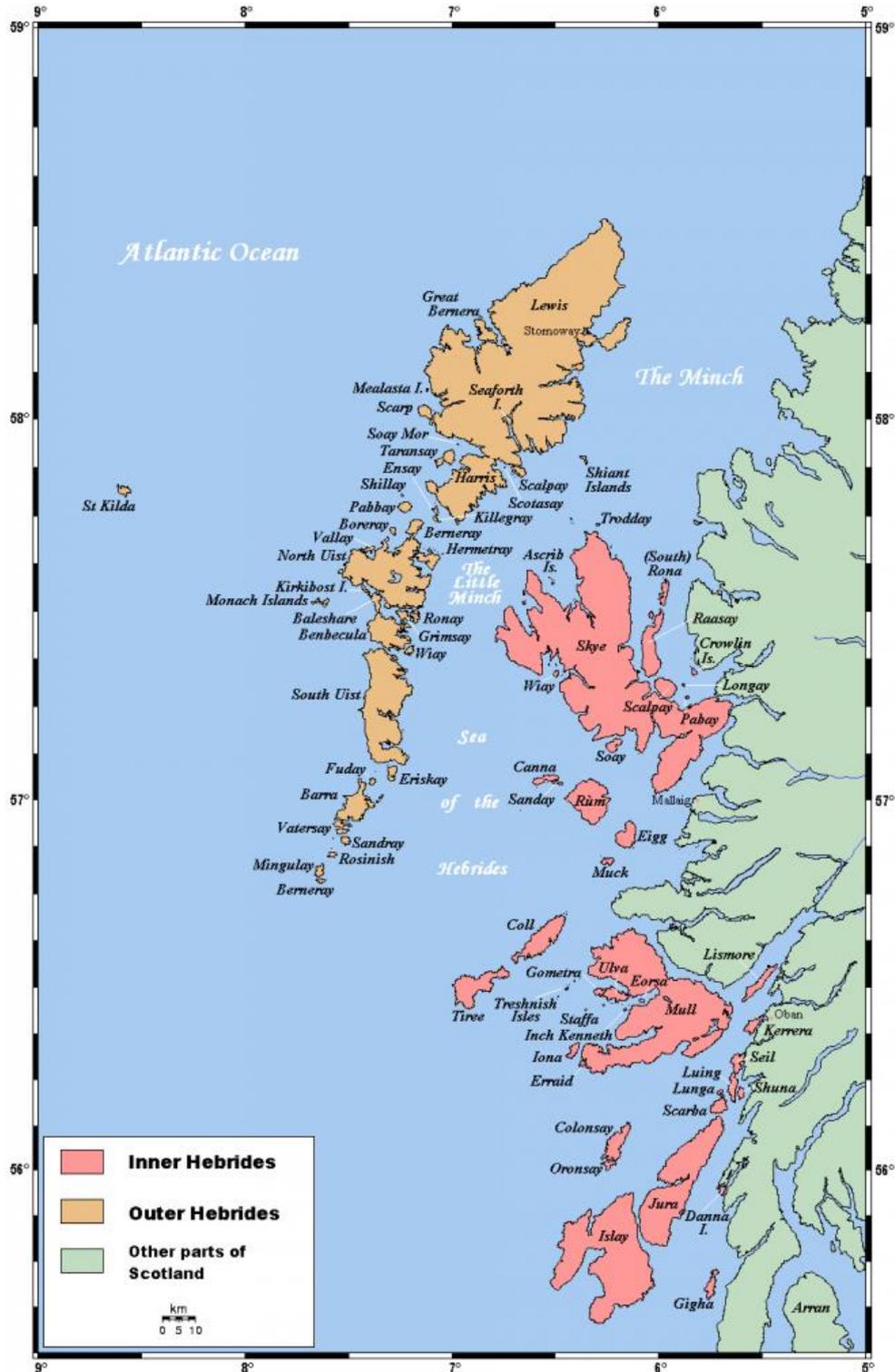
Each pupil can now share **one interesting fact** from their research. Avoid repeating the same information.

All of this will serve as a background to your study of *Wilderness Wars*.



3. Let's get our bearings, shall we?

Wilderness Wars is set on a fictional uninhabited island called Skelsay. Mark where Skelsay **could** be located after reading chapters 1 and 2. Chapter 4 also has a reference to its location on p.24. Source: <https://en.wikipedia.org/wiki/Hebrides>



Questions for discussion to accompany each chapter.

Benchmarks:

Through developing my knowledge of context clues, punctuation, grammar and layout, I can read unfamiliar texts with increasing fluency, understanding and expression. **ENG 2-12a / ENG 3-12a / ENG 4-12a**

Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes. **LIT 2-14a**

To show my understanding across different areas of learning, I can identify and consider the purpose and main ideas of a text and use supporting detail. **LIT 2-16a**

To show my understanding, I can respond to literal, inferential and evaluative questions and other close reading tasks and can create different kinds of questions of my own. **ENG 2-17a**

Chapter 1 Rage

- a. *'The wind, the leaden skies, the churning moody sea. The ferry, loaded high with supplies and building equipment, Dad shaking hands with his new team, the grey pier and the greyer waves... And, far in the distance, a misty outline. Skelsay. Wilderness haven. Building-site. Luxury-retreat-to-be. And now, home.'*
What do these words suggest about how the narrator is feeling about the island? Give reasons for your choice.
- b. *'I scan the faces. Then I scan them again. Don't tell me... I look around, desperately, but no, I haven't missed anybody! But Dad said there'd be another... 'DAD!' I yell.'* What is Em worried about?
- c. *'Wonderful!'* Em uses irony and sarcasm here, techniques where you say the opposite of what you actually mean. Can you create other sarcastic statements Em might say in this chapter, maybe to her Dad?
- d. *'Turns out, it can.'* How do you feel about Em at this point? Sorry for her? Annoyed at her? Something else?

Chapter 2 Birds

- a. *'The boy with the glasses has sat down beside me and I am forced to really look at him: the mop of blond hair, the baggy jeans and the hole*

in the sleeve of his home-knit jumper. What clues do the underlined words give you about Zac's background and personality?

- b. Find two quotes as evidence that Em is stressed in this chapter.
- c. Find three words or expressions in this chapter which show that the gulls are dangerous and threatening.
- d. How would you describe the atmosphere during the gull attack? How does the writer create this feeling in the reader?
- e. *'I look again.*

Bobbing seal heads, like the two ahead.

Only now it's hundreds. Hundreds, with their smooth skin reflecting the ripples in the water, and their black eyes prying. Watching. Waiting.

Ahead in the gathering cloud, the towering shape of Skelsay threatens to swallow us whole.'

How effective is this ending? How does it make the reader feel?

Chapter 3 Home

- a. Write a definition of the word 'home'. Then jot down any other words which you associate with 'home'.
- b. The simile *'flutter...like moths to light'* and the metaphor *'stampede'* are both used on page 14 to describe the people's movement. What does each image suggest?
- c. Why does everyone turn to Zac and his mother at the end of the chapter?
- d. *'There is silence in the cabin.'* We all understand that, sometimes, situations can be difficult and no-one knows what to say. What behaviour or kind words could help people in a moment of distress?

Chapter 4 Secrets

In this chapter we learn a bit more about Em's family and their role on the island. Write down the name of every character who appears in this chapter and choose at least two words to describe him or her.

Then discuss your word choices with a partner.

- a. Em and Struan are siblings. Find evidence that they are irritated with each other, as most siblings are at one time or another 😊.
- b. What new thing does Em learn about the project when she reads the article?

Chapter 5 School

- a. *'My brother's little band of disciples snigger with delight.'* This is a religious word, used as an image here. What does this word choice tell us about Struan's friends?
- b. *'Get over it, Em. It's nothing. Everything is new, that's why you're feeling like this. Don't give it another thought.'* What could be bothering Em? **This technique is called Interior Monologue: Em is talking to herself in her thoughts. Here she is telling herself off, but she might ask questions or simply tell us directly what she is thinking or how she is feeling.** Can you find another example where this happens in the chapters you have read so far?
- c. *'I fight it with all my might, but I know the signs. I'm welling up, thinking of my friends in Glasgow who still have each other – and me, stuck on this island with my brother and his gang, two pink Barbie-lovers, a couple of babies... and Zac. I need to change the subject before I start howling.'* Have you ever felt homesick? Tell a partner about it.

Chapter 6 Pratt

- a. *'He looks absurd, actually. He sounds ludicrous too.'* Can you explain in your own words why Dr Pratt does not fit in on Skelsay?
- b. *'I hold my breath and bite my lip at the same time. How much longer?'* Why does Em have the sudden urge to laugh? What about this situation is funny?
- c. Em overhears a conversation she is not supposed to hear. Can you think of other examples of books or films where this happens? Why does it make the story more interesting?

Chapter 7 Search

- a. Can you find evidence on p.39 that Em cares about her brother, even though she is annoyed by him too?
- b. *'Like an eerie choir.'* (p.41) what does the phrase suggest about the atmosphere at this point?
- c. On page 43, Struan is sent to bed as a punishment? Why is Dad so annoyed about what he has done? Do you think rules are sometimes necessary? Discuss with a partner or as a class.
- d. *'So, wee man...'* (p.44). What does this tell you about how Em is feeling about her brother now?

Chapter 8 Integrity

- a. Can you guess what the word 'ebullient' means from the context?
- b. The chapter is called Integrity. What is integrity, who has it and who does not? Base your answers on this chapter.
- c. How would you describe the atmosphere at the end of the chapter? Frantic? Excited? Relaxed? How has the writer created this atmosphere?

Chapter 9 Delay

- a. For the first time, the Skelsay workforce look like a community. Find at least three words which contribute to the 'feelgood factor' of the first part of this chapter.
- b. Why is Struan so keen to learn the bagpipes?
- c. There is a shift in atmosphere halfway down p.53. Why is Dad so angry and Struan so excited?
- d. *'Actually, we're all speechless. The symbol over our island is a sun. Not a cloud in sight – there's high pressure over the whole of Scotland. On Skelsay it's supposed to be 14 degrees Celsius and sunny. We all jump when the gale rattles the door open and a flurry of snow blows into the room.'* Is this an effective ending to the chapter? Does it make you want to read on?

Chapter 10 Jinxed

- a. *"It's like we're jinxed on this island," I quip.*
There is a long, very long pause as both of us process this possibility.
A long pause in a conversation can be awkward, or ominous. What does it suggest about how they feel at this point?
- b. *'But we're on to something.*
I can feel it.' Why do they not discuss this further? Why do both Em and Zak pretend to laugh it off?
- c. *'Dad ... is bouncing around the room like a punctured balloon.'* Is this a simile or a metaphor? What does it suggest?
- d. Find three clues that Dad is angry in this chapter.
- e. What questions do we as readers have at this point in the story?

Chapter 11 Tracks

- a. Why is the supply boat so crucial?

- b. *'The pale-faced, tight-lipped Muriel whose hair is even frizzier than normal'*. What does this description suggest about Zac's mum?
- c. *'Please, please don't let it be Muriel' is my coward's prayer. I knock and the door opens almost immediately. 'Oh, hello Muriel.' I force a smile.'* What is funny about this? Again, **irony** is used. The opposite of what Em wants happens, and that is entertaining for the reader.
- d. *'That's... impossible...'* (p,67) This is a **cliff-hanger ending**. Why does the reader want to know what happens next?

Chapter 12 Mission

- a. Em's nightmare near the beginning of the chapter is vivid. Why do you think people have nightmares at all? Do a bit of research into dreams and dreaming and tell the class an interesting fact you found.
- b. *'We tiptoe across our settlement.'* What does Em and Zac's night mission tell you about their characters?
Can you spot this technique in this sentence?
- c. ***When words (or stressed syllables) begin with the same sound, it's called 'alliteration'** *'Time has slowed, just to let me sense every stringy tail slide against my ankles. Clammy fur soils my skin with every rodent which writhes and wriggles past me out into the night. Something clambers up my trousers and I scream, shaking my leg in blind panic.* Try to find as many examples of alliteration as possible in this quote.
- d. *'I'm barely aware of anything anymore. All I know is that my legs are carrying me away, away, away. Stumbling and gulping in the cold, fresh air, I nearly pull our cabin door off its hinges.'* What phrase is repeated? What is the effect of this **repetition**? What does it suggest about the thing Em is trying to put behind her?
- e. How would your parents react if you tried to confront them with something they needed to know?

Chapter 13 War

- a. This chapter sees the first hints of a rift in Em's and Zac's friendship. What do they disagree about? Whose side are you on?
- b. The physical frost may have disappeared, but *'A new kind of frost is spreading, make no mistake.'* What does this metaphor suggest?

Chapter 14 Tip-Off

- a. *'The architect throws both his arms up into the air, stamps over to my father and jabs him in the shoulder from behind. 'Will, a word please,' he demands.*
Dad steps away from the group with a sigh of resignation. 'Yes, Ian? What can I do for you now?'
'You can't carry on like this, you know. Letting them slack off like that. Don't you see what's at stake here? You need to speed up the process, get ahead. The Prime Isles executives are going to be here in a matter of weeks.'
'We'll be ready, all right? I'm grateful for your concern, but we'll be fine here, Ian. Really.'
Dad sounds anything but grateful, or, come to think of it, fine.
Pratt's voice drips with fake encouragement. 'I'm sure you're doing your best, Will. But if your work is not up to scratch, I have no choice but to make your life difficult. Not that I intend to – nothing could be further from my plans. I just mean that...'
But we never hear what Pratt really means as Dad stomps away to our cabin.'
- This was an entertaining section to write. Adults often pretend to be polite, even though they are angry. **DRAMA:** Choose two volunteers from the class to act this conversation out in front of the class. Then repeat with two more volunteers, and again. Try to include Dad's deep voice and Dr Pratt's high, nasal voice. Move around the stage, use gestures and facial expressions! You could use a clap-ometer to allow the class to show their appreciation and to choose a winner.
- b. Em and Zac's awkwardness turns into a real fall-out. Whose side are you on now?
- c. *'Today? TODAY?'* Why is Em so surprised by this?
- d. What questions do you have after the cliff-hanger at the end of this chapter? What do you predict will happen next?

Chapter 15 Summons

- a. What does the fact that Em's Dad had to go to London suggest about how Prime Isles treats its employees? Do you think he'll enjoy the trip?
- b. Why is Em so upset?
- c. An *informer* is like a spy, passing information to the press secretly to get the project into trouble. Who would have reason to do this? Do you agree with Em's suspicions?

- d. Snarl, the hamster often creates a little bit of relief from the tension – having a pet does often help in difficult times. Where do you go, and what do you do to help you cope with challenging situations?
- e. **When readers know more than the characters do, it's called 'dramatic irony' – a useful term you can impress your teacher with!** Em has no idea what's happening when *'Harvey raises his eyebrows. So does Mum. Zac stares at the ground.'* Can you read these clues and make sense of them? What's going on?

Chapter 16 Erica

- a. Find two words/phrases on page 96 which show that Erica may be working against the project.
- b. Do you think it's ok that Em lets her anger out on her brother by kicking him? What are better strategies when you're angry? What works for you?
- c. Why is *'And while above us, the clouds draw together like curtains, I follow the two shadows at a distance'* an effective ending to the chapter?

Chapter 17 Spy

- a. Why does Em follow them alone? Is this wise? What else could she have done?
- b. How does the writer try to make this chapter exciting? Does it work?
- c. *'Arm extended.
Camera pointed.
Lull in conversation.
Have they spotted me?
Click. Flash.
And then I run, pushing the phone into my coat pocket as I scramble along the cliff edge, using my left hand to steady myself against the slope. I stumble, twice, as if roots were shooting out of the ground to trip me up. I hear voices raised behind me, but the hostile howl of the wind is enough to swallow any noise, both their screams and mine.'*
How does the **sentence structure** echo what's going on?
- d. What do you predict Em's parents have seen on the photo?

Chapter 18 News

- a. Why has Zac decided to talk to Em again? Have you ever been upset when you have fallen out with a friend?

- b. Are you surprised by who the informer was?
- c. There is a sudden change of atmosphere near the end of the chapter. Write down the sentence in which the mood turns on p.106.

Chapter 19 Truth

- a. Why are they keeping the injured girl still? What damage could it do to move her?
- b. *'What if it's true? What if the wilderness really is against us? Dizzy, I steady myself against the metal of the door. We don't stand a chance.'* Do you agree?

Chapter 20 Summer

- a. Find evidence from p.110 that nature is not always threatening or dangerous.
- b. Em believes that they are in danger now. What has changed her mind?
- c. Why is news of the field trip particularly unwelcome to Em and Zac now? What are they worried about?

Chapter 21 Johnston

- a. What are Em and Zac trying to achieve with their visit to their teacher?
- b. *'I know tomorrow will be a disaster.'* Do you think Em's fear is justified?
- c. Can you think of a situation in which children's concerns are listened to and adults may change their minds? School/pupil council? Young campaigners like Greta Thunberg?

Chapter 22 Scree

- a. The author has said that she thinks of this as the best chapter in *Wilderness Wars*, and that she loved writing about the eagle in particular. Do you like this chapter? Or do you have another favourite part of the book?
- b. This is quite a tense chapter. **Draw a basic graph**, numbers 1-10 for tension up the left-hand side, with ten being the tensest, and zero being not tense at all, and then rate the tension at the following points:
 - *'The hills are aliiiiive...'* sings Struan, opera style.' (p. 120)
 - *'That seems a bit risky to me.'* (p.120)

- *'And what on earth is that, Struan? I said NO toys!'* (p.121)
- *'Zac's face is grim. 'Watch, OK? That's all I'm saying.'* (p. 123)
- *'Oh wow!'* (p.123)
- *'A strange calm comes over me.'* (p.123)
- *'What do you say we get a closer-up picture of the chick?' Zac is as windswept as I am, but there is a weird gleam in his eyes that wasn't there before.'* (p.125)
- *'I push the image of strong talons, that horrible hooked beak and a two-metre wingspan from my increasingly anxious mind.'* (p.125)
- *'The next thirty seconds feel like an hour'* (p.126)
- *'A sudden, head-splitting shriek and angry wings startle me. The beast is upon us.'* (p.127)
- *'About a million pieces of rock keep me company as I scream.'* (p.127)

Chapter 23 Sky

- a. Why is the blood in Em's mouth 'crunchy'?
- b. Em's thoughts and interior monologue are written in italics. Why do you think that choice has been made?
- c. Is the ending of this chapter effective? Why/ why not?

Chapter 24 Relax

- a. Em describes her return to Skelsay like this: 'As we head, unstopably, back to the battlefield, worry whittles away at my mind until sleep wins.' Find the alliteration.
- b. Em instantly challenges her parents and her community to think about their war with nature, but she is dismissed again. Is there anything which you consider important which also isn't taken seriously?

Chapter 25 Fact

- a. Are you surprised at Mr Johnston's decision?)
- b. The children believe them. But why is Struan's reaction typical of him?
- c. *'We can't win this. Fact.'* What are their options then?

Chapter 26 Fiction

- a. The opening to Em's story is a little bit light-hearted. Which bits are funny and why? (Look at p.143)
- b. Which bits of Em's story are well written? Pick a sentence or two and explain why this is good writing.
- c. There is a saying: 'The pen is mightier than the sword.' Do you think people can really make a difference by writing something? Research times in history when writing has changed the world.

Chapter 27 Dream

- a. Em has a dream which seems significant. Do you think that dreams can be important? Can you think of famous stories where dreams feature, for example in history or in the bible?
- b. How is Em feeling after finishing her story? Give reasons for your choice.
- c. Do you think the story has the desired effect, on the children and on the teacher?
- d. Why does Johnston look 'awful' and Erica 'pretty lousy too'? What is about to happen for them?

Chapter 28 Vigilant

- a. There is a strong contrast between Em's state of mind and her father's. What makes him happy and Em unhappy?
- b. Why does Struan act so out of character on p.156?
- c. How would you sum up what Em realises when she thinks 'No. No no no.' on p.157?
- d. Why is Struan staring at his glass at the end of the chapter? What is he expecting to happen?

Chapter 29 Fear

- a. "You saw it too?" The image of the cloud claws its way right into my stomach. It takes all my willpower not to double over.' This is a powerful metaphor. What does it suggest about how Em is feeling?
- b. Which is easier said than done when today might be my last day on this earth. Do you think Em is overreacting here? What strategies do you use to calm yourself down when you panic?

- c. *'He sinks into his chair. It is the creak of that chair which stands out as my last clear memory before it happens.'*

This is another cliff-hanger ending. Create an alternative cliff-hanger sentence which could replace it – another way of keeping the reader's interest and heighten the tension.

Chapter 30 Listen

- a. Look at some footage of earthquakes. The National Geographic have several suitable resources. Now imagine an earthquake happening in your classroom or wherever you are right now. What would fall first? What would you hear, feel, see, taste, smell? How would your body react to its surroundings?
Create a brief paragraph describing what you imagine, just as Em describes the quake in the second paragraph of the chapter.
- b. Choose three adjectives to describe Mr Johnston's reactions in this chapter. Back each one up with a quote.
- c. *'It's a sort of life and death thing.'* Is this an effective ending? Why/why not?

Chapter 31 Time

- a. How would you describe the atmosphere at the beginning of this chapter? How does it make the reader feel?
- b. If your teacher lets you, run around the school as a class, as if running away from something dangerous – how does it feel to experience this together? What bit of your body hurts? Is it hard to breathe? Is your voice hoarse? Write a paragraph about this and share it with someone.
- c. *'Dirty brown waves carrying whole walls away with a single thrust; trees spliced and snapped by the sheer destructive power of the deep; mud and rocks, grinding all in their path to dust.'* Sum up what this description means for the people of Skelsay.
- d. *'His face is like a red balloon, about to burst.'* What type of image is this?
- e. There is a lot of direct speech in this chapter. Write down an example
- f. Why is this chapter ending the most devastating in the book? How do you feel as a reader at this point?

Chapter 32 Smoke

- a. The atmosphere in this chapter is very, very different from the one before. Also, there is hardly any direct speech. Why do you think that is?
- b. Look up how a coastguard rescue operation would work and explain it to someone else.
- c. Why is there hope now? What has changed at the end of the chapter?

Chapter 33 Lessons

- a. *'And now: breaking news from the Western Isles. A drama has been unfolding over the past few hours on the little-known Hebridean island of Skelsay. Following a tremor in the Atlantic Ocean, measuring 6.9 on the Richter scale, a twelve-metre tidal wave engulfed the island at around midday. The larger island of Harris, and nearby Taransay were affected to a lesser extent.'* This is an unusual start to the chapter. What's different about it? Is it effective?
- b. *'We need to be very, very sure before we meddle with the natural world in a place as wild as Skelsay.'* Do you agree that we need to be careful about spoiling our remaining wild places?
- c. Are you satisfied with the ending of this chapter? Why/why not?

Postscript

- a. Do you think it makes sense that Zac wants to study Marine Biology and Em Creative writing? What would you like to do when you leave school? Tell someone.
- b. Why are the two families in the area?
- c. When the author was asked which bit of the book she would change, she said that Em would not throw the artist's impression leaflet into the sea at the end as she is effectively a litterbug. Can you think of a better way Em could give the 'crumpled memory' back to the sea/island?
- d. *'Then I glance up at Skelsay's wilderness, back like it was before we came. Like it should be.
Like we should have left it.
The trees sway. The water laps up at the rocks in the sunshine, and when I throw the crumpled memory into the water, it disappears without a trace.'*

Is this a fitting ending for the book? Is there a message the reader can take away from *Wilderness Wars*?

Author's Note

Do read through this. It may be interesting for you to read how the story formed in the mind of the author.

The following pages contain activities. As with the questions above, the tasks probably work best when you dip in and out, selecting the ones most likely to engage your class.

I hope you have fun! 😊

Tasks

1. Reading the text and discussing the questions (throughout) as above.

Benchmarks:

*Through developing my knowledge of context clues, punctuation, grammar and layout, I can read unfamiliar texts with increasing fluency, understanding and expression. **ENG 2-12a / ENG 3-12a / ENG 4-12a***

*Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes. **LIT 2-14a***

*To show my understanding across different areas of learning, I can identify and consider the purpose and main ideas of a text and use supporting detail. **LIT 2-16a***

*To show my understanding, I can respond to literal, inferential and evaluative questions and other close reading tasks and can create different kinds of questions of my own. **ENG 2-17a***

2. Character cards (throughout)

Benchmark: *I can make notes, organise them under suitable headings and use them to understand information, develop my thinking, explore problems and create new texts, using my own words as appropriate. **LIT 2-15a***

At the end of each chapter or section, pupils should **add information to their character cards**. Any new information or quotes build up a picture and also prepare pupils for the debate/question time panel at the end. The best ones should be displayed under the classroom heading.

A suggestion for a possible layout is included, but pupils may want to create their own layout, and use the back of the card for quotes and page references. The more detail they add to these cards during the reading, the easier keeping track of the story will be. There is a decent free template and a wee article on this at <http://www.myprimaryparadise.com/2013/09/25/quite-a-character-teaching-character-traits/>

Character Traits

Name: _____ Date: _____

External (Outside) Traits

What you see on the outside.

Internal (Inside) Traits

Thoughts, feelings, actions, and dialogue.

Character's Name:

Character's
Picture:

3. Hot-seating (at key points throughout)

Benchmarks: I can show my understanding of what I listen to or watch by responding to literal, inferential, evaluative and other types of questions, and by asking different kinds of questions of my own. **LIT 2-07a**

When listening and talking with others for different purposes, I can: • share information, experiences and opinions; • explain processes and ideas; • identify issues raised and summarise main points or findings; and • clarify points by asking questions or by asking others to say more **LIT 2-09a**

At key points in the book, the teacher can choose somebody to be **interviewed as Em, Zac, Em’s dad, Dr Pratt and other characters**, as if on TV or radio. This may involve using a key costume item or prop (think hard-hat or high viz vest for Em’s dad, paintbrush for Em’s mum, clipboard for Dr Pratt). The actor should improvise answers while classmates can create questions for the interview after the reading of the relevant chapters. A special chair and a spotlight on it can add a sense of occasion, as can a jingle, played before each hot-seating session.



4. Newspaper front page. To be completed after reading chapter four.

By considering the type of text I am creating, I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience. LIT 2-26a

I can consider the impact that layout and presentation will have and can combine lettering, graphics and other features to engage my reader. LIT 2-24a

Create the newspaper front page, featuring the article which Em and Struan find at the end of the chapter. Use your own words as far as possible. Don't forget the newspaper name, the headline and article, imitating a newspaper layout and illustrating it. Add Captions, adverts, other related material – just as you would find in a newspaper. You may want to have a few newspapers around to use as inspiration. Maybe there is even room for an opinion column? Pupils can create their own. Again, these pages make for a good addition to the class display. The task can be completed in groups to allow for co-operative learning and differentiation.

5. Creating the leaflet. To be completed after reading chapter six:

Benchmarks: *I can consider the impact that layout and presentation will have and can combine lettering, graphics and other features to engage my reader. LIT 2-24a*

Having explored the elements which writers use, I can create texts in different genres by: • integrating the conventions of my chosen genre successfully and/or • using convincing and appropriate structures and/or • creating interesting and convincing characters and/or • building convincing settings which come to life. ENG 3-31a

This may be suitable as a homework or class task. Pupils should **create the leaflet** of the artist's impression described on pages 22-23 and distributed by Dr Pratt on p.35. They should draw the picture and add labels and a 'Skelsay Skies' heading in a suitable font. A Prime Isles logo would also need to be included. Differentiation could allow some pupils to add a paragraph of description or to generate the image on a computer. The layout should be suitable for a promotional information leaflet and it should look modern and appealing. These could also be added to the class wall display.

6. Creating a radio advert for the resort. To be completed after reading chapter six.

Benchmarks: When listening and talking with others for different purposes, I can: • share information, experiences and opinions; • explain processes and ideas; • identify issues raised and summarise main points or findings; and • clarify points by asking questions or by asking others to say more. **LIT 2-09a** I am developing confidence when engaging with others within and beyond my place of learning. I can communicate in a clear, expressive way and I am learning to select and organise resources independently. **LIT 2-10a / LIT 3-10a**

I am learning to use language and style in a way which engages and/or influences my reader. **ENG 2-27a** I can engage and/or influence readers through my use of language, style and tone as appropriate to genre. **ENG 3-27a / ENG 4-27a**

I can convey information, describe events, explain processes or combine ideas in different ways. **LIT 2-28a** I can convey information, describe events, explain processes or concepts, and combine ideas in different ways. **LIT 3-28a**

I can persuade, argue, explore issues or express an opinion using relevant supporting detail and/or evidence. **LIT 2-29a** I can persuade, argue, evaluate, explore issues or express an opinion using a clear line of thought, relevant supporting detail and/or evidence. **LIT 3-29a**

Pupils should create a radio advert with a jingle, persuasive language about why the resort is THE place to be, information about it and when booking will open.

7. Researching protected bat species. To be completed after reading chapter eight.

Benchmarks: Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes. **LIT 2-14a**

I can make notes, organise them under suitable headings and use them to understand information, develop my thinking, explore problems and create new texts, using my own words as appropriate. **LIT 2-15a**

Groups of pupils should research which bat species are found in Scotland, when and where they hibernate and what to do if you come across hibernating bats. They should present their findings to the class. Useful websites include:

<https://www.scotsman.com/news/environment/midge-eating-bats-in-huge-scottish-comeback-1-3911756>

<https://www.nature.scot/plants-animals-and-fungi/mammals/land-mammals/bats>

<https://www.bats.org.uk/>

8. Debate: Coul Links. To be completed after reading chapter 14.

Benchmark: When I engage with others, I can respond in ways appropriate to my role, show that I value others' contributions and use these to build on thinking. **LIT 2-02a**

Controversial developments like the Skelsay one are proposed all the time. Here is one example which is both topical and recent:

<https://www.thetimes.co.uk/article/ministers-review-coul-links-golf-project-7jd5z0v0x>

Create a formal debate with a chair, proposer and seconder, opposer and seconders before declaring the debate open to the floor (with a vote at the end).

Motion: This House believes that the Coul Links Golf Course project should go ahead.

It may be an idea to allow pupils research time and to suggest that the most able pupils are given the challenge to argue **for** the golf course to be built. Ask them to write down arguments which either support or oppose the motion. Here are some helpful websites to get you started:

In favour (for proposer and his/her seconder):

- <https://www.coullinks.co.uk/>

Not in favour (for opposer and his/her seconder):

- <https://www.rspb.org.uk/our-work/our-positions-and-casework/casework/cases/coul-links/>
- <https://scottishwildlifetrust.org.uk/our-work/our-advocacy/current-campaigns/coul-links/>

Differentiation: It will be harder to argue as proposer and chair, so deploy to more capable pupils. Reticent or struggling pupils can be given a position as tellers.

Roles:

Seven students are then selected to be:

- **Speaker.** This person chairs the debate but cannot take part or vote.
- **First proposer** to speak
- **First opposer** to speak
- **Secunder (Opposer to sum up main arguments)**

- **Secunder (Proposer to sum up main arguments)**
- **Two tellers to count the votes**

Rules:

1. The debate is chaired by the Speaker, whose decision on all matters is final.
2. You can only speak ONCE during the debate. Your speech should be about two minutes long. If you can, develop an argument rather than making a single point.
3. But you can 'intervene' as many times as you like. To intervene is to ask a question about a point being made. E.g. Are those statistics up-to-date?
4. You can use notes to help you with your speeches and make notes during the debate.
5. If you want to speak during the debate, you should catch the Speaker's eye by standing up as soon as someone has finished speaking. The Speaker will pick someone from those standing up.
6. If you spot someone breaking these rules you should tell the Speaker. This is called a point of order.

Hold the debate in this order:

- The Speaker presents the motion.
- The first proposer presents the arguments for the motion.
- The first opposer presents the arguments against the motion.
- One of the proposers presents their arguments for the motion.
- An opposer presents their arguments against the motion.
- This side to side motion continues until everyone has had their say.
- An opposer sums up their group's main argument.
- A proposer sums up their group's main argument.
- Name one side of the classroom the 'aye' wall and the opposite side the 'no' wall.
- The Speaker re-reads the motion.

Students vote:

- Students vote to support or oppose the motion, depending on which they thought were the most convincing and well-constructed arguments. This may not necessarily be what they believe personally. The Speaker can't vote.
- They do so by going to the 'aye' or 'no' side of the classroom.

- The two tellers count up the votes (bodies), on either side of the room.
- The Speaker announces the result of the vote.

(adapted from

http://news.bbc.co.uk/cbbcnews/hi/newsid_4450000/newsid_4458000/4458081.stm)

9. Raptor Campaign. To be completed after reading chapter 22.

Benchmarks: Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes. LIT 2-14a I can make notes, organise them under suitable headings and use them to understand information, develop my thinking, explore problems and create new texts, using my own words as appropriate. **LIT 2-15a**

Majestic creatures like the Golden Eagle Em and Zac encounter in this chapter are still being killed illegally in Scotland. Read this article <https://www.itv.com/news/2018-12-14/grouse-moor-regulation-needed-to-end-raptor-killing-says-rspb-scotland/>.



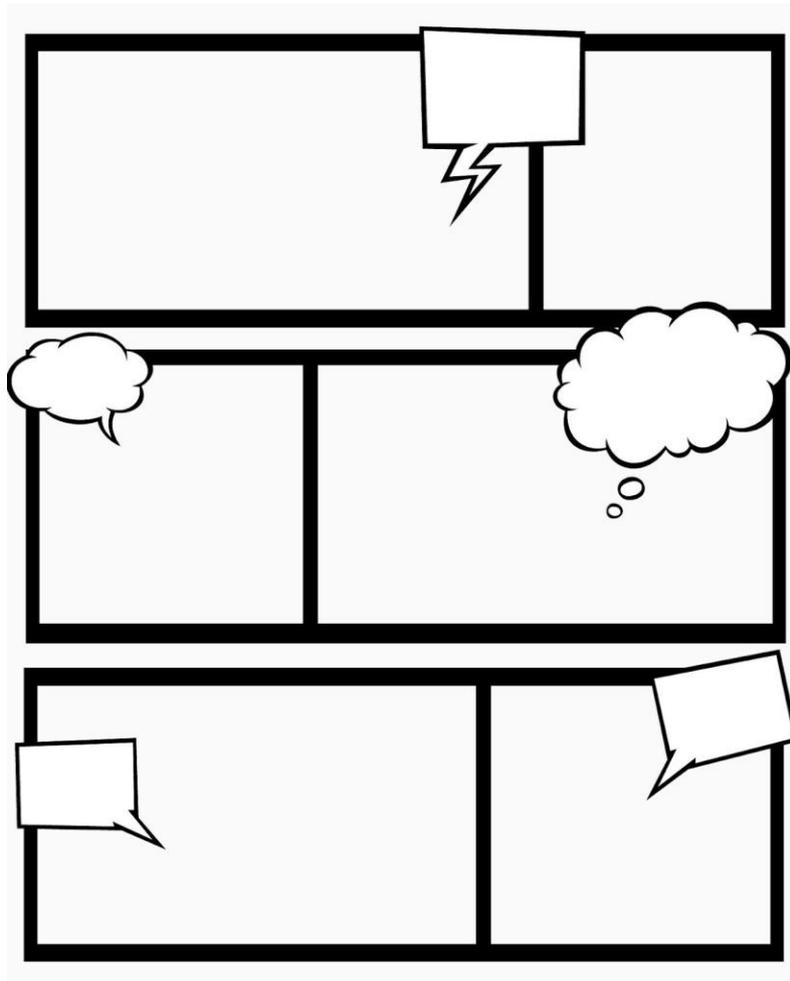
Create a **leaflet**, outlining the threats to raptors near grouse moors, and how this may be addressed. The aim is to raise awareness and to make a difference. Or **write a letter to your MS or MSP** to urge them to take more action to protect eagles, hen harriers and other birds of prey.

Also consider taking part in <https://www.rspb.org.uk/fun-and-learning/for-teachers/schools-birdwatch/>, an annual birdwatching initiative you can do right where you are.

10. 'When Seals Go Bad' comic. To be completed after reading chapter 25.

Benchmark: By considering the type of text I am creating, I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience. **LIT 2-26a**

Create a template for a comic, along the lines of this (Source: TES). Capture the **key moments of the exciting opening chapter**, adding speech bubbles and sounds in your own words. The more colourful and attractive your pictures the better!



11. Question-Time-style Panel (at the end)

Benchmark: When I engage with others, I can respond in ways appropriate to my role, show that I value others' contributions and use these to build on thinking. LIT 2-02a I can recognise how the features of spoken language can help in communication, and I can use what I learn. I can recognise different features of my own and others' spoken language. **ENG 2-03a**

After completing the novel, pupils should use the character cards to prepare for a **Question Time-style panel show, featuring some key characters like Em, Zac, Dad, Dr Pratt, Erica, Mr Johnston etc.** The whole class can prepare relevant questions while the chosen actors should anticipate likely questions and prepare answers consistent with their characters. It may help pupils to watch a short clip of the programme to familiarise themselves with the format, and other formats can also be chosen (**chat show** etc – whatever pupils are likely to engage with. Play a familiar jingle if you can!). Filming the panel adds a sense of occasion, while any photographs taken can be added to the class display.

12. Amazon Book Review (at the end)

Benchmark: Throughout the writing process, I can check that my writing makes sense and meets its purpose. **LIT 2-23a**

Pupils should write a short online book review to post up on Amazon, Waterstones and/or Goodreads. They should check their work throughout the process, making sure that it makes sense at first reading.

13. Scenarios (at the end): What should you do?

Benchmark: I know of actions I can take to help someone in an emergency. **HWB 2-42a**

Wilderness Wars is full of emergencies.

- Missing person: (p.40-44)
- Tree crashes into a cabin (p.106/107)
- Falling from a great height (p.127)
- Earthquake (p.164)
- Tsunami (p.176)

What **would** you do in each of these situations? Then research how to keep yourself and others safe. In other words, what **should** you do? Each group could take on one of the scenarios and report back to class.



Here is another outdoors emergency scenario you are much more likely to encounter – hopefully! Many thanks to fellow teacher Jennifer Scotson who allowed me to share it!

Scenario: Sarah is out in the woods with her group of friends. They have been out all day and it is time to go home. As Sarah turns to leave, she trips over a root in the ground and hurts her leg. It is really painful and it starts to swell. Sarah can't walk on it and it is starting to get dark.

- First, have you ever been in a situation like this? How did you feel?
- Nominate someone in your group to be Sarah.
- Next, brainstorm what you would do to help. What would you do first? What is most important?
- Sarah can't put weight on her leg and it hurts to move. Find sticks and use the bandages available to make a splint. What would you do if you didn't have any bandages?
- Lastly, is there anything Sarah and her friends should do in the future to keep themselves safe?

Answers

Firstly, you need to get help. Does anyone have a phone? Do you need to send someone for help (preferably two people)? Which emergency services could help? How would you describe to the emergency services where you are?

It's getting dark and Sarah is on the ground. You need to keep her warm but at the same time, make sure no-one else will get cold. Does anyone have a spare layer they could lend her? You could use body heat to keep her warm. Sarah is going to be really scared. Remember to reassure her and try to keep her calm.

To make a splint, make sure the sticks are long enough to go beyond the joints above and below the injury. Tie the stick above the knee and below the ankle, tightly enough to keep the leg still but not too tight. You could also make a splint by tying Sarah's legs together above the knees and below the ankles. Put something between her knees and ankles to make it more comfortable.

In future, make sure someone knows where you are going and when you will be back. Keep an eye out for landmarks (roads, buildings etc) that you could use to tell someone where you are. Wear clothing suitable for the weather. Make sure you know what to do in an emergency.

14. Presentations (at the end)

Benchmarks: I can make notes, organise them under suitable headings and use them to understand information, develop my thinking, explore problems and create new texts, using my own words as appropriate. **LIT 2-15a**

When I engage with others, I can respond in ways appropriate to my role, show that I value others' contributions and use these to build on thinking. **LIT 2-02a**

In groups, pupils should research organisations which protect Scotland’s natural environment: The John Muir Trust, RSPB, Wildlife Trust, Scottish Natural Heritage etc. **Each group should make an interesting and lively presentation** about their organisation. What are its aims? What has it achieved? How is it making a difference? What did you find most interesting about what you found out?

16. Top Trumps Cards (at the end)

I enjoy creating texts of my choice and I regularly select subject, purpose, format and resources to suit the needs of my audience. LIT 1-20a / LIT 2-20a

Pupils should list as many characters as they can for **Wilderness Wars**. Using their own judgment about format, allow each group to create a **Top Trumps card game**. Each character should get a score for four categories. Possible categories include:

Courage

Wisdom

Power

Strength

Kindness

Likeability

Source TES. Image can be enlarged.

A blank Top Trumps card template. It features a light purple background with a thick black border. At the top is a horizontal rectangular box. Below this is a large, vertically oriented rounded rectangle. At the bottom, there are four horizontal rectangular boxes stacked vertically.

A blank Top Trumps card template, identical to the one on the left. It features a light purple background with a thick black border. At the top is a horizontal rectangular box. Below this is a large, vertically oriented rounded rectangle. At the bottom, there are four horizontal rectangular boxes stacked vertically.

17. STEM Challenges

- On Skelsay, the weather goes haywire. **Build your own weather station:**
<http://www.greatgrubclub.com/build-a-weather-station#.XWk3clRKjIU>
- Helicopters come and go from the island, and a helicopter is crucial in the final rescue. **Make a paper helicopter:**
<https://www.stem.org.uk/resources/elibrary/resource/34163/paper-helicopters-science>
- Em and Zac find the tracks in the snow. Learn more about **animal tracks.**
[https://www.gvsu.edu/cms4/asset/AF5F8044-C1CA-D385-2E8007C14930B056/who_made_that_track_description_may2014_dm\(3\).pdf](https://www.gvsu.edu/cms4/asset/AF5F8044-C1CA-D385-2E8007C14930B056/who_made_that_track_description_may2014_dm(3).pdf)
- Instead of destroying habitats like Prime isles, you can help to create a better environment for birds. **Make a birdfeeder:**
<https://www.stem.org.uk/resources/elibrary/resource/332848/make-bird-feeder>
- Skelsay is flooded at the end of the book. Why not try to **beat the flood** by building a flood -proof house?
<https://www.stem.org.uk/elibrary/resource/34167>