

Hari's Bones

AUTHOR

DANNY PARKER

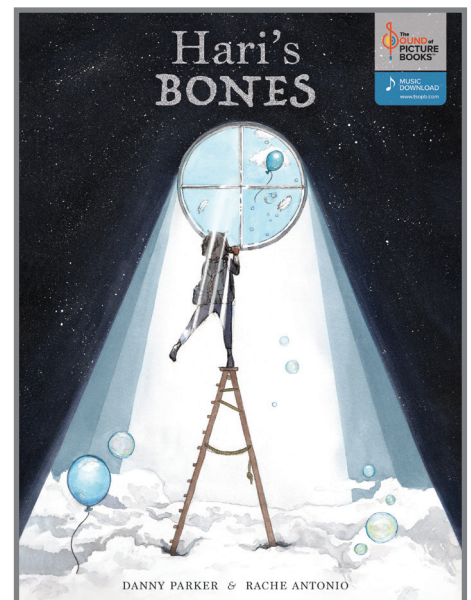
ILLUSTRATOR

RACHE ANTONIO

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RECOMMENDED FOR: Lower Primary



SYNOPSIS

Hari is always trying to avoid trouble, but one day, trouble comes to find her. To her surprise, the very things she's done to stay safe become her superpowers. A story for the curious, gentle risk-takers, those who suspect there is more to adventure than climbing up and jumping off.

ABOUT THE AUTHOR

Danny started writing stories for his children, as it seems is often the case. Tales of silver tractors and magical scooters mostly! It was a meeting with Matt Ottley that changed everything - Danny was working on a story about a talking tree, and Matt saw potential for this to become a book ... and so much more. Their friendship grew, and Matt's unwavering support of Danny's writing resulted in a number of picture books.

In his latest book, *Hari's Bones*, Danny works with Scottish illustrator Rache Antonio. Rache brings her astonishing visual literacy to the table in a book for the gentle dreamers who go on to do big things... If there's a theme to all this, it the observation that big moments, ideas, outcomes are often founded in little things. Small observations or actions. Danny loves to take a story idea for a walk - quite literally, he'll walk the dog whilst speaking versions of the story out loud. Perhaps this looks back to his early days as an actor, when line learning had to be a physical endeavour. Now the children he spoke to of Silver Tractors are all grown up, he is still exploring the little things, examining them for bigger meaning, and trying to get away with it!

ABOUT THE ILLUSTRATOR

Rache Antonio was told off at school for drawing all the time. At art school she was told to find a way to find a way to harness the energy of her scribbles, and has been illustrating children's books since 2022 as a means of capturing the wonder, humour, depth and complexity of the human spirit, and the world we live in.

An avid artist from an early age, she graduated in Fashion Design and Applied Arts from ECA before her work as a designer and costumier segued into music festival production and illustration. Born and raised in rural Scotland, she now lives and works in Somerset, UK.

STUDY NOTES**TEACHING IDEAS FOR THE TEXT (BY DANNY PARKER)**

- *Where does a story come from? I can remember exactly when the idea for Hari's Bones came to me. I was sitting at traffic lights listening to music, and a line in a song jumped out at me. "And I'll be a bag of bones..." For the rest of the day I wondered - Why would you keep your bones in a bag? And Hari's Bones began. This is sometimes called a 'hook' something to hang a story on.* - Danny Parker
 - Listen to some songs, watch some adverts, see some movies - but listen to individual lines, or phrases. Do any of them inspire another idea? Get curious. List them, explore them. Share and compare.

What's in a name?

- *I called the character in this story Harry. But Rache Antonio, the magical illustrator, wanted a name that was less obvious. Something that would make a reader think. Is it from another culture? Is it short for something? Often I name a character in such a way that they could be male or female - Sam, Jude, Toby. Why do you think I do this..? Does it matter? Are you drawn to stories more if they have a Female or Male character? Why is this?* - Danny Parker
 - Think of some names that can be male or female.
 - Open a book at a random page. Choose the 23rd word, and write it down. Look around your classroom wall. Copy down a random word. Put the two together. I've just done this and come up with Big Board. What a great name! Get curious - who is Big? Are they called Big because they're tiny? Have some fun with names.

Hari's Bones text ideas and ponderings

- *Hari is quiet, shy even - lost in her own world and does not want to take any risks. What activities do you think of as risky? Why do we encourage people to take a risk?* - Danny Parker
 - Hari is a dreamer - count how many ways she keeps herself from touching the ground. Why do you think the illustrator has chosen to do this?
 - Can you invent a way of getting from one side of the classroom to the other without touching the ground?

Rule of Three

- *I am a huge fan of 'The rule of three.' It's where we use the rhythm and bounce of three things to help the story - 'Run Hari Run.'* - Danny Parker
 - Read through the story and see where the rule of three is used. And once you are aware of it - you will find it everywhere.
 - Think of some of your own examples using the rule of three.

Bones

- Hari's Bones isn't really a story about Bones! What do you think the bones represent?
- Now chase the bones through the story - can you tell when she stops worrying about them?
- What is happening to her?
- Can you think of a time when your fear has turned to excitement?

The balloon game

- Take a balloon and stand in a circle. The aim of the game is to keep it off the ground, just like Hari. But each time you step forward to hit the balloon, you must call out an idea, or a word that has something to do with the story. For example:
 - Call out the name of a risky activity
 - Call out the name of a safe activity
 - What's a record you'd love to break
 - Call out a way Hari avoids touching the ground
 - Call out a feeling she has in the story

TEACHING IDEAS FOR THE ILLUSTRATIONS (BY RACHE ANTONIO)

Character development

- When I started the illustrations I focused on the things Hari wouldn't do (that we're told about). The focus then switched to celebrating the interesting things she **WOULD** do, to develop her as a character. For example, she wouldn't climb a tree, but she would climb a ladder to look out of the window. She wasn't interested in trampolines, but she was interested in finding her own means to bounce (and stay off the ground). Did you notice that Hari's feet never touch the ground until the bubble bursts on page 15? - Rache Antonio
 - Think of other things that Hari would do that are fun and surprising. How else could she keep her feet off the ground? What else could she use to stay afloat?



p 4



p 5



p 6



p 6



p 7



p 8



p 12



p 9



p 14



p 10

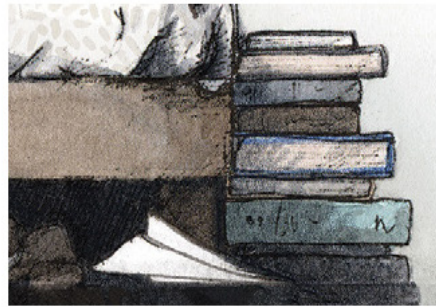
Flight

- Hari makes paper planes. A LOT. Planes and flight are themes that are carried through the book.
 - Can you find the paper planes on each page?

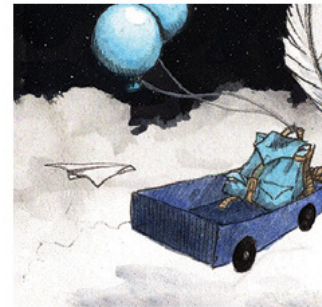
- What do you think the planes symbolise?
- How do they affect her when she's floating away (when "things get tricky")?
- Towards the end we see Hari doing a lot of the things she had been avoiding, still in her unique way, and still following her favourite theme of flight.
 - What do you think she's planning to build on p 29?
 - Do you think she made it to the moon on p 32? How can you tell?
 - Make paper planes. How can you change the design to make them go further, higher, faster, or even carry things?



p 5



p 6



p 12



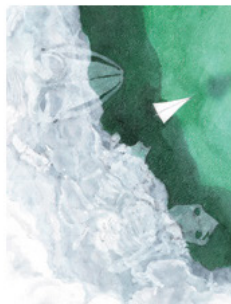
p 7



p 15



p 18-19



p 24-25



p 29



p 31



p 32

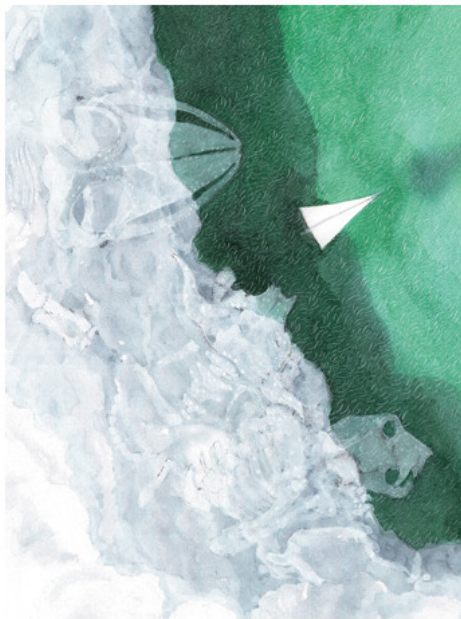
Animals

- Did you notice the animals under the bed on pages 6?
 - Where else do the animals appear in the book?
 - Do you think the soft toys and animal skeletons in the sky on pages 12-13 are the same thing?
 - What do you think they symbolise?





p 12-13



p 24-25



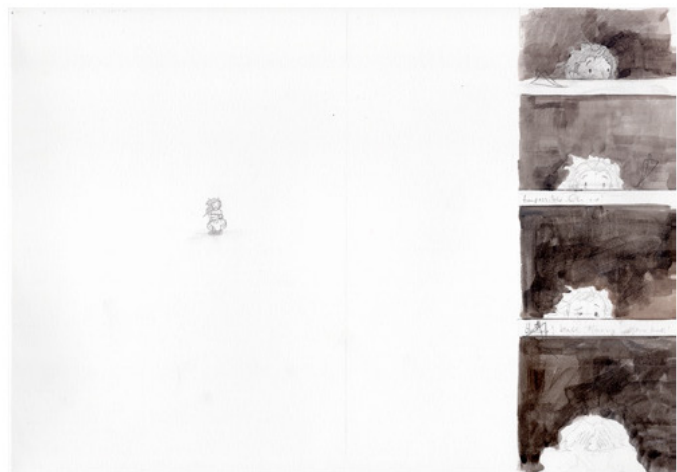
p 29

Feelings

- *When Hari is forced to confront her fears, her feet finally touch the ground on pages 16-17. With this illustration I tried to show what it FEELS like when the world holds its breath and everyone looks at you.* - Rache Antonio
 - Notice Hari's size and all the empty space around her. Look at the swirling texture of the grass, circling in. What do you think Hari is feeling at that point? Do you think she feels confident or worried?
 - Perhaps you know what that feels like?
 - How else could you draw it? At the end of a tunnel? Your surroundings ballooning around you? Floating? Awash at sea?
 - Do you think everybody feels that way sometimes?



p16-17



*Rough sketch and alternative layout
for p16-17*

Bones

- Do you think the bag of bones is REAL? What makes you think it is or isn't?
- Where else do we see bones in the book?
- On pages 12 & 13, and 24 & 25, whose bones do we see?
- On page 26, Hari "peeked at her bones - not a scratch!"
 - Where has the backpack gone?
 - Do we see it again in the book?
- Make papier-mâché bones to create a hanging mobile.
 - Write your hopes, dreams, achievements or fears on them.
 - Keep your bones safe! Can you make it all the way around the room without touching the floor? Maybe don't try tying balloons to your feet though!





p 18-19

Artwork development

- Sometimes the first sketch works well and only needs some refinement and detail. Sometimes you get stuck for weeks and go round in circles trying to get it right. - Rache Antonio



p 8



p 9



ARTWORK DEVELOPMENT

From rough sketches to full colour finals

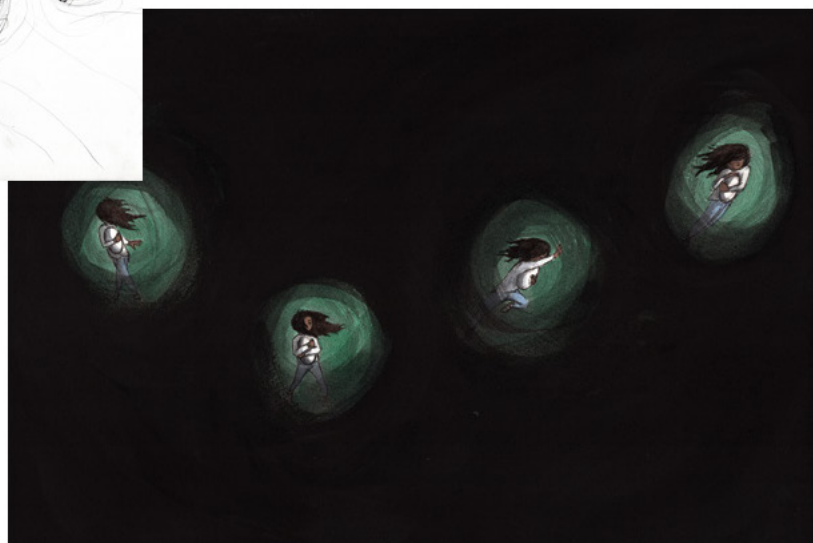


Sometimes the first sketch works well and only needs some refinement and detail.

p.24-25
"She ran all afternoon"



p.22-23
"Run Hari Run!"



ARTWORK DEVELOPMENT

Sometimes you get stuck for weeks and go round in circles trying to get it right. This spread took so many attempts I thought it would never work!

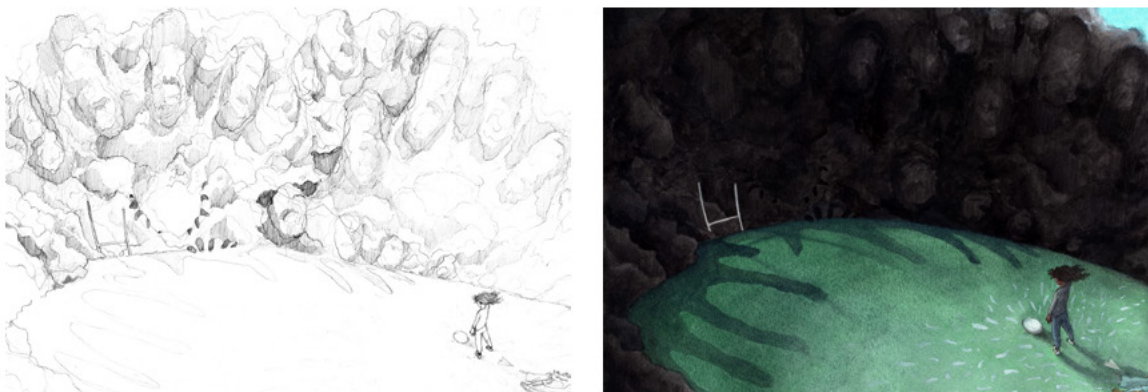
From pages 20-21



From an initial idea to many, many versions of the same thing..



.... over and over and over again....



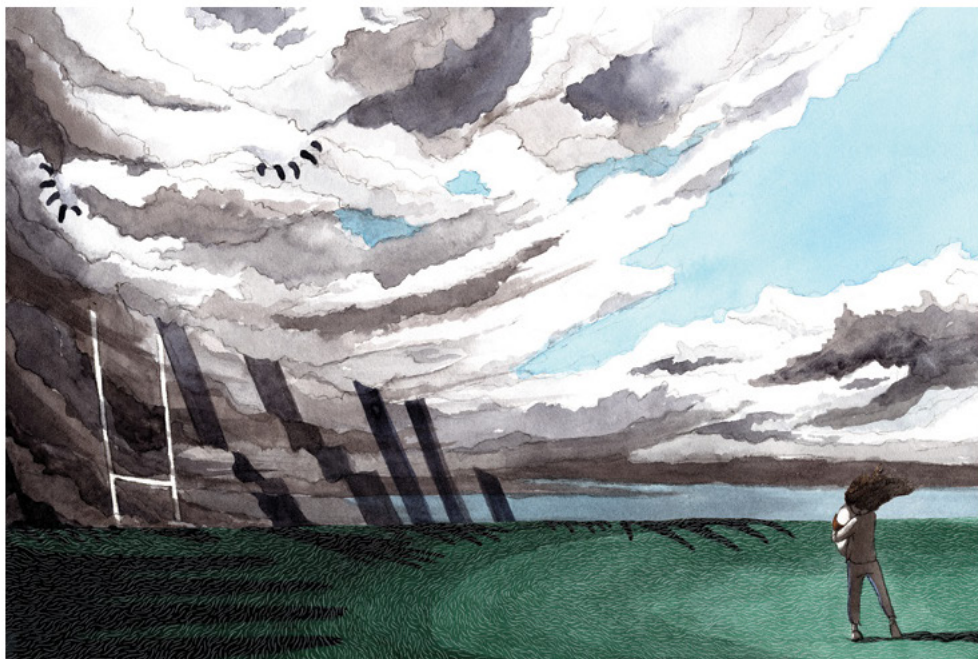
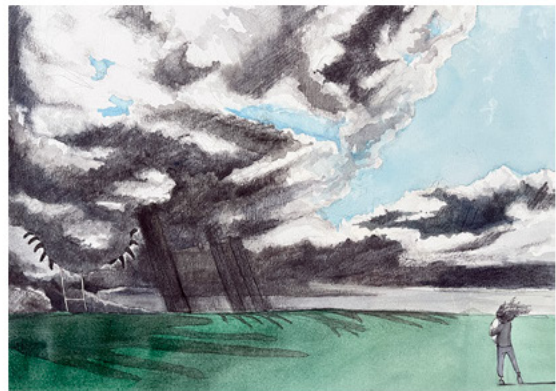
until I realised maybe the ground could be flat....



and maybe the clouds didn't have to be like hands.



Maybe I just needed some shadows.



Technique, process and materials

- **THE START:** I prefer to draw with a pencil and paper, so most of the ideas started in sketchbooks and on loose leaf paper. I also used a tablet so I could scribble and save ideas if I was away from the studio. Either way, everything went back to paper. Sometimes this was just a shape or very rough scribble while I worked out what was meant to happen. I printed out scans or photos of each spread and joined them together to form one long storyboard that could fold back into a book. This helped me work across the book as a whole, to ensure the layout and imagery flowed from one page to the next.
- **THE MIDDLE:** Once each page had a sketch and shape, I started working on 'proper' drawings. I preferred to use a technical (mechanical) pencil for this stage. The drawings were scanned and printed onto 300gsm watercolour paper using pigment based inks so they wouldn't run or bleed once I stretched the paper, and started painting. Once scanned I also used Photoshop to tidy up any stray lines or marks, or tweak the composition. I transferred my long storyboard to Illustrator so I could drop in images and text as each page developed, and make sure the design and layout worked. This also meant I could send updated drafts to Danny and we could discuss what was or wasn't working.
- **THE END:** The printed drawings were stretched onto boards, and coloured using watercolour and gouache paints, with added coloured pencil to add depth or detail to areas. To add bright white line details (such as the grass texture) I used acrylic ink, and for the really flat blue of page 29 (rocket plans) I ended up printing a blue base to get a really strong, consistent colour. Again, the Illustrator file was always open, before the images and text were transferred to InDesign to place things properly. Each image was then scanned again and cleaned up in photoshop. One or two images had some of their original drawings layered on top to bring back the detail, but most of the photoshop work was used to bring consistency in colour and tone (and get rid of any bits of fluff).



An early storyboard, before it was chopped up and turned into a continuous line.



Colour and texture testing board



ACCOMPANYING MUSIC RESOURCES

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