

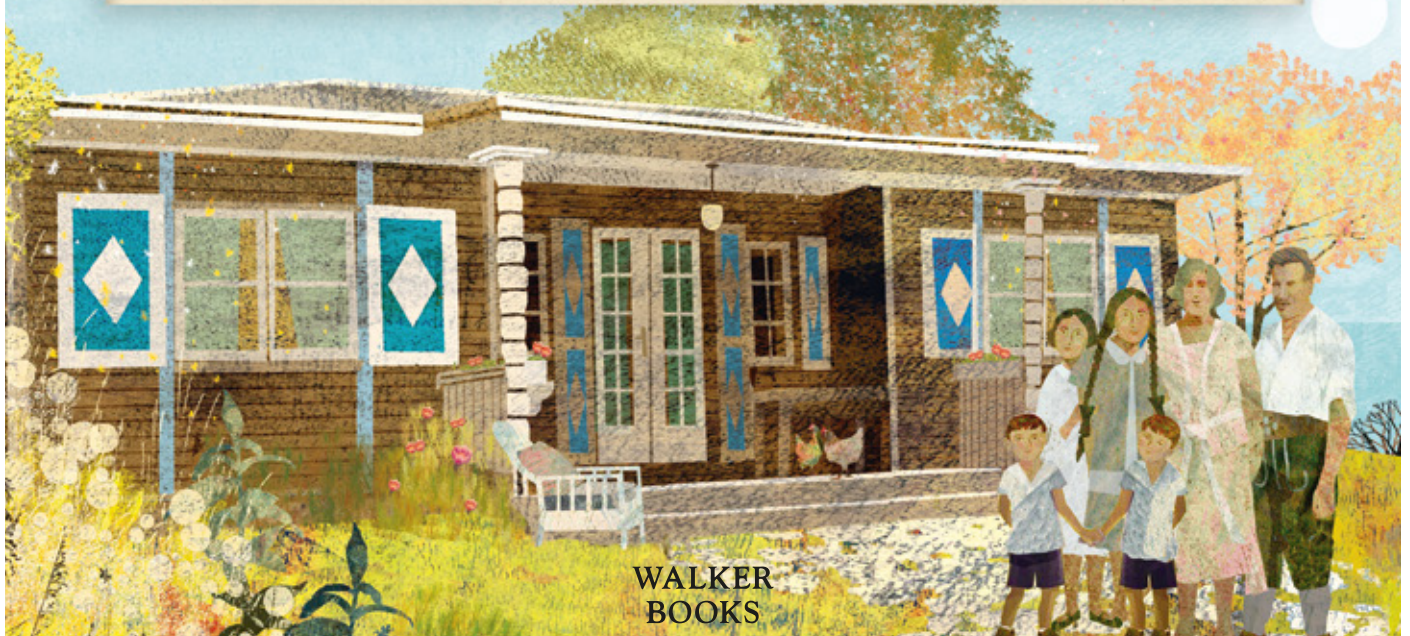
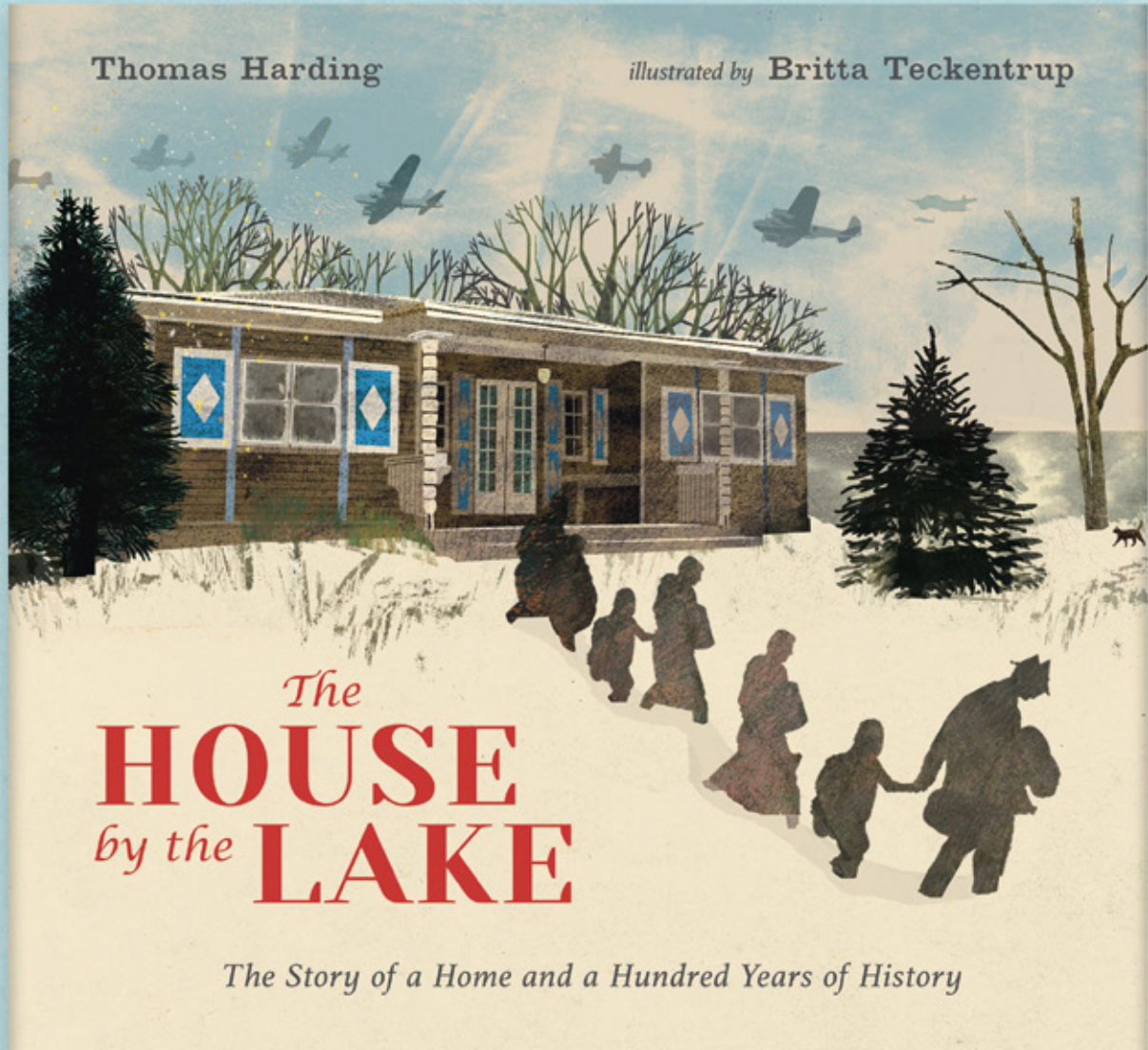
# *The* **HOUSE** *by the* **LAKE**

TEACHERS' NOTES

ISBN: 9781406385557 • £12.99 • 5 years +

Thomas Harding

illustrated by Britta Teckentrup





# The House by the Lake



## ABOUT THE BOOK

*The House by the Lake* is a factual narrative based on the author's experience and the adult nonfiction book of the same name. It tells the story of one house through time, starting just before the Second World War through to the present day. The narrative employs a traditional storytelling voice, reminiscent of fairy tale, "A long time ago, there was a little wooden house by a lake." Leaving the author's note and historical notes to place the story in a specific time and place.

The painterly illustrations add symbolic depth using light and dark, as well as seasonal changes to emphasise mood and the changing fortunes of the house.

*The House by the Lake* is a book that can be read and appreciated by a wide age range from 7 upwards.

## ABOUT THE AUTHOR

**Thomas Harding** is a journalist and nonfiction writer. His adult works include the bestselling *Hans and Rudolf: The German Jew and the Hunt for the Kommandant of Auschwitz*. His adult book *The House by the Lake* was published in 2015 and tells how he uncovered the history of a lake house owned by his family. His adult writing will be interesting background for teachers.



## ABOUT THE ILLUSTRATOR

**Britta Teckentrup** was born in Hamburg in Germany, growing up in a town called Wuppertal. She lived in a house opposite a forest and remembers playing outside a lot with her friends. In fact she lived close to the house on the lake in this story. She read a lot as a child and used to draw pictures based on the characters in those stories.



## TEACHING CONTEXT

This sequence has been written for junior classes.

This book has a wide appeal. There is scope for it to be read and shared with children across the junior age range. The extent to which you delve into the history will be dependent on the age group you are working with.

For younger junior classes focus mainly on the narrative and the themes, which form the first part of the teaching sequence



For older junior classes this can be extended by taking more account of the historical context. Although wartime Germany and the Cold War are not part of the KS2 curriculum and are politically too complex to be studied with this age range, the historical themes are topical, particularly regarding refugee experiences. An understanding of how one group of people can be persecuted by another, or the mistrust that can be engendered because of opposing political systems are important ideas that transcend specific contexts and affect us all. These ideas are introduced in an age-appropriate way through this teaching sequence.

Visual texts can also be used in KS3 and although the language has the simplicity associated with fairy tale or storytelling for younger children, it could have a place in the KS3 classroom alongside other literature used for Holocaust education and extracts from Thomas Harding's nonfiction book for adults.

If you are building an extended sequence of work around this book it is best, resources permitting, that the children have at least one copy between two and ideally their own copies of the book to work from. This will facilitate close reading and the development of visual literacy.

## BEFORE READING

### An evocative title

A title of a book can conjure many ideas. Simply titled, *The House by the Lake*, this is an indication from the outset that the house is the most important, or consistent feature in this story. Lake is an evocative word, for most of us it will immediately conjure a sense of calm, peace, and associations with nature.

Take time before sharing the book or revealing the cover to allow children to respond to the title.

Display the title on the board

## THE HOUSE ON THE LAKE

Invite the children to tell you what they imagine when they read these words. Allow time for them to offer their ideas and provide prompts if needed:

- What sort of house might you find by a lake?
- Who might live there?
- What other things might you find on the lake or by the lake's edge?

The idea is to help the children connect with their prior knowledge and experience and to use their imaginations.



For some children this might be a remote experience, in which case, you might use a visual image like this one to support their imagination.



Image purchased from Adobe Stock

Next take the children on a guided visualisation. Find a clip of ambient lake sound to play in the background. You can readily find clips on YouTube or sound effect clips from digital libraries.

Here's one that you could use <https://www.youtube.com/watch?v=ar9C2PA9-Bo>

Ask the children to close their eyes, or simply look down or gaze into space. Tell them that you are going to ask them to imagine a place in their 'mind's eye' as if they were there. Then start to speak.

*You are standing by the edge of a lake with your feet in the cool water. It's a hot, sunny day like the very best day in the summer holidays.*

*What does it feel like to be paddling in the water?*

*What does the sun feel like on your skin?*

*You walk to the pebbly shore through the shallow water and it laps around your ankles.*

*What do those pebbles feel like under your feet?*





*You turn and look back across the lake. Sunlight plays on the surface of the water.*

*What can you see?*

*What does the sky look like today?*

*You can hear the sound of the water lapping the shore.*

*What does it sound like?*

*What other sounds can you hear? Can you hear any wildlife? Birds? Other creatures?*

*How does it make you feel stopping and listening to the sounds by the lake?*

*You notice a small group of people by the lake. What are they doing?*

*You live close by and you come to this lake often. What sorts of things do you enjoy doing when you visit the lake? Do you prefer to come here alone or with family or with friends?*

*The sun is beginning to set and it's time to return home. You walk along the path to the lake house where you live. Imagine it in your mind's eye. What does it look like?*

*You approach the house and push the door. Does it make a sound as you open it?*

*You go into the kitchen and find one of the adults from your family there. You tell them about your day. What do you want to say to them?*

Remain quiet for a few seconds with the ambient sound playing. You can now either ask the children to jot down some notes about what they imagined, draw a picture or share their visualisations with a partner.

Explain that you are going to be reading a story about a house by a lake. It won't be exactly like the one they imagined, but living there would probably evoke similar feelings.

## **What do we know about Germany? What do we know about Berlin?**

When we read, we make connections with what we already know and have experienced. New knowledge is connected to existing knowledge, this is how understanding is built.

It would be useful before reading *The House by the Lake* to build some background knowledge, without going too deeply into the story, as you will want to leave things for the children to discover as they read.

**Note:** If you prefer you could just focus on the narrative initially and place this session in the after reading section.

In preparation, gather a globe and a selection of maps so that the children can locate different



places relevant to the story and place it in a global context. The following would be useful:

- Globe to locate Europe.
- Political map of Europe to locate modern Germany.
- Map of Germany before the Second World War.
- Map of Germany partitioned after the Second World War.
- Map showing the partitioning of Berlin.

Start by asking the children to find the UK on a globe. Next ask them to find Europe.

**ASK:**

- What countries do you know in Europe? Make a list of responses and then display a political map of Europe.
- Can we find the countries you have mentioned on the map?

Draw attention to Germany and explain that the story that you are going to read is set in Germany. Before you start reading, you are going to think about what the class already know about Germany.

Display a large copy of a Circle Thinking Map (David Hyerle, 2011) on the whiteboard, like the one below.

**FRAME OF REFERENCE**



Start by saying, "I expect that collectively we already know quite a bit about Germany". Invite the children to tell you what they know and write these ideas in the circle in the centre. Each time someone offers a piece of new information ask:

- "How do you know that?" and write this in the rectangle (the frame of reference).

It is possible that the children's knowledge of Germany will be coloured by things they have learnt about the Second World War. Some children may have been on holiday to Germany. Encourage them to tell something about their experience.

Your completed Circle Map is a useful assessment tool, as it establishes what is known at the outset and it will help you to identify any misconceptions.

Set the Circle Map to one side, you can return to it after you have read the book.

Now simultaneously show the two maps of Germany before the Second World War and after the Second World War.

### ASK:

- What differences do you notice?

Briefly explain how Germany was divided after the Second World War. When Nazi Germany was defeated the Potsdam Conference (set up to manage reparations after the war) decided that Germany should be stripped of its war gains. As a consequence, Germany was divided into four occupied zones. These were administered by Great Britain in the northwest, France in the southwest, the United States in the south and the Soviet Union in the east.

Show the children where Berlin is located right in the centre of the Soviet territory. Explain that Berlin was also divided into four occupied zones.

Ask the children to think about whether this could lead to problems. Relate this to the city, town or village where they live. Imagine if one side of the street was run by one country and the other side of the street was run by another country.

- Do you think that would work? What would make it work?
- Do you think it could lead to problems? Why?
- What if one side of the street had a lovely park and the other didn't? Should everyone be allowed to go to the park or only the people who belong to the country that owns it?
- What if you live on one side of the street and your closest friend lives on the other side of the street? Should you be allowed to cross the street whenever you want to?

Do not force the children towards one point of view or another but encourage genuine reflection.



There are many factors that could make an arrangement successful or unsuccessful and the purpose here is to get the children thinking about them. Concepts that you should highlight are collaboration, co-operation, competition, opposition.

## DURING READING

### Reading Aloud and First Reading

Reading aloud to your class is one of the most important reading lessons you can provide. There are many advantages, such as the support for comprehension, and the development of an inner voice that the child acquires and supports independent reading. Stopping too frequently to ask interrogative questions interferes with this process. The first reading should be simply for enjoyment and for the children to build their story schema. There will be opportunities to talk about the details later. Identify just a couple of stopping points to invite comments or questions and to check understanding of anything that might be especially tricky.

Read the story aloud to the class, making sure they can see the pictures, either by following in their own copies of the book or using a visualiser. Start on the page *"A long time ago there was a little wooden house by a lake."* (You will come back to the author's introductory note later).

Stop at the end of the story before the historic notes. The story does not explain the history and it is best to start by allowing the children to respond emotionally to the ups and downs and the changing moods and tension, rather than moving too quickly to study the historical background. Some children will begin to make connections with the pre-reading lesson but don't force it at this stage.

Once you have read the book, allow time for the children to read again and browse the pictures with a partner.

### Book Talk

Gather the class. Display the following Book Talk grid (Aidan Chambers, 1985). Working individually or in groups ask the children to jot down their responses to the book using the grid to help them organise their ideas.

Offer some prompts to support them if needed:

- Likes and dislikes can be about things that happen in the story. You might also think about the way the story is written and illustrated. Perhaps there is a page that you particularly liked or there might be words or phrases that you enjoyed.
- Puzzles – was there anything that you found strange, confusing or difficult to understand?
- Connections – did this story remind you of anything? Perhaps it reminded you of another story, or something that you have heard about on the news. Maybe it reminded you of somewhere that you have lived or visited?





| LIKES   | DISLIKES    |
|---------|-------------|
|         |             |
| PUZZLES | CONNECTIONS |
|         |             |

Allow time for the children to record their personal responses using the grid and then organise them in small discussion groups (Three or four works well).

Each child in the group shares their first responses, using their grids to support them. Explain that when a child is speaking the other children should listen with interest but not interrupt or ask questions. This gives each child the time and space to offer their own thoughts without interruption and for extended speaking (In most classroom interactions, children have infrequent opportunities to speak at length, so this format develops this skill).

When everyone has shared their ideas, explain that they are going to revisit the book, starting with the cover. They can talk about whatever interests them, for as long or as little as they like. There are just a few rules (you might want to write them on the board).

1. Work from the beginning of the book page by page rather than dipping in.
2. Read the page aloud before you start discussing.
3. Think about the words as well as the pictures.
4. Everyone needs to keep to the same page and agree when to move on to the next page (They could nominate a member of the group to ensure this).

If the children are not used to working in this way, it would be supportive to model the process with the class for the first couple of pages, after which they should be able to manage independently.

Groups will work at different paces, some will take a considerable length of time discussing pages



that capture their imagination, don't worry if they don't all get to the end of the book. It is much better that they have time to explore in depth at their own pace.

## Posing Questions

Now that the children have been able to explore the book in some detail, they are likely to have questions.

### ASK

- When you had finished reading did you have any unanswered questions?
- What would you most like to know?
- Is there anything that you would like to ask the writer or the illustrator?

Leave these prompts on the board and allow time for the children to record their questions.

Always encourage authentic questioning. It is better to have one or two genuine questions rather than an extra-long list of questions produced solely to complete an activity.

Gather the class and build a list of questions, sorting them into those that the children think could be answered by looking more closely at the book and those that they think will not be answered in the book.

| Questions that we think will be answered by reading and looking closely. | Questions that we think will not be answered in the book. |
|--|---|
|  |   |

When you have exhausted the children's questions ask:

- Are there any of these questions that we can answer already?

Display your question organiser along with the Circle Map. You can refer to both of these documents in other lessons where appropriate.



# RETURNING TO THE TEXT

## The Happy House

Prepare copies of the first three double-page spreads of the story, reproduced onto a large sheet of paper (at least A3) with plenty of space for the children to write notes around the picture.

Reread the story from *"A long time ago there was a little wooden house by a lake"* to *"This was a happy house."* Organise the children in small groups.

Distribute the prepared sheets, one to each group so that there are groups working on each of the spreads.

Write the last sentence on the board. *"This was a happy house."* Ask the groups to find evidence in the words and the pictures to back up the statement.

Offer some prompts to guide the discussion:

- Are there any words or phrases that make this sound like a happy house?
- Is there anything happening in the pictures that you think suggests this is a happy house?
- What clues are there to show the people are happy?
- How do the pictures make you feel?

Gather the class and share thoughts. If needed, use further prompts to encourage closer looking:

- How are the people standing? (body language)
- Where are they looking? (gaze)
- Can you see the expressions on their faces? If you can't, can you imagine the expressions?
- How do the colours in this picture make you feel?
- Did you notice the sun and the moon shining in every picture? What effect does that have?
- Do you notice anything about how the lake is depicted in each picture? (This question is intended to guide them to look at the light on water but they may not mention this. Rather than questioning too heavily, you might say "I noticed that the light catches on the surface of the water in these images. Can you see how the illustrator Britta Teckentrup has achieved that effect? I wonder if she did this for a reason. What do you think?")
- Have you noticed the open door? What's happening here? Would it have felt different if the door was closed?
- What time of year is it in each of the pictures?





Finally, ask them to discuss with a partner.

- Which of the pictures on these spreads makes you feel most happy?
- Can you say why?

## Times Change

Reread the page, *"But as the years passed and the children grew taller, something was changing in the busy city."* This page contrasts heavily with what has gone before. It ends with, *"The house was now alone."* Working in small groups, ask the children to compare the spread they worked on in the previous lesson with this spread. What are the differences?

Use a table to record your thoughts.

| This was a happy house. | The house was now alone. |
|-------------------------|--------------------------|
|                         |                          |

Gather the class and focus in particular on the column 'The house was now alone'.

- Which verbs are used that make this spread feel unfriendly (possible suggestions: banged, closed, locked)? Make the point that these words sound unfriendly because of the hard sounds.
- There's another open door in this picture, how does it compare to the previous picture of the open door (depending on what the children suggest, you might make the point that the doorway is blocked by the soldiers preventing free entry and exit.)
- How do the colours compare to the previous pictures?
- What do you notice about the way people are standing? How are they relating to each other?
- Model speculative thinking as well as asking questions. For instance, "I wonder why Britta Teckentrup decided to include birds in the snowy picture? Birds always make me think of freedom, perhaps this is a reflection of what the people in the picture want, or maybe they are fleeing like the Doctor and his family."



## The House is a Witness

Reread from “A year went by – and then a new family came walking down the sandy path, carrying suitcases and instruments and love” to “The greyness hung for so long that it seemed like it would never end.” Over the years the house has seen a change in fortune, sometimes good things happen and sometimes bad. It has been a witness to happy times and sad times.

In this lesson we are going to imagine what the house would say, if it could speak.

Organise the children into groups (five or six works well). Explain that their task is to create two statues or freeze frames: One recreating a happy scene witnessed by the house and the other recreating an unhappy scene witnessed by the house.

When the children have had enough time to prepare, ask them to share their frames. Tell the observers that they are taking on the role of the house.

Ask them to voice what they are thinking, and that you will write their thoughts down. If they need help to get going offer some thoughts of your own or prime another adult in the class to do this.

Organise two separate columns so that all the happy thoughts are recorded in one column and the unhappy thoughts in another.

When all groups have presented, read through the two lists together. Listening to your thoughts read back in this way is a powerful reflective experience.

Make the point again that the house has witnessed a lot of life complete with the joys and sorrows that it brings.

This work can lead into first person writing in which the house gives witness to the events that have passed. Alternatively, children might choose to write about another house but use the same technique.

## The House is Restored

Reread the final section of this story to the end. Invite personal responses to this section.

- How do you feel about this part of the story?

Look at the double-page spread with the young man entering the house. Remain silent and encourage the children to say what they are thinking using only your gesture and facial expression. They will be bemused at first. If they remain silent, use a prompt to encourage them to talk:

- How does this page show us that many years have passed (draw attention to the different wallpapers peeling on the wall)? Perhaps the children have seen something similar when their homes have been decorated.



- Have we seen this door before? How does this image of the open door compare to the earlier picture? (The children might notice that this picture is lighter and that the man looks directly at the reader rather than averting his gaze).

There are some books about houses that have been abandoned or returned to nature that you might like to find and share these stories with the children.

Ted Kooser and Jon Klassen *The House Held Up by Trees* Walker Books

Martin Waddell and Angela Barrett *The Hidden House* Walker Books

Julia Fogliano and Lane Smith *There Once Was a House* Macmillan

Abandoned houses present a great opportunity for story writing. Each one has a story, or perhaps stories, to tell, just like the house in *The House by the Lake*. They invite us to ask questions about the past and to consider what the future might hold.

Collect some images of abandoned houses like the one below. Include a variety of house types, maybe even a castle.



Image purchased from Adobe Stock

Display an image of your choice. As before, try remaining silent and just see what the children





say. If they are not used to this, it is likely that they will be perplexed at first, but encourage the children to rely on their own resources if you can get the conversation going without the need to ask interrogative questions. You can signal that you are inviting them to speak with a simple hand gesture or facial expression. If the initial silence is uncomfortable try to bear with it for a little while but if nothing is forthcoming or the children falter, offer a speculative question.

I wonder who lived here...

If you have another adult in the classroom, ask them to record what the children say, or you could ask a confident writer to do this.

Offer supplementary prompts as needed:

- What can you see?
- What happened here?
- Why do you think this house was abandoned?
- Do you think someone rescued this house? Who might that be?
- Who restored it? What did it look like after it was restored?

Follow the children's ideas with further prompts as needed. After a little while, review the notes and say, "I think we may have a story here."

This leads naturally into the children writing stories, either about the picture you looked at together, or one of the others that you have collected. Allow them the choice. Some will prefer to write with the support of the notes that you have made, others will relish the opportunity to write something original using an entirely different image.

Be open to children writing descriptive pieces or poems if they prefer.

## After Reading

The children are now familiar with the story. At this point older juniors might be interested in learning about the historical context. The history of Germany in the twentieth century is not included in the Key Stage 2 curriculum, nevertheless the persecution of people across the world and the currency of the refugee crisis makes this an important issue to develop awareness of among all pupils in an age-appropriate way. The politics of the Cold War is complicated and reserved for study at GCSE; however, primary children can relate to the idea of being forcibly separated from friends and family.

Return to the author's note at the beginning of the book. Make sure the text is visible to the class, if possible have them follow in their own copies.



Pause to ask if they have any questions.

- Do you have any idea why Tom Harding's great-grandfather might have been forced to leave his house when the Nazis rose to power? It is likely that the children will know about the persecution of the Jews under Hitler, but if not, provide a brief age-appropriate explanation, always bearing in mind that in a class there could be children that have similar family histories or the situation resonates in some way.
- Have you heard about the Berlin Wall? Refer to the maps of Germany before and after the Second World War. Remind the children about the division of Germany and the division of Berlin.

Share a couple of images of the Berlin Wall. Remind the children that this wall went up across the city, separating friends and family. Many of them would not see each other for nearly 30 years; older people might never see their family members again. They will have a better understanding of this now that they have read the story.

- Imagine waking up one day and finding that this wall had been built down the middle of your street. You would never be allowed to cross the wall. How would you feel?



Image purchased from Adobe Stock



Make the point that the wall was erected in 1961, not immediately after the war.

- The Second World War ended in 1945, so how many years later did the wall go up?
- What could the reasons have been for wanting to erect a wall?

Explain that the Berlin Wall was a guarded concrete barrier which separated Western Europe from Eastern Europe. The east and west had a strong mistrust of each other's political ideas and values. The wall was constructed by the Soviet controlled German Democratic Republic (East Germany). Western Europe was allied with the USA. This period was called the Cold War.

- The Cold War is a strange title. Think about those words. What could they mean?

Briefly explain that although this was not a war in which soldiers fought each other in open conflict, the mistrust was characterised by espionage and the threat that war might break out between the two superpowers, the Soviet Union and the USA. This was particularly intense during the early 1960s.

The wall was demolished in 1989.

- Can you imagine what the people of Berlin did?
- What do you think they felt as the wall came down?

Share some images of the wall being demolished.

You can find images and background information on the BBC News website. Read yourself and decide which information to share with your class.

<https://www.bbc.co.uk/news/world-europe-50013048>

The children in the class might also be a source of information. They may have family friends or relatives who could provide a first-hand account. They may have visited Germany on holiday and have photographs that they can share. It's always worth tapping into the resources that the children and the extended school community are able to provide.

Now turn to the notes at the back of the book and read aloud to the class. This register is different to the narrative through which the story is told. Children have fewer opportunities to hear nonfiction read aloud, so your intonation, phrasing and emphasis (prosody) will help them develop an internal voice for this type of text.



Image purchased from Adobe Stock





After reading, pause to ask if they have any questions. Answer those that can be dealt with immediately and record any questions that require further research or reflection. Return to these later.

In pairs, have the children reread these two pages and suggest they find the different families in the story (they will probably do this automatically).

There is an interesting picture book about daring to cross a line, which you might want to share with the children.

Isabel Minhos Martins and Bernardo P. Carvalho *Don't Cross the Line* Gecko Press.

- Sometimes taking the brave step to cross a line can be dangerous. Do you think it is brave or foolhardy?
- What would give you the motivation to cross a line?
- What would prevent you from crossing a line?

You might just pose these questions for quiet reflection. Probably none of us knows exactly what we would do until we are faced with a real-life context, but it is worth reflecting on the questions.

## Does the Story Have a Message?

The children might not be aware that nonfiction texts can convey messages other than broadening our knowledge and providing information. Nonfiction writers have intentions, as do the writers of fiction. But does this story of *The House by the Lake* have a message that we can take away?

Distribute the following statements. Read them together and clarify the meaning of the more complex ones.

Hope springs eternal.

When people come together they can achieve great things.

Nature makes people happy.

People need to be free to thrive.

A home without love is only a house.



Working in pairs or small groups, ask the children to consider which of these applies to the story of *The House by the Lake*.

Gather the class:

- Which of these messages do you think is most strongly conveyed in the story?
- Do you think there is another message that we haven't mentioned?

## Reviewing What We Have Learnt

Now is a good time to revisit the Circle Map and the question organiser that you created before reading the book.

Display the Circle Map.

- Have we learnt anything new about Germany to add to the circle? The children can discuss in pairs before sharing with the class.
- Is there anything that we can add to the Frame of Reference (sources of information). As well as the book this might include images, news articles, other books or artefacts that children have brought from home.

Next review the question organiser together.

- Has reading the book answered any of our questions?
- Which questions remain unanswered? Do you think these questions have answers? If so, where do you think we can find the answers?

Make the point that when we read, we might finish a book with more questions than we started with.

- Has reading *The House by the Lake* left you with any unanswered questions?
- Is there anything that you would like to ask the writer, Thomas Harding?
- Is there anything that you would like to ask the illustrator, Britta Teckentrup?

## Art Techniques: painting light and painting water

Britta Teckentrup's art is sublime. Tell the children to look closely at the pictures in the book. Ask them to pay particular attention to the way that light and water are painted.

Encourage close looking. Can they determine some of the techniques and materials that have been used? (This is not always easy when a book is printed, but they should notice how colour is applied, brush strokes, patches of colour and light, contrasts between light and dark.)

Now look together at the endpaper, a calm depiction of rippling water with light playing across the



surface. In pairs ask them to describe to a partner in detail what they can see.

- Why do you think Britta Teckentrup might have chosen this image for the endpapers? (The children's ideas may differ from yours as this is conjecture about the illustrator's intentions). Ask them to consider if the endpapers reflect any of the ideas in the book.
- Many artists and children's book illustrators have been inspired by water. It's a fascinating subject.
- How can you distinguish between an empty glass and a glass half full of clear water? You might want to show a glass of clear water to indicate what a skill it is and how an artist has to be observant.

You might look at how David Litchfield paints rain, waves, and a lake in *Smirti Halls* and David Litchfield *Rain Before Rainbows* Walker Books

Or how Bob Graham shows rain falling and a wet window in Bob Graham *Home in the Rain* Walker Books

Fine art can also offer some inspiration. Take a look at the different ways these artists have painted water. Look closely to see if you can work out how they achieved these effects.

<https://theartyteacher.com/artists-who-are-inspired-by-water/>

You could follow up this investigation by providing a range of materials for children to create water pictures. Some might like to try and imitate Britta Teckentrup's endpapers and others might prefer to experiment using some of the techniques that you have looked at together.

## Finding Out About Alexander House

At the end of the book you will find a link to [www.alexanderhouse.org](http://www.alexanderhouse.org).

Visit this site to find out about the work that is being undertaken there. It's a centre for education and **reconciliation**.

Clarify the meaning of 'reconciliation' if needed. And ask the children to consider why this might be important and relevant work to be undertaken from this house.

Invite them to revisit the book to think about who would benefit from reconciliation.

- Do you think this is a good ending for the house?

Notes by Nikki Gamble • Nikki Gamble Consultancy Ltd.

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