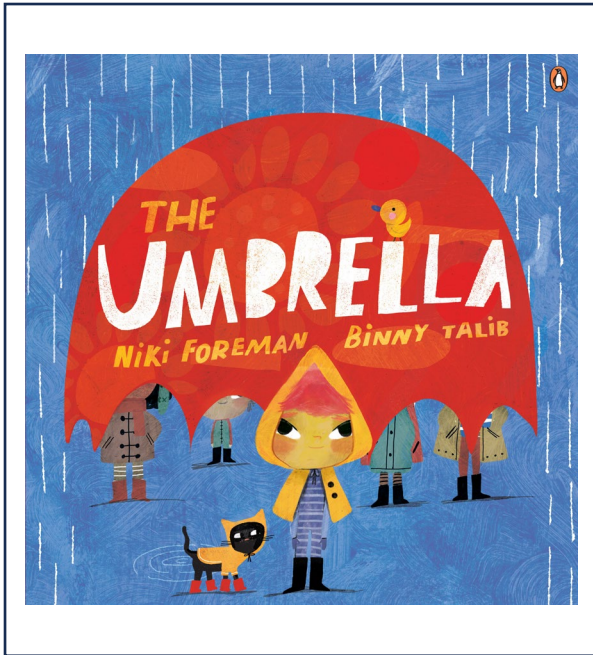




# Teacher's Resources



## PLOT SUMMARY

*I don't fit . . .  
Do I need to fit?  
I'd like to fit.*

Not everyone finds their place under the same umbrella.  
So what happens when you want to fit, but can't?

From an author and parent with intimate experience of neurodivergence comes a story of one child's journey to find their place in the world.

## PUBLICATION DETAILS

ISBN: 9781761348242 (hardback).

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## RECOMMENDED FOR

(ages 5+; primary-aged students )

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## KEY CURRICULUM AREAS

- Learning areas: English; Life Skills; Civics and Citizenship
- General capabilities: Literacy; Critical and creative thinking; Ethical understanding ; Visual Language; Personal and Social Capability

## REASONS FOR STUDYING THIS BOOK

- Layered meanings and simple, monosyllabic text ensure the story is accessible to everyone
- Celebrates individuality and difference as a natural part of community while acknowledging the difficulties that come with being different
- Speaks to that universal need to belong, and illustrates how authentic connections are key
- Vibrant illustrations fill the book with joy and hope
- Age-appropriate conversation starter for kids of all ages to talk about diversity and fitting in

## THEMES

- Belonging and community
- Identity
- Communication
- Friendship
- Neurodivergence and neurodiversity
- Acceptance
- Inclusion



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## *The Umbrella*

### ABOUT THE AUTHOR

Niki Foreman (*she/her*) is the author and co-author of many award-winning and bestselling children's books published in the UK, US and Australia; most recently, Planet Ark's *Now For The Good News*, which was a CBCA Notable 2025. She is an accomplished editor with decades of experience in the global book publishing industry, and a lived-experience advocate for neurodivergent families. Niki is a presenter for the Australian Society of Authors on inclusive language, specifically around ableism and disablism, she is a member of the Australian Publisher's Association D&I advisory board for neurodiversity and disability, and she is a mentor for aspiring book editors through an online education program.

*Don't tell others in the book industry, but* Niki loves the feeling of breaking a paperback's spine when she reads a book.

Niki lives and works on the land of the Gubbi Gubbi people in the Sunshine Coast with her husband and two children, and spends much of her home-time trying not to trip over the cats.

### ABOUT THE ILLUSTRATOR

Binny Talib is an award-winning author/illustrator based in inner-city Sydney. She has a whimsical, contemporary style and has illustrated over 30 books, here and internationally, ranging from picture books, baby boardbooks, non-fiction and chapter books. Her illustration work has attracted an honour award from the CBCA and a short-list medal from the Prime Minister's Literary Awards.

Her hand-drawn and playful illustrations have secured licensing deals across major Australian and international brands. Binny has illustrated her own wallpaper collection, textiles, children's toys, fashion lines, interior design, books, album covers and greeting cards. Her agency background as an Art and Creative Director, as well as her honours degree in Visual Communications, sets her apart in the world of illustration.

Binny works with her Border Collie under her feet, and there has never been a dessert she hasn't liked, seriously.

### INTERVIEW WITH THE AUTHOR

#### 1. What inspired you to write *The Umbrella*?

The story for *The Umbrella* was inspired by a moment when I was watching my daughter navigate the school playground. She was extremely anxious and didn't know how to join in, even though she'd been at school for two years. Like many, she craved connection with people, but large numbers of people in an expansive space deepened her anxiety, and she froze – she wanted to join in, but couldn't. And no one even noticed. No one saw her. And I had to leave her there, on her own in that huge crowd, because children have to go to school and I had to go to work.

I cried. And then I got angry. And with that anger came a clarity that became the text for *The Umbrella*. The metaphoric umbrella became a symbol of society's systems (including school and work) that are well intentioned and meant to protect us, but in reality they only protect those who 'fit' nicely – they automatically exclude those who don't fit. The idea of the umbrella became more and more a part of the visual story in my mind while I wrote the simple text, because while it protects from the weather, it also prevents us from seeing things – something that Binny worked beautifully into the illustrations.

I remember feeling the same way as my daughter in the school playground, and realised that I still felt that way, as an adult, in many parts of my life. I've spent my life believing that I just needed to keep trying harder to be the same as others, and then I'd fit in and find my place. But on this day, I questioned that. I wondered whether the systems were actually at fault, and I questioned what would happen if they were deconstructed so that the world was automatically accessible for everyone – no need to ask, it just was. And the discarded umbrella at the end of the story pays tribute to this.

#### 2. How did you get into publishing?

The best advice my dad ever gave me was: *Get a career that you like. You spend far too much of life at work to be in a job that you hate.* And so, when I finished my English degree, I took his advice to heart, and decided I wanted to



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live in London and work in book publishing. And that's exactly what I did.

I researched the different roles in publishing, and quickly realised that I wanted to be an editor – not just because of the obvious (ie: I loved books), but because I read it was mainly a job for a self-motivated individual who liked to sit at a desk and mostly work on projects alone. I've always loved connecting with people, but I've also always had days when I've struggled with that exact same thing. I find it interesting that I knew that about myself at a young age, and it makes a lot of sense now that I know I'm AuDHD.

I started sending out letters to all the publishing houses in London, starting with A in the publishing directory, and received an offer for an interview with the journals publisher, Arnold – part of the Hodder Headline company. That was my first job in publishing, where I trained as an editor, and I then moved into children's publishing at Penguin Books.

### 3. What was the most challenging part of writing *The Umbrella*?

Writing the dedication! I spent months wondering what to write, who to write it to, especially because it was such a personal book and I felt extremely vulnerable putting it out into the world. At one point, I was going to write it to my younger self, and say *You've got this*. But in my overthinking way, I wasn't sure if I do 'got this', and I realised I wanted to acknowledge my family who I have been on this journey with.

I actually love the dedication – I feel like I said exactly what I wanted to say, which is a rare feeling for me in life.

### 4. What was your favourite picture book as a child?

There were a few I remember loving. Judith Kerr's *Mog's Christmas* was a firm favourite, but the one I particularly remember poring over was *The Selfish Giant*, illustrated by Michael Foreman. It was a magical story that had elements of the secret garden, with a walled garden that was out of bounds due to an arbitrary rule, the whim of a selfish giant. There was so much about the story that captivated me, but what I remember most is feeling astounded by the children's ability to break a rule; that their desire to climb over the wall into the garden was stronger than their fear of getting in trouble. As a people pleaser whose biggest fear was upsetting others, that was HUGE for me.

And, of course, I LOVED the fact that the illustrator had the same name as my brother!

## INTERVIEW WITH THE ILLUSTRATOR

### 1. How did you become an illustrator?

I grew up on a farm, surrounded by creatures of every shape and size, and rambling gardens.

We were wonderfully low tech, the kind of childhood where imagination did most of the entertaining. On top of that, I lived in an intensely creative household. My mum was an artist, so we were always stepping over paints, paper, sewing projects, and half finished sculptures. Every school holiday turned into an unofficial art residency, screen printing one day, drawing the next. There was always a project bubbling away, and usually a mess to go with it.

I was that kid who never stopped drawing, through primary school, high school, and well into university. I started studying Architecture (which I discovered was more maths and fewer whimsical creatures than I'd hoped), and eventually followed my heart into a Visual Communications degree, majoring in film and illustration.

After graduating, I actually began as a designer and somehow climbed my way up to creative director, a very well behaved designer who stuck to clean layouts and tidy typography, until I started secretly sneaking little illustrations into every job. It was only a matter of time before the drawings staged a complete takeover. Clients noticed, commissions grew, and before long I found myself illustrating full time.

### 2. What was your inspiration for creating the illustrations for *The Umbrella*?

I absolutely adore Niki's writing. Her words are simple and powerful, I knew I had to respond carefully and thoughtfully.

A big inspiration for me was my love of retro picture books, they have such a warm, safe nostalgic feeling to them, and there's a timeless simplicity that I really wanted to capture in this story.

I also looked closely at the way Jon Klassen uses space. White space plays a huge role in *The Umbrella*. The distance between characters, or a small figure placed alone on a page, becomes emotionally powerful. The composition itself helps show who feels included, who feels left out, and how that changes over the story.



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Another influence for me was the tenderness you see in the work of illustrators like Komako Sakai. Her characters feel so emotionally real, soft and gentle. I love that kind of sensitivity, and it inspired me to try to bring a similar emotional sweetness to my characters.

All of these influences came together to help me to try to create illustrations that feel warm, and timeless.

3. Can you explain a little bit about how you illustrated the story?

My process always begins with tiny, messy thumbnails, the sort that look like something scribbled in my left hand. But those little scribbles help me find the flow and basic composition of the book. I also did some character work and rework and rework again! I wanted to capture a sweet endearing character that draws you in, a character that carries emotion in their face. I wanted big, kind eyes. I wanted readers to feel safe with them, to recognise a little of themselves in that softness. Once I had that composition and the character design the rest flowed much more easily.

In the book, the neurodivergent characters (or simply the children who don't feel like they fit in) are shown in bright raincoats and vivid colours. Meanwhile, the "mainstream" group all share similar muted tones. It's a visual technique showing difference.

These children also cast unique, patterned shadows, a nod to how they see life differently. And where they stand, the rain becomes multi-coloured, their world is bright, vivid, and uniquely theirs. It can be very positive to be different, but also sometimes that means not fitting in to the crowd.

I hand lettered all the typography in the book so the text feels warm, human, and slightly imperfect, as if the character's own voice is talking, so it's relatable.

Throughout the book I used retro textures, simple shapes, and a soft, nostalgic palette. I wanted the illustrations to hold space around the story, letting Niki's beautiful words sing.

4. What was your favourite picture book as a child?

My favourite book (although hard to choose) was *Mr Rabbit and the Lovely Present*. I think I've always been drawn to anthropomorphic characters, and that book showed me how beautifully they can carry emotion. The way Mr Rabbit moves through the story with such quiet kindness, and the way the illustrations capture that soft, dappled light, it all

felt so gentle and wholesome. I aspire to draw characters with that warmth.

5. What was the most challenging part of creating the illustrations for *The Umbrella*?

One of the biggest challenges was finding the right emotional balance. The story touches on feeling left out, because it's very real, and I didn't want it to become too sad or heavy for young readers. I wanted children to recognise the feeling without being overwhelmed by it, and for the end to be uplifting, and also making any child that relates to the story feel seen.

That's actually why I added the cat character, a little companion who stays close to the main character throughout the story. I didn't want them to be utterly alone in their sadness. The cat brings warmth, comfort, and quiet friendship, so even in the lonely moments, there's someone by their side.

Also it's set in the rain, which could be seen as sad, but in this story the rain is beautiful colours and the characters are wearing lovely fun coats and boots, so the atmosphere stays hopeful rather than gloomy.

## Pre-reading questions

1. What does the front cover of this book tell us about the story inside? Does the main character's expression reveal anything? What about the cat? Consider the background, the presence of rain and the colours, too.
2. Now turn the book over and read the blurb on the back cover. Are you surprised by the description? Or does it tie in with your thoughts and feelings about the front cover?
3. Look at the front cover again. Are there any elements of the illustration that jump out more to you now that you have read the blurb?

## Writing Style

All of the text in this book is spoken language, meaning that it is spoken by one of the characters. Usually, when



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someone is speaking in a text, speech marks are used to show that text is speech.

Speech marks can be single or double, and look like this: 'speech' or "speech"

In *The Umbrella*, because the text is *only* speech, with no descriptive text, speech marks aren't needed. Sometimes, different characters speak. Can you see how the text is attributed to the different characters in the book?

**Activity for Kindy kids:** Using the book's text from worksheet number 2, add in the speech marks to show where a character's speech starts and ends.

**Extension activity for Years 1 and 2:** Using the book's text from worksheet number 2, add in descriptive text to introduce the speech. Eg, Red said.

**Extension activity for Years 3 and up:** Now correct the punctuation, replacing the full stops in the speech marks to a comma where needed.

When one character speaks, it is called a **monologue**. (Mono means *alone* or *one* in Ancient Greek, which is what the English word is derived from.) When two characters speak, it is called **dialogue**. (Dia means *between*, and di means *two* in Ancient Greek.) Turn to the first page of the story. Consider the main character who is in the yellow hooded raincoat. Who do you think they are speaking to when they say the words 'I don't fit'? Are they speaking to themselves? The people under the umbrella? The reader? Discuss the different options and what it means for the story. Also consider how much of the text is a monologue and how much is a dialogue between characters.

## Questions and activities

1. In the interview with the author, Niki mentions that the umbrella represents 'systems', which she didn't think were accepting or inclusive of anyone who is 'different'. The umbrella is used as a metaphor. Look up the definition of 'metaphor'. Can you think of any other books or stories that use metaphors?
2. **Extension activity for Years 3-6:** The language in *The Umbrella* is very simple and concise, and yet the meaning behind the story says so much more than

the words on the page. Consider this in the context of the statement 'less is more' and discuss with your class.

## KEY STUDY TOPICS

### Communication

There are generally considered to be 4 different ways to communicate:

- Verbal
- Non-verbal
- Written
- Visual

Discuss what each communication type includes. Consider formal and informal means of written communication – such as text messages and emails – as well as the difference between non-verbal and visual communication.

**Extension discussion:** Consider the different definitions for the terms 'non-verbal' and 'nonspeaking'. ([This](#) is a great resource to educate on these terms and discuss.)

## Questions and activities

1. Using the picture tools in Worksheet 3, converse in pairs without speaking. Did you find yourself being more expressive with your face and body as well as using the pictures?
2. The main character is clearly trying to communicate their feelings – that they want to fit under the umbrella with the others. Discuss with the class the possible reasons why the people under the umbrella don't make space for them. Here are some conversation guiders to help draw out some of the deeper meanings from the story:
  - They don't hear them. Perhaps the sound of the rain drowns out the main character's voice, or perhaps the people under the umbrella are talking too loudly to hear the person. Consider whether that is considered to be the individual's fault for not speaking louder and clearly, or the umbrella community's fault for not noticing the person stood outside the umbrella. (The idea of 'speaking up' only works if someone is prepared



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to listen and react to help the person who speaks up.)

- Consider the different forms of communication and how the main character – the protagonist – communicates their feelings and desire to fit with their body language.
  - In our society, 'speaking' is considered to be the 'best' way to communicate. But there are actually many other ways to communicate that are equally effective. But people are only 'heard' if others can understand the communication and 'speak' back. What clues are there in the pictures that the main character is not being 'heard' or 'seen'?
  - How many different forms of communication, other than speaking, are the class aware of? Some examples might include: Auslan / sign language, facial expressions, body movements and gestures, using picture cards (see Worksheet 3) or an AAC device.
  - They hear them but can't see them because the umbrella covers the eyes of the characters under it, and so the umbrella community don't realise there is someone outside. Consider the pros and cons of the umbrella, with it being protective but also a barrier. Pros might include: it protects those under it from the rain, it creates a space for people to connect while they shelter together from the rain. Cons might include: its limited space leaves some people out in the rain, it limits people's view of what is outside the umbrella.
  - The main character doesn't specifically ask to join the community under the umbrella, and so they might not realise that they are feeling sad and left out.
3. The language the main character uses is a series of statements. They are statements that say a lot about their perception of the situation. If somebody said to you that they don't fit, how would you respond? In pairs, role play how this conversation might go. Try role playing with and without an umbrella. Do the conversations change in any way?

4. The main character doesn't ask to be included under the main umbrella at any point in the story. They don't ask for someone to help them. Should they? Consider both sides to the question when you answer. Do you think the story would change in any way if the main character did ask for what they wanted?

In pairs, try rewriting the story with some different scenarios and outcomes, based on the suggestions below.

Scenario 1: The character says, 'Can I please come under the umbrella with you all?' What do the other characters say and do? Do they make space or do they say there's no room? Do they all agree on whether the character can come under the umbrella or not?

Scenario 2: Pretend the main character isn't saying anything and is simply stood on the outside of the umbrella, silent. Write text instead that is said by the people under the umbrella. Perhaps they could invite the main character into the space, and suggest ways to help the character fit under the umbrella.

Consider how the main character might feel in response to this, and whether they would change their thoughts about fitting in...

5. Use the activity above as a way to discuss with the class the idea of who is responsible for changing the situation: the individual who doesn't fit? (in which case, should they change themselves to make themselves fit? Or should they accept that they don't fit?) Or are the community to blame for not making space for the individuals on the outside of the umbrella? Or both . . . ?

## Visual Literacy

Picture books tell their story through the pictures as well as the words. Because there is no descriptive text in this book, the pictures are the descriptions.

1. In groups, go through the book page by page, looking closely at the pictures. Do the pictures illustrate the text? Do they say more than the text? What do they add that isn't said in the text? Are there any



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instances where the pictures show a different story to the text?

2. 'A picture speaks a thousand words' is a popular phrase that suggests you can say more with a picture than with words. In the pages below, the author decided to remove the text because she thought the pictures showed everything. What do you think the original text said before it was removed?



3. What barriers are shown in the pictures that prevent the main character from joining the community of people under the umbrella? Consider the question especially in the context of the pages below:

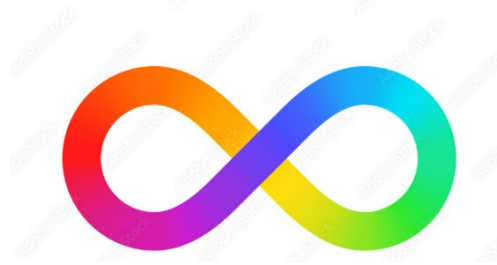


Examples might include a lack of space, overwhelming noise, the umbrella itself.

4. In the picture above, Binny has drawn a visual representation of noise. Did you know that was what it was when you first saw the picture? What other clues suggest this is noise? Think of a time in your life when there has been lots of noise. How would you draw it? Give it a go!
5. Look at the picture below, which is from a page towards the end of the story. What does it say about the two characters and their relationship? Consider how they are facing separate ways but still together; how they are touching but not making eye contact; how they are both deep in thought but not speaking.



6. *The Umbrella* is full of vibrant colours. Can you identify some of the ways that Binny has used colour to portray different emotions and thoughts and feelings?  
Examples might include colourful rain, the colours of different characters' shadows, the single colour of the umbrella compared with the rainbow at the end...
7. At the end of the story, all of the characters come together under a rainbow. Did you know that the rainbow is a symbol for inclusivity as well as a symbol of being proud to be different? The author of this story is neurodivergent, which means her brain processes information differently to most others'. The rainbow at the end has great meaning for her because of what it represents – the acceptance and inclusion of diversity and difference. The symbol for neurodiversity is a rainbow infinity symbol:



8. **Extension exercise for upper primary:** Pretend you are rewriting this book into a text-only book that has no pictures, and write descriptions based on the visual details in the pictures. Remember to include descriptions of the characters and the setting. Feel free to name the characters, if you would like to.
9. Consider how the pictures continue the story on the pages after the final piece of text . . .



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## Belonging

The protagonist makes a series of statements that make it clear they don't fit. But what does it mean to 'fit' – or not fit?

### Questions and activities

1. The idea of physically fitting into a space is used at many points in the visual story. Can you identify them?
2. **Extension activity:** Have you ever heard people say 'square peg, round hole'? It's a very visual description. What do you think it means? How does it relate to *The Umbrella* story?
3. While the story has some fun with the physical idea of not fitting, the main theme is more abstract and relates to the main character not feeling like they belong. Have you ever felt this way – like you don't fit in somewhere, or that you don't belong? It could be that you were feeling left out by friends, or that you struggled with an activity that everyone else found easy . . . Sometimes, it's not obvious why we feel this way. It's not a nice feeling, and can make you feel sad – just like the main character in *The Umbrella*. Think of a time when you felt like you didn't fit. Can you think of a way that would have stopped you feeling like you don't fit? Was there something someone could have said or done to help you? Was there something you could have said or done to help yourself?
4. Not fitting in isn't a bad thing, but it can sometimes feel like it when you are the one who doesn't fit. Think about all the rules that exist in your life. Can you list them as a class? (Some ideas could include not fidgeting, using cutlery at the dinner table, making eye contact when speaking with someone, putting your seatbelt on in the car, lining up quietly, walking sensibly etc.)

Now, imagine you were an alien who was visiting Earth and you were trying to fit in. You tried to follow all the rules, but for some of them you couldn't. Not because you didn't want to follow the rules, but because the rules are impossible for you to follow when, for example, your fingers work differently and can't pick up the knife and fork, or the seatbelt is too tight for your body, or you relax by moving your body . . . The rules weren't created with you in mind, but you're still expected to follow them. What would you say if we told you that there are many, many people,

*who aren't aliens*, who want to follow the rules but can't simply because they are different? Do you think this would make it difficult for them to feel like they belong in a place where rules are impossible for them to follow? Are there any rules that you struggle to follow? If so, what is about the rule that you struggle with?

5. **Extension question for Years 3-6:** Unspoken rules are a set of expectations that society deems 'polite' or 'the right way to do things'. Can you list some of the unspoken rules that exist within your school community and/or family? (Examples could include smiling when someone greets you, taking off your shoes before going into a house, stopping to let a faster walker pass you.) Are there any parts of the story in *The Umbrella* where the characters might be struggling to follow an unspoken rule?
6. Halfway through the story, the protagonist meets other characters who don't fit. The red and green characters are happy not to fit, and they get their own umbrella, but the protagonist says it's not for them. What do you think they mean by this?
7. Have you ever heard people talk about 'finding your people'? Often, this can relate to forming a connection with someone, which can often come about through having similar responses to a situation. What is it about the character in blue that forges such a connection with the main character?
8. At the end of the story, the blue and yellow characters still don't fit under the umbrella, despite both wanting to. What do you think happens that helps them both move beyond their sadness and grief at not fitting in?

The final images of the book show the umbrella discarded, and everyone together, holding hands, without any umbrellas. How does this convey the idea of everyone belonging and 'fitting'?



# Teacher's Resources

## WORKSHEET 1

Draw your own umbrella. Who are the people who you would like to be under the umbrella with you? Can you draw them, too? Who is holding your umbrella? Colour your picture in.



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## WORKSHEET 2

I don't fit.

How can I make myself fit?

Hmm . . . I definitely don't fit.

Do I need to fit?

I'd like to fit  
I'd like to fit too!

Oh! I see you.  
I see you too.  
Do you know how to fit?

No.  
Oh.

Can I join you?  
Sure! Do you know how to fit?

I don't want to fit. I like it here.

We could get our own umbrella?  
That's a good idea.

I like it.  
Me too.

I don't think it's for me. But it was nice to meet you.

I don't fit.  
Me neither.  
But I *want* to fit.  
Me too.

Who's that over there?  
I can't see.

I can . . .



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## WORKSHEET 3

Communicating with visuals is a real skill. Practise with a friend using the visual board below.

My Communication Board

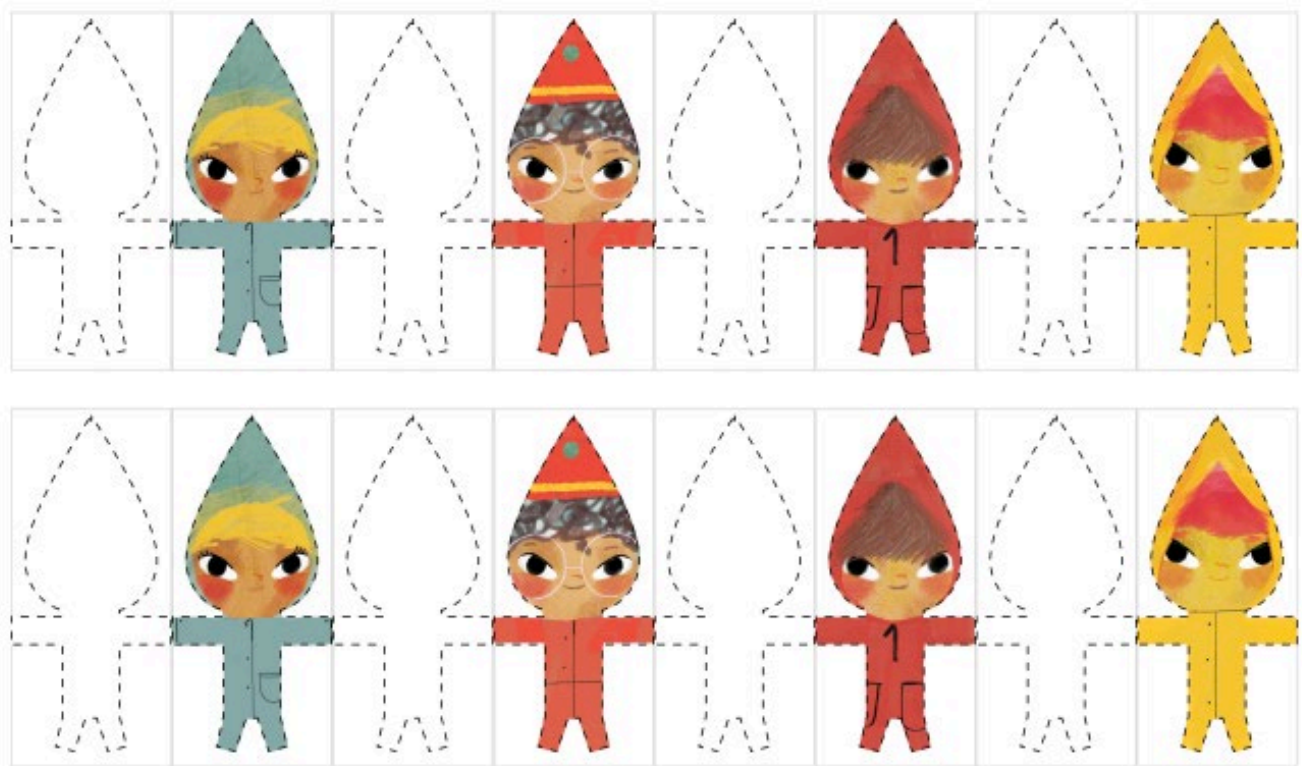
 I	 eat	 drink	 happy	 sad
 you	 hurt	 bathroom	 mad	 tired
 want	 where	 what	 go	 stop
 look	 I like	 help	 more	 leave
 my turn	 I don't like	 no	 again	 all done



# Teacher's Resources

## WORKSHEET 4

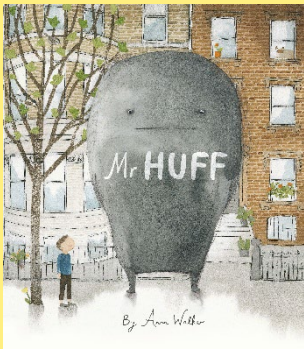
Fold along the straight lines below to create an accordion. Using the dotted lines on the front of your accordion, cut around the doll outline. Extend your accordion to show all of the dolls holding hands. Add faces and clothes and colour to the blank dolls.





# Teacher's Resources

## Further reading from Penguin Random House



### *Mr Huff* by Anna Walker

Bill is having a bad day.

Mr Huff is following him around and making everything seem difficult.

Bill tries to get rid of him, but Mr Huff just gets bigger and bigger!

Then they both stop, and a surprising thing happens . . .

Winner of the Children's Book Council of Australia Book of the Year: Early Childhood, 2016

*Teachers' Resources available.*



### *Blue Flower* by Sonya Hartnett and Gabriel Evans

Shortlisted for the CBCA 2022 picture book award, this is a gentle exploration of a child's realisation that it is her individual differences and creativity that make her special, with stunning illustrations by the talented Gabriel Evans that delicately and sensitively convey the child's emotional journey.

A young child describes her qualms about going to school and how hard she finds asking the teacher for help, how she feels shy about making friends, not being funny or a fast runner. But through her love of art, a conversation with her mother and her observations about nature she comes to see that being different might not be a bad thing after all.

I lay down and put my nose in the grass. The grass was dotted with yellow flowers, but blue ones grew there too. I rolled over and looked at the trees and the clouds, and thought about things for a while.

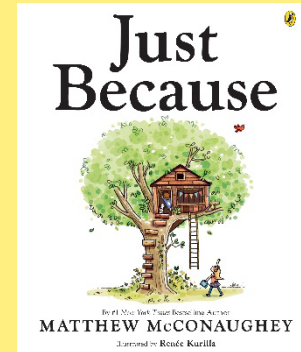
'Not all clouds are white,' I said, and Piccolo looked at me.

'Not all trees are tall. Not all birds are brown. Not all cats are tabby like you, Piccolo. Some are black. Some are orange. Some are calico.'

Piccolo swished his stripy tail. I plucked a flower and showed it to him. 'This flower isn't yellow, but it isn't wrong. It is what it's supposed to be. No one would want it to be yellow. Everyone would say it's lovely just the way it is.'

A beautifully told story about being happy in yourself for who you are from one of Australia's finest writers.

*Teachers' Resources available.*



### *Just Because* by Matthew McConaughey

Just because I'm in the race,  
doesn't mean I'm fully ready.

Just because I'm shaking,  
doesn't mean that I'm not steady.

Have you ever felt worried and  
excited at the same time?

Have you ever had your feelings hurt  
but forgiven someone anyway?

Have you ever thought there was  
more than one right answer to a  
question?

That's because contradictions are  
all around us. And they make us  
who we are.

Filled with his trademark humour and wisdom, Academy Award-winning actor and #1 New York Times bestselling author Matthew McConaughey has crafted a soulful and irreverent collection of life lessons that empowers readers, big and small, to celebrate how we are all full of possibility.

Why? Just because.

*Teachers' Resources available.*



# Teacher's Resources

## Order form

TITLE	AUTHOR	ISBN	SCHOOL YEAR	RRP	QTY	TOTAL
<i>The Umbrella</i>	Niki Foreman, Binny Talib	9781761348242	Preschool - 6	\$24.99		
<i>Mr Huff</i>	Anna Walker	9780670078042	Preschool - 6	\$24.99		
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