

## Wolves and Lies Discussion

### Part One

‘This exploration of wolves and lies is written from the point of view of a storyteller; my life is invested in stories’ (Marcus Sedgwick p. 21).

‘All stories are about wolves’ (Marcus cites Margaret Atwood on p.22),

‘From the wolf in sheep’s clothing to the boy who cried wolf [...] there has always been a connection between wolf and untruth. What is there about the wolf that lends itself to the concept of fraudulence, and is there something more positive we can take away from the nature of this particular beast?’ (Marcus Sedgwick, p. 21).

- Q. What stories *do* we tell about wolves (‘Three Little Pigs’; ‘The Boy Who Cried Wolf’; ‘Red Riding Hood’, etc.)? Are wolves and lies synonymous?

### Part Two

‘It seems therefore, as long as stories have been told and recorded the wolf has been penned not only as voracious but also as deceitful’ (Marcus Sedgwick, p. 23)

- Q. What is the explanation for these connections?
- Q. What happens if we learn to tell different stories about wolves?
- Q. Do stories of benevolent wolves (including Marcus’s own *The Dark Horse*) have the power to redeem the image of the big bad wolf?

### Part Three

- Q. Why do people want stories about wild children raised by wolves to be true?
- Q. What do you think of the idea that we have lost something, a oneness with nature, and that this accounts for the present-day appeal of the wolf? (pp. 30-31). Or is this itself a consoling lie that we tell ourselves? (p. 32).

### Part Four

- Q. What about the way we continue to use the word ‘wolf’ in our language; ‘Big Bad Wolf’; ‘Wolf in Sheep’s Clothing’; ‘Lone Wolf’; ‘Wolf Whistle’?
- Q. Can we understand the werewolf as ‘a spectre wolf’ (replacing and Gothicising the lost flesh and blood wolf)? Can we view it as a blessing rather than a curse?
- Q. Wolves are native to the UK; humans made them extinct. Should we re-wild the wolf?