

My Homeschool
ENGLISH
7A - Semester One



Knowledge Rich Language Arts For
Home Education

My Homeschool English 7A – Semester One

Knowledge Rich Language Arts for Home Education

By Michelle Morrow

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Published by My Homeschool

NSW, Australia.

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Introduction

My Homeschool English is a simple straightforward curriculum that cuts out the busy work and gets children writing, reading and thinking. Using knowledge rich themes, this language arts resource is your gateway to a holistic and effective English education.

Lessons include explicit writing instruction, reading practice, sentence level grammar, vocabulary, spelling, poetry appreciation, picture study, copy work, narration and compositions.

My Homeschool English requires minimal preparation. However, **you will need to be available for some lessons** because there is some teacher/student interaction. In most cases one lesson shall represent one day's work. However, as your child's teacher, you can best determine the amount of work that should be done. In most circumstances lessons will only take about 30 - 40 minutes.

This resource is six months of work which is aimed towards the first half of the homeschool year. It has been broken down into 18 weeks with three lessons per week plus one weekly spelling activity. There are two 8-week sections, and the 9th week used as a catch up assessment or revision.

Grade Level and Syllabus Alignment

This resource is intended for use with a child aged 12 - 13. It forms part of the My Homeschool curriculum for Year 7/Grade 7. It is to be used in conjunction with our other resources that work on literacy and writing.

This has been written to follow the Australian Curriculum v9 Year 7, the NSW Curriculum Year 7 (Stage 4), the WA Curriculum Year 7, NZ Curriculum Year 8 and Common Core Grade 7.

Writing Lesson with a Knowledge Rich Curriculum

Writing lessons are inspired by Judith Hochman¹ and Charlotte Mason. The Hochman method is an explicit style of teaching writing that shows children how to write sentences and paragraphs. The Charlotte Mason method teaches writing mostly through narration, dictation and copywork. Both these methods are well suited for teaching in a homeschool setting.

This resource includes weekly dictation, Charlotte Mason's primary method for teaching spelling and some narrations (tell me what you know). You will also find more narration exercises in other My Homeschool knowledge rich resources.

Providing children with a knowledge rich curriculum and explicit writing instruction is one of the tenets of this English curriculum. Research shows² that teaching writing skills, without knowledge, impairs a child's ability to write well in the future. Although it may not be as apparent in the primary years, a lack of knowledge leads to comprehension problems when children progress to writing about more complex topics. Our goal is to teach writing skills while using worthwhile content.

Whilst the Hochman method is much more structured than the Charlotte Mason method, there are many shared ideas. Firstly, Charlotte Mason believed it was important to teach writing within a literary context. Secondly, she believed that sentences are the place to start teaching grammar. Thirdly, both utilise picture study to stimulate written content. Fourthly, Charlotte was anti twaddle, this meant a knowledge rich curriculum was a priority. Finally, the last one to highlight (there are more) is they both believed in teaching writing across the curriculum, in all subjects. So, even though this resource doesn't follow the Charlotte Mason Method strictly, many ideas coalesce, and you can still use her method as you teach other subjects.

Themes for My Homeschool English 7A

Term 1: Heroes of the Ancient World

Term 2: Creative Writing and Plays

¹ The Writing Revolution by J Hochman and N Wexler © 2017

² The Knowledge Gap by N Wexler © 2020

Before You Start Skills

This resource assumes that your child has already been introduced to the following skills and has completed *My Homeschool English 6B*. However, if your child hasn't, don't worry! We will continue to work on developing their skills this year. But be aware, your child may need some additional support with the following skills if they haven't learnt them before.

Prior Knowledge Skills

- Understands that a sentence has a predicate, a subject and it expresses a complete thought. (Appendix 1)
- Has a basic understanding of parts of speech (nouns, verbs, pronouns, adverbs, adjectives, conjunctions, prepositions).
- Understands paragraphs have a topic and concluding sentence. (Appendix 7)
- Can write a multi-paragraph composition and outlines.
- Can revise and edit own work.

Revision of Skills

For parents wanting to revise some of the writing, punctuation and grammar concepts used in this resource, we provide some initial teaching suggestions for teachers in the next section, plus we include teaching tips in some lessons, and we have an *Appendix*, at the back of this resource, for key concepts. Please use these when needed.

Suggestions to Teachers

We have provided some teaching suggestions and useful information that will help you understand how to get the most out of this resource.

Use a Notebook

In some cases, we have provided spaces for your child to fill in the blanks, copy their spelling, underline or highlight directly into their books. However, your student will also write many of their lessons in a notebook (exercise) book. In those cases, the spaces are only a visual representation to show where they need to insert their own content.

Presentation of the work is important. Instruct the student on using a margin, indentation of paragraphs and a title for the work. Encourage the student to use self editing skills and proofread their work. If they see something wrong allow them to correct it (using an erasable pen or liquid paper) prior to handing it over for feedback.

Weekly Spelling and Dictation

Dictation is better spelling practice than using a spelling list. Well-chosen passages expose children to good literature and a variety of writing styles that help them recognise and use well-structured sentences, good grammar and correct punctuation.

Dictation can be used in the homeschool to assess how your homeschool student is progressing in spelling, punctuation, handwriting and comprehension. A natural start to teaching dictation begins with copy work.

The dictation method suggested is based on the ideas used by Charlotte Mason. In her method, a great emphasis is placed on preparing the dictation passage before they are required to write it. This can be done by careful examination of the piece to be written prior to the passage being read to the student. The goal is to get it right the first time.

Parsing Dictation

Parsing in grammar refers to the process of analysing a sentence to identify its grammatical structure and components. This involves breaking down the sentence into its parts, such as phrases, clauses, and words, and determining the syntactic role each part plays within the sentence (e.g. subject, verb, object, etc.). Parsing helps to understand how different elements of a sentence relate to one another and

contribute to the overall meaning. This process is fundamental in linguistics, language learning, and natural language processing.

Each week we will be choosing one sentence from your dictation for a parsing exercise. The following abbreviations can be used in the exercise.

- underline the nouns,
- highlight the verbs,
- place a c. above the conjunction,
- draw a box around the adverb
- circle the adjectives and place an arrow to the noun they modify.
- Place a p. above the pronouns
- Place a bracket () around the prepositional phrase.
- Place a ✓ above the articles

See the answer guide for examples.

Punctuation and Grammar

When preparing the dictation passage, examine the punctuation used and ask your students questions about specific punctuation marks. Have them read the passage aloud, paying attention to pauses when the punctuation indicates. Remind them that they need to study not only the spelling of words, but also the punctuation used.

Keep an eye on the most common errors committed and focus on correcting those.

Grammar is the way we describe our language. It is talking with rules. It gives us the infrastructure for creative writing and for learning a second language. To teach grammar in the context of high quality literature is an effective way of approaching this topic.

‘Students who are good writers can learn grammar better than students who are poor writers. Grammar is not the way to good writing; it is a tool that good writers use to analyse writing, to justify doing something this way instead of that way, and so forth.’ Ruth Beechick³.

³ *You Can Teach Your Child Successfully: Grades 4 to 8* by Ruth Beechick ©1999

Writing Instruction

For years writing instruction has been based on the idea that students can learn to write ‘naturally’ in the same way they learn to talk. However, we know now this doesn’t work for all children and with declining writing standards the need for explicit writing instruction is needed more than ever. With homeschooling this is easier as you are teaching alongside your child.

Additional Reading and Writing

This resource encourages your student to develop their writing, spelling and grammar skills. However they will need additional practise across their curriculum. Writing instruction does not stop with this resource. **You should also encourage your child to write their science, history, geography and civics lessons** using the same principles they are learning here.

Reading words in the rich context of whole books is a very effective, natural method for increasing your student’s **vocabulary** so reading from additional sources including poetry should be encouraged.

Assessment & Review Weeks

Week 9 and Week 18, are assessment and review weeks. Exercises have been provided to help review the content that the students have learnt in the previous weeks. You can write the answers in this section.

Appendix

For your convenience we have added some additional teaching helps in the Appendix.

Answer Guide

Most lessons are self-explanatory but an answer guide is found at the end of this resource. Parents should mark and correct children’s work and give them feedback when possible.

Week 1—Lesson 1 – Dictation & Grammar

Australia's First Prime Minister

There is an air of excitement in Sydney as preparations are made to celebrate the birth tomorrow of the Commonwealth of Australia. The Prime Minister, Mr Barton has announced the formation of the first Federal Cabinet in which he also holds the post of Foreign Minister. The city is filling with the leaders from the capitals of all the states and some 50 000 people are thought to have arrived for the celebrations.

From a Newspaper Article—December 1900

ACTIVITY

1. Write the above passage from dictation.
2. Parse the second sentence of the dictation passage underlining the nouns and place a tick (✓) above the articles.

There is an air of excitement in Sydney as preparations are made to celebrate the birth tomorrow of the Commonwealth of Australia.

An **article** is a word used to show whether a noun refers to something specific or not. In English, there are two types of articles: the definite article 'the', which refers to something specific, and the indefinite articles 'a' and 'an', which refer to something general.

A **common noun** is a general name for a person, place, thing, or idea. It is not capitalised unless it starts a sentence. A **proper noun** is a specific name for a particular person, place, organisation, or thing. In short, common nouns are general, while proper nouns are specific.

Example sentence identifying the noun and articles.

✓

There is an air of excitement in Sydney as preparations are made
 to celebrate the birth tomorrow of the Commonwealth of Australia.

LESSON 2—WHAT IS A HERO – FEATURED ARTICLE

The question of what makes us good or evil has fascinated researchers for years. While we have several explanations for what drives people to commit evil acts—such as dehumanisation, obedience to authority, unjust systems, and moral disengagement—the nature of heroism remains less understood. Some speculate that heroes might possess more empathy or compassion or have higher levels of oxytocin, known as the ‘love hormone.’ However, there is no definitive answer.

I believe that heroism is distinct from selflessness and compassion. Over the past five years, my colleagues and I have studied heroic behaviour and surveyed thousands of people to understand what drives heroic acts. Through our research, we’ve developed a clearer definition of heroism, which involves several components.

First, heroism is performed in service to others or in defence of ideals. It is a voluntary act, even within the military, going beyond mere duty. Heroes knowingly take risks, whether to their health or reputation, and they do so without expecting any reward. In essence, heroism is about concern for others, a commitment to a moral cause, the willingness to face personal risk, and the absence of anticipated gain.

This distinguishes heroism from altruism (when we act to promote someone else's welfare, even at a risk or cost to ourselves), which doesn't always involve significant risk, and from compassion, which may lead to heroism but doesn't guarantee it. We are just beginning to scientifically separate heroism from these other concepts to understand what truly makes someone a hero.

Interestingly, my work on heroism builds on 35 years of studying the psychology of evil, including the Stanford Prison Experiment. These two lines of research—heroism and evil—are not as different as they may seem. In fact, they are two sides of the same coin. The same situations that can trigger evil in some people can inspire heroism in others. For example, during the Holocaust, some Christians helped Jews, while others assisted in their persecution or turned a blind eye. These people faced the same circumstances, yet some chose heroism, while others chose malevolence. What drives individuals to choose one path over another?

One of the insights from my research is that there is no distinct line between good and evil; rather, the boundary is fluid, and people can cross it at different points in their lives. Each of us has the capacity for both good and evil.

Some people argue that humans are born either good or bad, but I disagree. I believe that we are all born with the potential to be either. What we become is shaped by our circumstances—our family, culture, and the time period in which we live. As George Bernard Shaw once wrote, ‘What a man is depends on his character; what he does depends on his circumstances.’

While we all possess the capacity to do terrible things, we also have the potential for heroism. The challenge lies in awakening that inner hero. However, the reality is that few people engage in evil acts, and even fewer act heroically. Most people fall in between these extremes, what I call the ‘reluctant heroes’—those who do nothing in the face of evil, often supporting wrongdoers through inaction.

Villains and heroes are the outliers on the bell curve of humanity, and the majority of people remain passive. Our challenge is to find ways to inspire the general population to act heroically and resist being drawn into evil. We still lack a formula for creating heroes, but we have some clues based on stories of real-life heroism.

One example is a nine-year-old boy in China who saved two classmates during an earthquake. When asked why he did it, he simply said, ‘I was the hall monitor! It was my duty to look after my classmates.’ This story illustrates what I call the ‘heroic imagination,’ a sense of duty to help others that can be cultivated through roles or responsibilities. Another example is Irena Sendler, a Polish Catholic woman who saved 2,500 Jewish children during the Holocaust. She organized a network to smuggle children out of the Warsaw ghetto. This highlights a key principle of heroism: heroes often work within networks, as these groups provide the resources and support necessary for heroic action.

These stories suggest that anyone can be a hero. Heroism doesn’t just arise from extraordinary individuals but from ordinary people placed in the right circumstances and given the tools to transform their compassion into action.

A condensed paraphrase from an article by Philip Zimbardo Ph.D. ⁴

ACTIVITY

Read the feature article *What is a Hero*. Highlight key words (see *Appendix 6*). Give an oral narration of what you have learnt to a family member.

⁴ Summary of article by Philip Zimbardo cited *What Makes a Hero* © 2011
https://greatergood.berkeley.edu/article/item/what_makes_a_hero

LESSON 3—THE DIVINE HERO - METAPHORS

*‘The Lord is my rock, my fortress and my deliverer;
My God is my rock, in whom I take refuge,
My shield and the horn of my salvation, my stronghold.
I called to the Lord, who is worthy of praise,
And I have been saved from my enemies.’
(Psalm 18:2-3, NIV)*

Throughout the history of literature, heroes have taken many forms, from divine beings to mortal champions. The concept of the ultimate hero often begins with a deity, a figure whose power and actions transcend human limitations. These deities embody strength, justice, and protection, becoming the highest example of heroism. Yahweh, the God of Israel, is the omnipotent divine hero. Not only is Yahweh revered as the creator, but He is also celebrated as the supreme protector and deliverer of His people.

In Psalm 18, Yahweh is portrayed as the ultimate hero for the Jewish people. This psalm, attributed to King David, vividly describes Yahweh's role as a divine warrior and protector. David refers to Yahweh as his ‘rock, fortress, and deliverer’—metaphors that emphasise God's strength and the safety He provides in times of great peril. David reflects on being saved from his enemies and attributes his victory to Yahweh's intervention. The heroic qualities of Yahweh are further emphasised through powerful metaphors: He is a shield, a stronghold, and a rescuer who brings justice and salvation.

The metaphor ‘My God is my rock’ is a particularly potent expression, comparing Yahweh to a rock—a symbol of strength, stability, and protection. In this context:

- **Strength:** A rock is solid, enduring, and unbreakable, symbolising Yahweh's unwavering power and reliability in providing strength to those who trust in Him.
- **Stability:** Just as a rock offers a firm foundation, Yahweh represents a constant and secure presence, especially during times of hardship or uncertainty.
- **Protection:** In ancient times, rocks and caves provided shelter from storms or enemies. By describing Yahweh as a rock, the metaphor suggests He offers refuge and safety from life's dangers.

In essence, ‘My God is my rock’ encapsulates Yahweh as a dependable source of strength and security, someone believers can rely on when facing adversity. This depiction of Yahweh as a heroic deity is foundational to understanding divine heroism in literature. Just as Yahweh acts selflessly and powerfully to protect His people, other heroes in literary traditions—whether mortal or divine—embody similar qualities of courage, sacrifice, and service.

This tradition of divine heroism sets the standard for how heroes are portrayed across different cultures and time periods. From ancient epics to modern novels, the archetype of the hero often draws from these divine origins, embodying the ideals of bravery, justice, and protection that resonate throughout literature. By using metaphors like ‘rock,’ authors create vivid imagery that makes abstract qualities of heroism more tangible, allowing readers to deeply connect with the heroic figures they encounter.

Metaphors, such as ‘My God is my rock,’ are powerful tools in literature, used to compare unrelated things in order to highlight shared qualities. Unlike similes, which use ‘like’ or ‘as,’ metaphors make a direct comparison, providing a more vivid and impactful description. In this way, metaphors help convey the depth of a hero's character, adding layers of meaning that make the hero's qualities—like strength, stability, and protection—more concrete and relatable.

ACTIVITY

Here are several heroic metaphors used to describe Yahweh in the Bible, drawing on images of strength, protection, and power. Identify the metaphors and explain their meanings.

1. ‘The Lord is my rock, my fortress and my deliverer.’ (Psalm 18:2).
2. ‘You, Lord, are a shield around me, my glory, the One who lifts my head high.’ (Psalm 3:3).
3. ‘The Lord is my shepherd, I lack nothing. He makes me lie down in green pastures, he leads me beside quiet waters.’ (Psalm 23:1-2).
4. ‘The name of the Lord is a strong tower; the righteous run to it and are safe.’ (Proverbs 18:10).
5. ‘The Lord is my light and my salvation—whom shall I fear? The Lord is the stronghold of my life—of whom shall I be afraid?’ (Psalm 27:1).
6. ‘He will cover you with his feathers, and under his wings you will find refuge; his faithfulness will be your shield and rampart.’ (Psalm 91:4, NIV)

LESSON 4—EXPLAIN THE MEANING OF THESE METAPHORS

In this lesson, we will focus on creating metaphors that highlight the traits of heroes. Metaphors help make descriptions more vivid and engaging by comparing one thing to another in an imaginative way. For instance, if we want to express a hero's strength, we can start with a basic sentence and transform it using a metaphor to create a more powerful image.

Base Sentence: The hero was strong.

Rewritten with a metaphor: The hero was unbreakable in the face of danger.

In this example, the metaphor 'unbreakable' paints a picture of a hero whose strength is like an unyielding material that cannot be shattered, even in difficult situations. This kind of comparison helps readers visualise and feel the hero's strength more deeply.

ACTIVITY

1. Write a sentence that shows a hero's bravery as a metaphor.

Base Sentence: The hero was brave.

2. Write a sentence that shows a hero's good heart as a metaphor.

Base Sentence: The hero had a good heart.

3. Write a complex sentence that use one metaphor for bravery and another for strength, combining them into a complex sentence.

4. Compare the hero's strength or bravery to an object a hero might use.

5. Create a metaphor describing the hero's actions in a battle using bravery or strength.

6. Use a metaphor to describe how the hero's emotions (heart, mind, love) reflect their strength or bravery.

Week 11—Lesson 37 – Dictation & Grammar

An Angry Day

It was an angry day; not just wild or rough, but savage, actively angry against every living thing. It hated plants and trees and birds and animals, and they wilted from hatred or withered up and died or panted in distress in shady places. Above all, it hated Peter. It seemed to encompass him with malevolence that could strike him down if he ventured to defy it. It was a wall around him, an invisible wall that confined him to a few square yards of hot, dusty earth at the bottom of Georges' carrot paddock. He longed to burst out, to seek the shade like the birds and other creatures, to drink a long draught of cool water but he couldn't move.

Excerpt from Ash Road by Ivan Southall © 1965

ACTIVITY

1. Write the above passage from dictation.
2. Parse the following sentence of the dictation passage: underline the noun, highlight the **verb**, draw a box around the **adverbs**, circle the **adjectives** and place an arrow to the noun they modify.

It was an angry day, not just wild or rough, but savage.

LESSON 38—PICTURE STUDY – CREATIVE WRITING PROMPT

Starry Night by Vincent Van Gogh

This week, you'll be using Vincent van Gogh's famous painting, *The Starry Night*, as the inspiration for a creative story. Follow along with these steps, and by the end, you'll have crafted a unique tale that brings the painting to life.

ACTIVITY

Complete the following activities in your notebook.

1. Immersing Yourself in the Painting

First, take a moment to gaze at *The Starry Night*. What do you see? Imagine you're standing in the middle of that quiet village, looking up at the swirling sky. What do

the stars look like? How does the night air feel? Close your eyes and picture yourself right there, under the moonlight, with the wind softly blowing.

Now, think about how this scene makes you feel. Is it peaceful? Mysterious? Maybe a little bit magical?

- Take a minute to jot down any thoughts or feelings that come to mind as you look at the painting. This will help you set the mood for your story.

2. Mapping Out Your Story

Every great story has a few key parts: a setting, characters, a problem, and a resolution. Let's start by creating a simple map for your story, inspired by *'The Starry Night.'*

Setting: Your story will take place in the village below the swirling sky. Think about the details: Are there little houses with warm lights glowing inside? Is the village quiet, with only the sound of the wind?

- Write down a few sentences to describe your setting.

Characters: Who lives in this village? Maybe there's a lonely artist who spends his nights painting the stars. Or perhaps a curious child who loves to explore after dark. You could even imagine a wise old owl watching over the village.

- Write down the names and a few details about your main characters.

Problem: Something strange or magical is happening in the village tonight. Is there a mysterious light in the sky? Or perhaps the stars are whispering secrets? Think about what problem your characters might face.

- Write down your ideas.

Resolution: How will your characters solve the problem? Maybe they discover a hidden power in the stars, or they learn a valuable lesson. Write down how your story will end.

- Now, look at your story map. Do you see the beginnings of a tale? You're ready to bring it to life!

3. Oral Storytelling Practice

Before you start writing, try telling your story out loud. Imagine you're sharing it with a friend. Start by describing the setting, then introduce your characters, and finally, tell what happens to them.

As you speak, listen to your own words. Does the story flow smoothly? Are there any parts that need more detail or excitement? This is your chance to play around with ideas before you put them on paper.

LESSON 39—WRITING YOUR INTRODUCTION

In the last lesson we did all the brainstorming and imagining for our story. Now it's time to take your plan and begin turning it into a story. Remember, this is just your first draft, so it doesn't have to be perfect. Focus on getting your ideas down.

You can use a notebook to handwrite your story but typing up your story will make it easier to make corrections and changes.

For this story you will write an introduction that introduces the character and setting.

Introduction/Beginning

- Revise your notes and begin setting the scene. Give emotions you are feeling.
- Describe the Setting: Use vivid language to bring the village and the sky to life. Instead of saying, 'The stars were bright,' you might say, 'The stars shimmered like diamonds scattered across the sky.'
- Introduce Your Characters: Show your characters' thoughts and feelings. How do they react to the mysterious events? What do they say to each other?

LESSON 40—IMPROVING YOUR STORY

Using the introduction you have written, spend this lesson revising and improving each sentence. Ask yourself the following questions:

- Does the introduction explain the setting? Can I make it more descriptive? Is it leading the story towards the story plot?
- Is the character introduced? Have I captured their personality in the narrative?
- Is the mood of the passage reflected in the adverbs and adjectives I've chosen?

Make a final version of the introduction.

12. Irena Sendler Example: Irena Sendler, network, Holocaust, children, rescue.

13. Ordinary to Heroic: ordinary, circumstances, compassion, action, tools.

These keywords encapsulate the main points of each paragraph or section for a focused summary or review.

LESSON 3

Here are the metaphors identified and their meanings:

1. 'The Lord is my rock, my fortress and my deliverer.' (Psalm 18:2)
 - Metaphors: *rock, fortress, deliverer.*
 - Meaning: These metaphors emphasise Yahweh's strength, stability, and protective nature. A *rock* symbolises a strong foundation that provides security. A *fortress* suggests a fortified place of safety, while *deliverer* indicates someone who rescues from danger.
2. 'You, Lord, are a shield around me, my glory, the One who lifts my head high.' (Psalm 3:3)
 - Metaphors: *shield, glory, the One who lifts my head.*
 - Meaning: The *shield* metaphor depicts protection and defence against harm. *Glory* represents honour and divine presence. *The One who lifts my head* suggests encouragement, dignity, and restoration of confidence or hope.
3. 'The Lord is my shepherd, I lack nothing. He makes me lie down in green pastures, he leads me beside quiet waters.' (Psalm 23:1-2)
 - Metaphor: *shepherd.*
 - Meaning: This metaphor signifies guidance, care, and provision. A *shepherd* leads, nurtures, and protects his flock, indicating Yahweh's role as a caring leader who ensures the well-being of His people.
4. 'The name of the Lord is a strong tower; the righteous run to it and are safe.' (Proverbs 18:10)
 - Metaphor: *strong tower.*
 - Meaning: This metaphor highlights safety and refuge. A *strong tower* symbolises a secure place that stands firm against attacks, providing safety for those who seek protection in Yahweh.

5. 'The Lord is my light and my salvation—whom shall I fear? The Lord is the stronghold of my life—of whom shall I be afraid?' (Psalm 27:1)
- Metaphors: *light, stronghold*.
 - Meaning: *Light* symbolises guidance, hope, and the dispelling of darkness or fear. *Stronghold* refers to a place of security and defence, emphasising Yahweh as a protector against danger or adversities.
6. 'He will cover you with his feathers, and under his wings you will find refuge; his faithfulness will be your shield and rampart.' (Psalm 91:4, NIV)
- Metaphors: *feathers, wings, shield, rampart*.
 - Meaning: The images of *feathers* and *wings* convey warmth, nurturing, and shelter, similar to how a bird protects its young. *Shield* and *rampart* signify defence and a protective barrier, emphasising Yahweh's role as a steadfast protector.

These metaphors collectively convey Yahweh's attributes of protection, strength, guidance, care, and unwavering support.

LESSON 4

Answers will vary but here are some examples.

1. *The hero blazed like a fire consuming all fear in his path.*
2. *The hero's heart pumped with the pure liquid gold of heaven.*
3. *The hero's bravery soared like an eagle, and his strength was the iron grip of the earth.*
4. *The hero's strength was the unbreakable shield that withstood every blow.*
5. *In battle, the hero's strength was a storm crashing against the enemy, unrelenting and fierce.*
6. *His heart was a fortress, impenetrable and unshaken by the chaos surrounding him.*