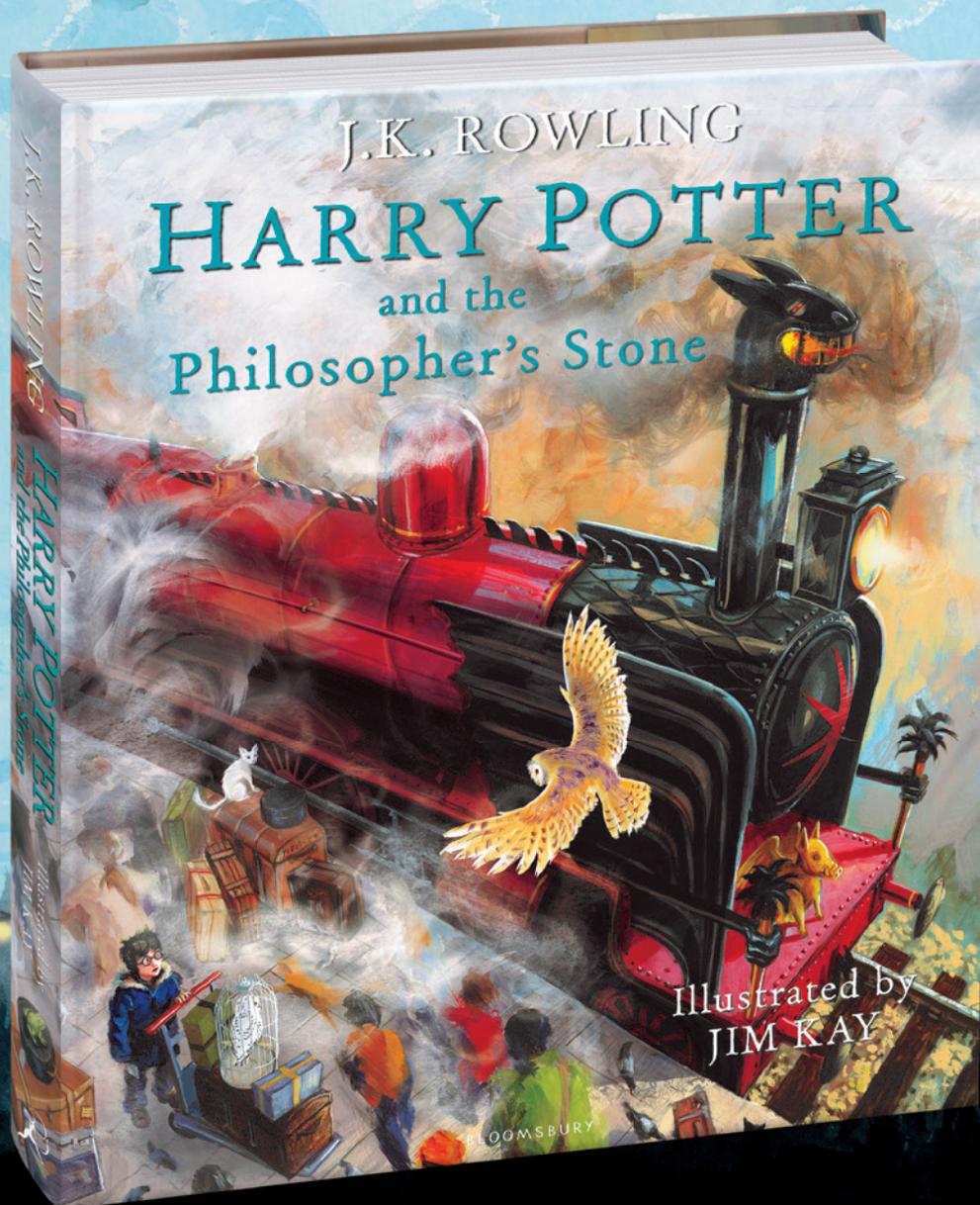


HARRY POTTER AND THE PHILOSOPHER'S STONE

BY J.K. ROWLING, ILLUSTRATED BY JIM KAY



Exploring a setting through illustration

B L O O M S B U R Y



 harrypotter.bloomsbury.com

 Harry Potter Books from Bloomsbury

 #HarryPotterIllustrated



TEACHING IDEAS TO USE WITH KEY STAGE 2

At the Centre for Literacy in Primary Education we have been researching the importance of illustration and picture books. Over three years ten authors/illustrators worked with 200 teachers and the CLPE team. The Power of Pictures project was designed to help primary school teachers to develop their understanding of the craft of picture book creation and illustration as a way of raising children's achievement in literacy. You can access the full evaluation report and all the video and teaching resources on the Power of Pictures website: www.clpe.org.uk/powerofpictures

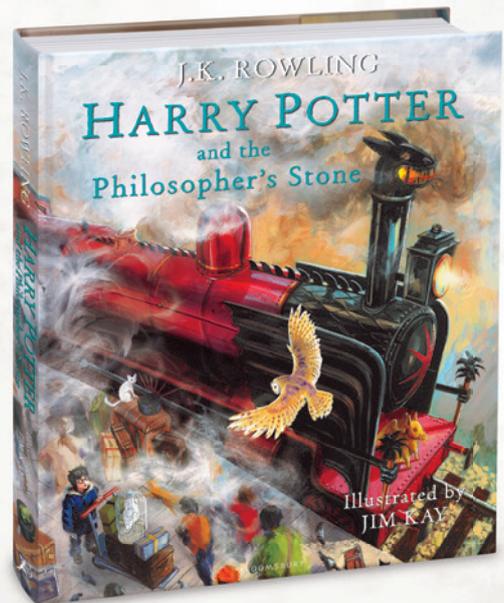
We have used what we have learnt from our Power of Pictures work to develop this resource which will help you look at the illustrated edition of Harry Potter and the Philosopher's Stone with your children and to think about the depiction of one of the settings in the book.

YOU WILL NEED:

- A copy of *Harry Potter and the Philosopher's Stone* Illustrated Edition by J.K. Rowling, illustrated by Jim Kay (Bloomsbury)
ISBN:9781408845646;
- A visualiser or a way of displaying the images highlighted in the teaching ideas;
- Modelling materials;
- Drawing materials, painting materials.

BEFORE BEGINNING THIS WORK WITH YOUR CLASS:

- Read this helpful guide to close reading images: <https://www.clpe.org.uk/powerofpictures/teaching-approaches/choosing-and-using-picture-books>
- Read the interview on Pottermore.com with the illustrator Jim Kay and watch the video about his inspiration and work:
Interview: <https://www.pottermore.com/features/jim-kay-interview-with-pottermore-correspondent-illustrated-edition>
Video: <https://www.youtube.com/watch?v=GmhDRHIix48>



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1. Without revealing the cover or the title of the book to the children, show the front endpapers of the book and ask the children how the picture makes them feel.
 - Would they like to be in or near this place? Why? Why not?
 - Ask the children to consider whether they think we have been placed within the scene or as onlookers.
 - How has the illustrator created this emotive response and sense of atmosphere in his choice of composition, painting technique and colour palette?

Collect the children's responses on post-its or flip chart paper that can be displayed with the illustration.

2. Now share the final endpapers illustration with the children and compare the two spreads; how do the differing depictions of the same setting engage us emotionally?
 - What do they tell us about the way the story might play out?
 - What do we think is in store for the characters who live in this castle?
 - What leads us to think this?
 - Do we think this has a happy ending or resolution, looking at the final endpapers? What does the turbulent nature of this scene, directionality and perspective suggest compared to the beginning of the story?

Collect the responses again so that the children can compare the differences in their responses.

3. Share the illustration on page 91 of the text.

Jim Kay's use of image is, at times, cinematic; the pupils may link this to film terminology, for example looking at how the endpapers are like a wide shot, whereas this image gives us a closer perspective on the castle.

- Ask the children to consider what they can observe and what they think is concealed in and around the castle.
- Share the contrasting depiction of the castle on page 247 and ask the children to explore this and respond. How does this change our perceptions of the story from the previous images?



4. You could also take a look at the props that Jim Kay had chosen to include in the close up scenes of the castle, such as the image of the entrance on page 202.
- What do they notice about this image?
 - Given that the door is being represented as a mouth, the circular windows being eyes, would the children like to enter it themselves? Do they think it is welcoming them or posing a threat? Why? Why not?
 - Explore the image further, looking at the shapes of the yellow tones in the eyes.
 - Do they remind the children of anything? Who has eyes like this? Why is there a cat in the doorway? Where is its gaze held? What effect does this have on us as readers? What do its eyes remind us of?
 - How has Jim Kay used scale, perspective and directionality to help us imagine the castle as a whole and perhaps the story being played out? Ask the children to consider the significance of the creatures in the image; the white owl against the dark wall (again gazing out of the page) and the silhouetted cat against the glowing interior. To whom might they belong?
5. Tell the children that the illustrator made models of the castle and its surroundings in order to draw it from a variety of perspectives and viewpoints as well as lighting it in different ways to create mood. The short video at: <https://www.pottermore.com/features/jim-kay-interview-with-pottermore-correspondent-illustrated-edition> gives a wonderful insight into his process.
6. Allow the children time to explore images of other castles, such as photographs of real castles still standing across the British Isles and Europe, illustrations in other stories such as C.S. Lewis's *The Chronicles of Narnia* or illustrations inspired by the works of J.R.R. Tolkien. The papercraft of Su Blackwell (*The Fairy-Tale Princess* collection) could further stimulate the children's ideas.
7. Ask the children to work together to create their own models of the castle and wider landscape in which they imagine it sits. Encourage the children to think together about the details, such as the way they will depict the trees. Refer back to their responses to the Jim Kay illustrations and the significance of the details in creating emotional response and clues to plotline. Can they manipulate their materials to change or shift the mood through positioning of trees or other details?

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8. The children could go on to take photographs or draw the castle from a range of perspectives, lighting it in a variety of ways and exploring the way in which colour and light can shift a viewer's perception of a given moment in a story. Provide stimulus for the children's photography, such as still images of castles in films shot from a variety of perspectives and in different lighting.
9. The children can go on to draw or paint their own versions of this castle and the wider scenery in which they think it stands, drawing on the clues provided in the illustrations that they have seen so far. Ask them to consider the time of day and season of the year they wish to depict, given the atmosphere they wish to create. Encourage the children to experiment further with the illustrator's watercolour technique themselves to recreate each scene and create mood, movement or intrigue for their viewer.
10. Display the pictures around your room and create a 'gallery' of the images. Ask the children to walk around the gallery and to comment on each other's artwork and respond to the different interpretations.

Visit www.clpe.org.uk for more resources