

These notes are for:

- Primary - kindergarten to year 2

Key Learning Areas:

- English
- Art
- Science

Example of:

- Picture book/visual text

Experience of:

- Visual literacy
- First person narrative

Values addressed:

- Responsibility
- Doing your best
- Care and compassion
- Respect

Themes:

- Independence
- Nature and the outdoors
- Family
- Imaginative play

*Notes may be downloaded and printed for regular classroom use only.

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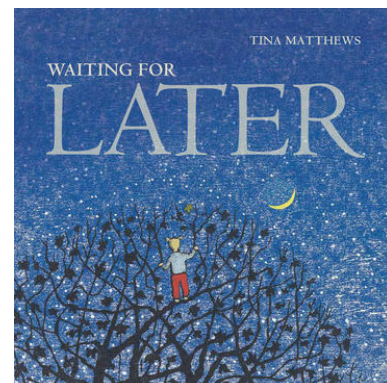
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Waiting for Later

Waiting for Later

Author: Tina Matthews
 ISBN: 9781921720055
 ARRP: \$24.95
 NZRRP: \$27.99
 No. of Pages: 32
 May 2011



Synopsis

Later never seems to come soon enough! But sometimes waiting for later can be full of surprises.

Even though Nancy is big, one day she feels small. She asks her mother, brother, cousin, aunt and grandfather to play with her. They're all busy and inevitably reply, "Later." So Nancy climbs a tree in her backyard to wait for later, and imagines playing the games her family doesn't have time for. When later arrives, it's her family who wonder where Nancy's got to.

Author/Illustrator Information

Tina Matthews was born in New Zealand and now lives with her family in Sydney. She is an artist and designer who has worked in children's theatre and television for 25 years, including on *Bananas in Pyjamas*, *The Ferals*, *The Upside Down Show* and Jim Henson's *Labyrinth*. Tina teaches puppetry at NIDA and is designer of the best-selling Black and White Baby Mobile. Her previous title with Walker Books Australia, *Out of the Egg*, won the Best First Book Award in the New Zealand Post Book Awards 2008 and was listed as a Notable Book in the Children's Book Council of Australia Awards 2008.

How to use these notes:

This story works on many levels. The suggested activities are therefore for a wide age and ability range. Please select accordingly.

Tina Matthews on writing *Waiting for Later*:

Waiting for Later took ages to write and ages to draw. There's a scribbly picture of a small child in a large tree which I did years ago and stuck on my wall. I think that marks the beginning of the book.

I loved climbing trees when I was small. There were big ones at our place which we lived in for days on end. We also had huge trees at school which we were allowed to climb. I can remember how smooth and shiny the bark was in the places where shoes and feet had found their footing as we climbed to the top. And the top of a tree seemed a very safe place to me. And a little bit secret. I could see so far and feel the world turning. I could see places I knew in the distance, but also see my family, my place, directly down below. And nobody knew I was there, or so I thought.

I was the youngest of four children so, like Nancy, I had the freedom to wander off without anyone fretting or bringing me back too soon. I can remember shrinking into the details of nature: a ladybird or a leaf or a pulled-apart flower, and feeling involved with it, befriended by it. I've tried to convey that in *Waiting for Later* – the way children can lose themselves in the natural world and the wonderful way it makes them feel: a bit grown up and a small part of something big.

The indoor part of the book is about why Nancy climbs the tree. It's an autumn afternoon and although others are always telling her that she's big now, she feels small. And, because she is used to other people playing with her and doing things for her, she wants their company and attention. It is only by climbing a tree that Nancy makes the wonderful discovery that nature and her own imagination can provide her with everything she needs. That's why by nightfall she feels big.

I'll be happy if *Waiting for Later* whispers to children to explore in nature and reminds adults to let them. For me, there's only so much time plugged in, on screen, indoors and under supervision that I can stand before I start to get a bit sad and mad. I think kids are the same; every so often they need to run free and see nature at work. It sets them up for life.

In the Classroom

Before Reading

- What do you think the story might be about from the title of the book only? Do your ideas change after seeing the cover? Write your own story using the title *Waiting for Later*.
- What are the main colours used on the cover of the book? Why do you think the illustrator has chosen these colours?
- What is the first thing you look at on the cover of the book? Then where does your eye go? And then where? This is called "the reading path" (the way your eye travels about an image). Why do you think it is called this? Sketch a rough copy of the book cover and draw your reading path on it.
- Describe the lettering (also called the "font" or "typeface") used for the title. Why is the word "later" a different size and colour to the rest of the title?
- Why do you think the girl in the picture has her back towards the viewer? How does this make her seem?
- Which of the following adjectives would you use to describe the mood (feeling) created by the cover design: happy, sad, sleepy, alert/awake, thoughtful, wistful, quiet, hopeful, contented, dreamy, magical, strong, free, lonely, safe, frightened/fearful? Can you add any other adjectives to this list?
- Listen to the book being read aloud without looking at the illustrations. Then, read the story while viewing the illustrations. Do the illustrations change your understanding of the story in any way? How?



Discussion questions and activities

- “I know I’m big, but today I feel small.” Can you relate to this feeling? Have there been times in your life when you have felt big or small? What made you feel this way?
- Look at the writing on the first page of the story. What do you notice about the way the text is set out? Why is it presented in this way?
- Copy and complete the following table in your workbook:

Person Nancy speaks to	Activity Nancy suggests	What the person is busy doing
mother	Rocking her on her lap	Reading and writing
brother		
cousin		
aunt		
grandfather		

- Choose one of the characters Nancy speaks to in the book. Write a diary entry about their day as if you were them.
- Imagine that, like Nancy, you were asking your family members to play with you. Who would you ask? What sort of activities might they be busy with?

Choose one of these examples, and write your own page of text in the same style as the book. Create illustrations to accompany this text, perhaps using stenciling or woodblocks. Remember to also include a silhouette of yourself below the writing! You may want to use the template below as a guide.

(Your name) asked his/her.....,
“Will you/can we (write an activity you enjoy doing with this person)?
(Write another comment on this activity).”
“Not now,” said his/her
“When, then?” said (your name).
“Later,” said his/her.....

- Look at the silhouetted images of Nancy shown beneath the text in the first half of the book. What object is she shown with? Why do you think this object is included?
- How do the silhouettes change in the second half of the book? Why do you think this change occurs? Do you notice anything else different about the layout?

- The full-page illustration of Nancy’s mother shows her with several open books around her. The pages show excerpts from real books which Tina Matthew’s own mother read. Can you make out any words or sentences in these books? (Hint: you may like to turn the page upside down and trace over the words on baking paper.) As an extension, use Google to try and discover what books these might be from!
- Look at the illustration accompanying the text, “So Nancy climbed a tree.” What is unusual about the way this picture is composed? Why do you think the artist has done this? What might she be trying to emphasise about the tree by showing only the lower half of Nancy’s body?
- Look at the silhouetted images of Nancy shown beneath the text in the first half of the book. What object is she shown with? Why do you think this object is included?
- How do the silhouettes change in the second half of the book? Why do you think this change occurs? Do you notice anything else different about the layout?
- Look at the first illustration showing Nancy in the tree (“In the tree Nancy waited for later. She could hear her mother wondering up words ...”) In what way does the tree resemble a person? Why has the tree been presented this way?
- *Waiting for Later* has a parallel structure where the second half of the book reflects what has happened in the first half. For instance, Nancy asks her mother to rock her in the first half of the book, while the tree rocks her in the second half of the book. What other parallels can you find? (Hint: you may like to make a list of the requests Nancy makes of her family in one column, then in a column beside it, write the things she does in the tree. Do any of these match up?)
- Examine the picture where Nancy spots the “little creatures” in the tree. How many creatures can you spot? Choose a theme of your own and create your own “hidden picture” where you hide as many objects as possible in the details of your drawing. For example, birds, flowers, fruit, books, butterflies, snakes...
- Nancy imagines the moon saying, “Now here’s a funny story. I’m fat, then I’m thin, then I’m gone”. Why does the moon say this? What is happening to the moon in the picture opposite?
- Keep a lunar diary at home for a month, drawing the shape of the moon each night. What do you notice about the way it changes?



- Research the different phases of the moon (crescent › half › gibbous › full › gibbous › half › crescent). Use this information to create a moon mobile, cutting paper plates into the shape of the moon at each phase. Use a sponge to lightly apply different shades of pale blue or grey paint to each piece, creating a mottled effect. (Alternately, you could cover the cut-outs with aluminum foil.) Attach a piece of string to each piece and hang them in order from a silver metal coathanger.
- A number of phrases are repeated throughout the book. What examples can you find? Why do you think these phrases are repeated? Can you think of any other stories which use repetition?
- Alliteration is a sound technique where words beginning with the same letter are used next to or near each other to create a particular mood or rhythm. For example, Nancy's mother is described as "wondering up words". This makes her activity seem mysterious and absorbing, and is more descriptive than if the author had simply written, "thinking of words".

What other examples of alliteration can you find in the book? Copy out each example then below it write a sentence that means the same but doesn't use alliteration. Read out these sentences. How does removing the alliteration change the feeling or mood of the sentence? Which do you prefer: the sentences with alliteration or without?

- Half rhyme (when the end parts of words rhyme) is used frequently throughout the book. For example, "flipping and flapping". What other examples can you find? In pairs, brainstorm sets of words which half rhyme. Write these words on separate slips of paper and challenge another pair to match up the words which half-rhyme. You may like to do this as a race!
- Write a descriptive passage about a tree which uses alliteration or half rhyme. Read these descriptions aloud to the class.
- Locate the sentence which ends with, "the brand-new moon in the grand old sky". Read the whole sentence aloud slowly, emphasising each word. How does the rhythm of the sentence make you feel?
- Write the sentence out again and highlight the sounds repeated in it. For example, the "i" sounds in "limbs and little things". Practise writing your own rhythmical sentence using repeated sounds.
- At the end of the book, Nancy remarks, "I know I'm small, but tonight I feel big." How have her feelings changed from the start of the book? What do you think might have caused these changes?
- Look at the illustration on the opposite page. How does the composition of this picture reinforce Nancy's feelings? Think particularly about where objects are positioned and their size.
- The book starts with Nancy sliding down the stairs, "bump, bump, bump" and ends as she "scrambled and slithered and scraped her way" down the tree. In what way are these events similar? How are they different? How does the language the author uses to describe these two events emphasise the changes that have occurred in Nancy during the story?
- Look at the final page of the book (with the author's dedication and title information). What image is shown on this page? What does this suggest? In particular, consider the significance of the bear's positioning and the time of day.
- Follow the teddy bear's journey throughout the book then retell the story from his point of view.
- Write down what you believe is the main message of the book. Compare your answer with the rest of the class. Did they feel the book had the same message as you? Can a book have more than one message or mean different things to different people?
- Look up the meaning of the word "independent". In small groups, brainstorm what you think it means to be independent. Think about responsibilities, jobs, and behaviour towards others. In what ways are you independent? How could you be more independent? Does being independent mean different things at different ages? For instance, does being independent mean something different to an adult than a child?
- Tina Matthews describes *Waiting for Later* as being about the importance of experiencing nature. Do you ever play outside or spend time in the outdoors? What sort of things do you do outdoors? How does being outdoors make you feel? Why do you think it is important to spend time in nature? Discuss your ideas with a classmate.
- For one week, record how long you spend on each activity you do in your spare time. Include activities such as playing sports, playing outside, computer games, using the internet, board-games, playing with pets, reading and craft.

Present this information as a bar graph with the activities you do outside in one colour and the activities you do inside in another colour. What activities do you spend the most amount of time on? How much time do you spend indoors as opposed to outdoors? Compare your results with the rest of the class.



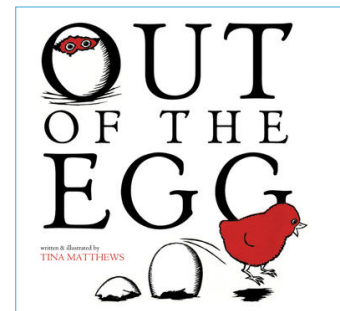
- Show your graph to your parents then interview them about the sort of activities they did when they were young. Are there any activities on your graph they didn't do? What did they do instead? How much time they did spend playing outdoors as opposed to indoors?
- If possible, talk to a grandparent or someone from an even older generation about their childhood. How do their experiences differ from your parents' and from yours?
- Create a collage to represent nature. You may like to include pictures, drawings, words, bits of material or natural objects such as leaves, feathers, seed pods or pressed flowers. Display these collages in the classroom.
- Go outside into a leafy part of the school playground or visit a nearby park. Sit quietly and write down what you can see, smell, hear, and feel around you. Use this information to write a sense poem about the outdoors.
- Tina Matthews uses stencils and woodblocks to create her illustrations. Research these techniques in the library then look at the early roughs from Tina's pictures. How long do you think it would have taken her to create each illustration for the book? What are some of the steps she would have had to go through?
- Create your own stencil illustrations using the stencil worksheets attached.
- Make your own memory playing cards featuring objects from the book. You could include either matched pairs of the same image, or an image on one card and the word to describe it on the other.

Also by Tina Matthews: *Out of the Egg*

ISBN: 9781921529559 (pb)
9781921150357 (hb)
9781921720437 (big book)

A classic tale retold with a modern twist and illustrated with beautiful Japanese-style woodcuts.

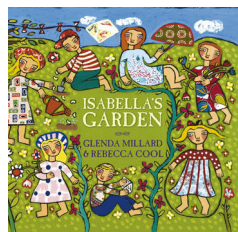
This reworked version of the traditional tale of the hardworking, unaided, Red Hen continues until her own baby chick befriends the offspring of the lazy cat, rat and pig and together they play. By the end of the day, everyone learns a new lesson in forgiveness and sharing.



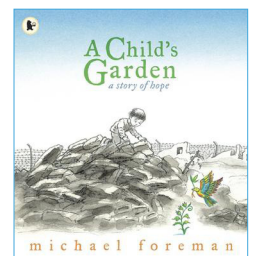
- Best First Book, New Zealand Post Children's Book Awards, 2008
- Notable Book, Picture Book of the Year Category, Children's Book Council of Australia Awards, 2008

OTHER BOOKS ABOUT NATURE

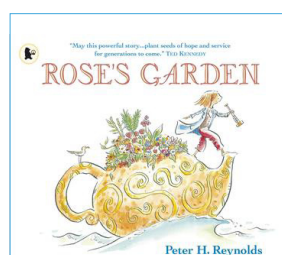
Isabella's Garden
Author: Glenda Millard
Illustrator: Rebecca Cool
ISBN: 9781921150333



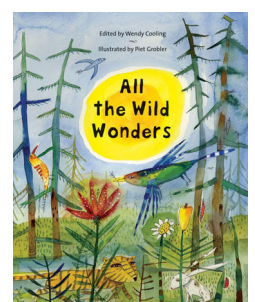
A Child's Garden: A Story of Hope
Author: Michael Foreman
ISBN: 9781406325881

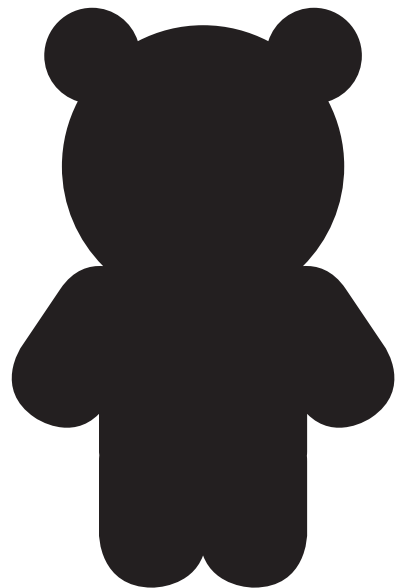
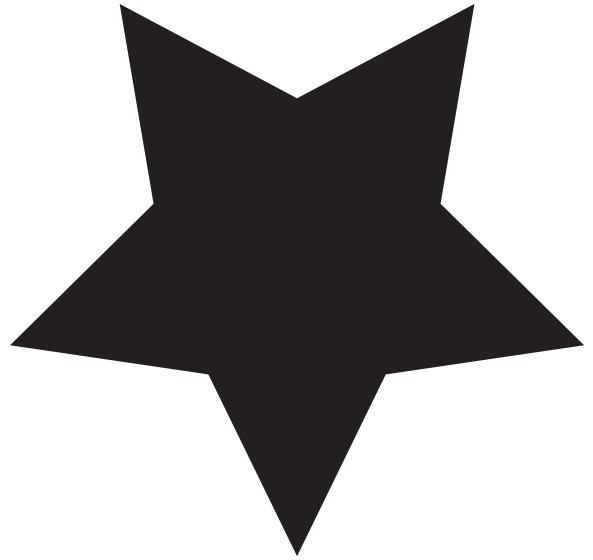
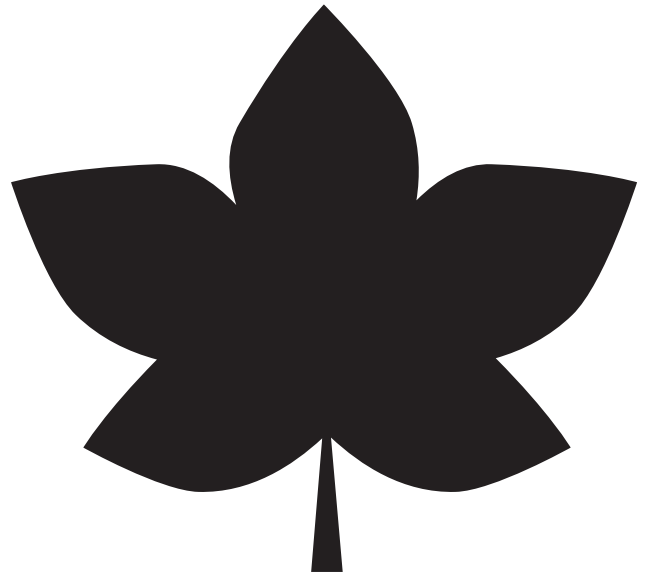
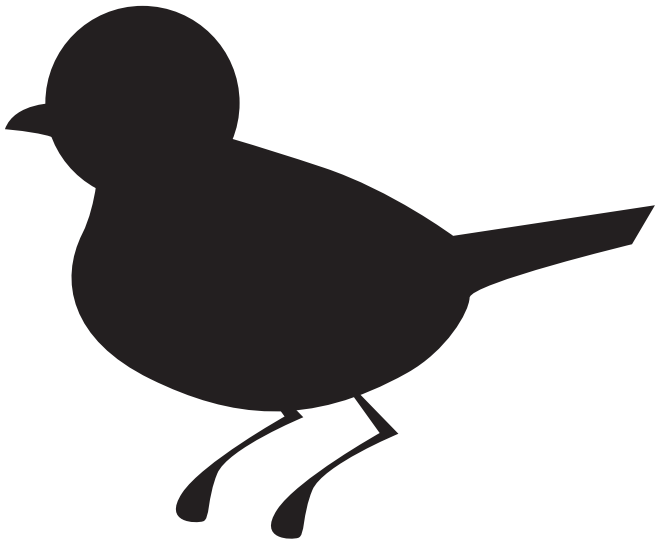


Rose's Garden
Author: Peter H. Reynolds
ISBN: 9781406330762



All the Wild Wonders: Poems of Our World
Editor: Wendy Cooling
Illustrator: Piet Grobler
ISBN: 9781847800732



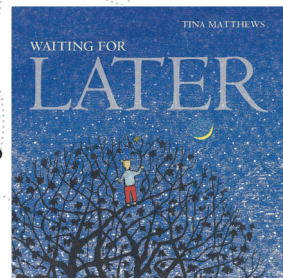


WAITING FOR LATER

STENCIL WRAPPING PAPER

You will need:

- *Waiting for Later* stencil worksheet (you may like to photocopy or trace this onto cardboard to make your stencils stronger)
- Scissors
- A large sheet of cartridge paper or brown paper
- Thin paint (several colours)
- A sponge
- Newspaper and water



Instructions

1. Cut down the dotted lines on the stencil worksheet to make six stencils.
2. Using the point of your scissors, carefully cut out each of the black shapes, keeping the edges of the stencil intact. (If your scissors are not sharp enough to do this, make one small cut from the edge of the square and then cover this with sticky tape afterwards.)

Option 1

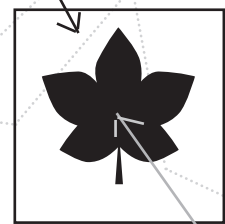
3. Position a stencil frame (section A) on the paper. You may like to put small pieces of Blu Tack on the corners of the stencil to help keep it in place.
4. Use a sponge to lightly dab paint onto the cut-out section of the stencil. 5. Carefully lift up the stencil. A coloured shape will remain.
6. Repeat using different stencils and colours until you are happy with the results. (Be careful not to smudge the other shapes while they are drying!)

Option 2

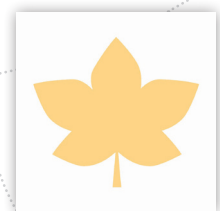
3. Position the cut-out shape (section B) on the paper. You may like to use small pieces of Blu Tack to hold it in place.
4. Use a sponge to lightly dab paint around the shape.
5. Carefully lift up the shape. A white shape will remain.
6. Repeat using different stencils and colours until you are happy with the results. (Be careful you don't smudge the other shapes while they are drying.)

You could also use the stencils to make greeting cards or decorate a tablecloth, tea towel or T-shirt. (Make sure you use fabric paint if painting onto material.)

Section A



Section B

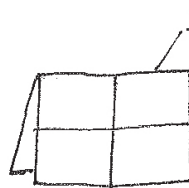
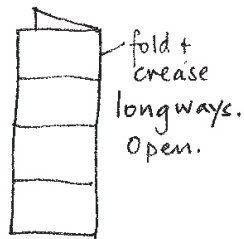
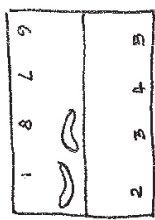


Make your own WAITING FOR LATER

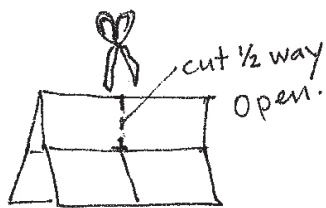


Zine

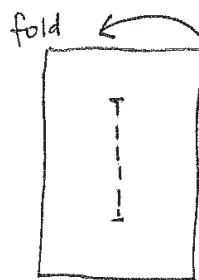
- Use the worksheet on the following page to fold your own *Waiting for Later* zine.
- When printing the worksheet, make sure your printer doesn't leave any margins and that the images stretch to the edges of the page.



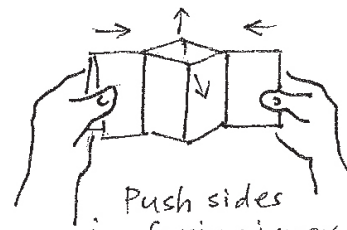
fold + crease shortways
again. Open these ^{second} folds.



Cut from centre fold half
way out to edge.
Open up page.

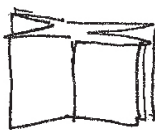


Fold longways
again.



Push sides
in, forcing inner
pages outwards.

Squash flat



Fold to p.1 on front



Fold again
into zine size.

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by Tina Matthews 2011