

*My Homeschool*

# ENGLISH

Grade 6A - Semester 1



Knowledge Rich Language Arts For  
Home Education

My Homeschool English 6A:  
Knowledge Rich Language Arts for Home Education.  
by Michelle Morrow and Beth Morrow  
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All enquiries to My Homeschool PTY LTD

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## **About the Authors**

Before children, Michelle Morrow was a nurse educator and midwife. In 2001, when her first child was ready to start school, she began her homeschool journey. From her early days of home education, she was inspired by the teachings of Charlotte Mason. While using this method to homeschool her four children, she saw a distinct lack of curriculum available for Australian and New Zealand families. In 2006, out of desire to have some Australian literature copywork, she co-wrote her first homeschool resource. Since that time she has gone on to write or publish more than 100 resources. In 2017, after all her children had finished homeschooling, she started My Homeschool, a homeschool publishing company, that provides courses, helpful advice, and support to home educators.

Beth Morrow is Michelle's oldest daughter. She was homeschooled throughout her primary and high school years. Now a teacher herself, with a Masters of Education, she draws on her own experience of being home educated and teaching a range of children in the classroom. Beth brings a unique perspective to My Homeschool's curriculum development, offering an evidence-based approach based on a lived experience.

## **About My Homeschool**

My Homeschool, an Australian homeschool publisher and course supplier, provides homeschool curriculum from grades Kindergarten to Grade 10 (Foundation to Year 10). They offer a knowledge rich, Charlotte Mason inspired curriculum that accommodates a Christian world view.

<https://myhomeschool.com>

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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 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 and dictation activity. There are two 8-week sections, and the 9<sup>th</sup> week used as a catch up assessment or revision.

### **Grade Level and Syllabus Alignment**

This resource is intended for use with a child aged 11 - 12. It forms part of the *My Homeschool* curriculum for Year 6/Grade 6. 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 6, the NSW Curriculum Year 6 (Stage 3), the WA Curriculum Year 6, NZ Curriculum Year 7 and Common Core Grade 6.

# Writing Lesson with a Knowledge Rich Curriculum

Writing lessons are inspired by Judith Hochman<sup>1</sup> 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 shows<sup>2</sup> 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 6A

Term 1: Animal Farm Novel Study & Astronomy Dictations

Term 2: Biology, Habitats & Wildflower Dictations

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<sup>1</sup> The Writing Revolution by J Hochman and N Wexler © 2017

<sup>2</sup> 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 5B*. 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)
- Can write a compound sentence with 'and', 'but' and 'so'. (Appendix 3 & 4)
- Can understand the different types of sentences. (Appendix 2)
- Has a basic understanding of nouns, pronouns, verbs and adjectives.
- Understands the differences between single and plural nouns.
- Uses quotation marks for direct speech.
- Writing has verb tense agreement.
- Expands sentences using 'when', 'where' and 'why' questions.
- Can identify, and insert, an appositive into a sentence. (Appendix 5)
- Understands commas are used to separate meaning. (Appendix 6)
- Identifies topic and concluding sentences in paragraphs. (Appendix 7)
- Can write a paragraph of five sentences.

### 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.

### Spelling

Spelling is the process of arranging letters or characters in the correct order to form words. It's a complex activity that involves several linguistic components:

1. **Phonological Component:** Phonology is the study of sound patterns in language, and in spelling, it relates to how spoken sounds (phonemes) are represented by letters or combinations of letters (graphemes). Phonics is taught intensively from Foundation to Grade 2 and then to a lesser degree in Grade 3 and 4.
2. **Orthographic Component:** Orthography deals with the conventions of writing in a language, including rules and patterns of how letters are used to represent sounds. It includes the understanding of letter patterns, word segmentation (like knowing where one word ends and another begins), and the use of capitalisation and punctuation. Orthography also involves recognising and adhering to spelling rules and exceptions in a given language. For instance, in English, the orthographic rule 'i before e except after c' is a well-known guideline for spelling.
3. **Morphological Component:** Morphology is the study of the structure and form of words, particularly how words are formed from smaller units called morphemes (the smallest units of meaning). The morphological aspect of spelling involves understanding how the meanings of words are related to their spelling. This includes recognising base words and how they change with the addition of prefixes and suffixes. For example, the word 'unhappiness'

consists of the base word ‘happy,’ the prefix ‘un-’ (meaning ‘not’), and the suffix ‘-ness’ (turning an adjective into a noun).

Effective spelling requires the integration of these phonological, orthographic, and morphological components. A good speller not only understands the sounds in words but also the rules and patterns for writing these sounds and the way words are constructed and modified. This integration is especially challenging in languages like English, where the relationship between sounds and their written representation can be quite complex due to the language’s extensive borrowing from other languages and historical spelling conventions.

In this book we have moved beyond phonics and will be teaching word parts. In Grades 3 and 4 we taught a range of suffixes and prefixes.

In Grade 5 and 6 our spelling includes:

- a focus on different word bases each week.
- a weekly dictation.
- additional copywork provided within the My Homeschool curriculum will also enhance writing skills.

### **Weekly Spelling and Charlotte Mason 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 that Charlotte Mason suggests is not what most of us would remember from school. A great emphasis is placed on preparing the dictation passage before they are required to write it. This can be done using copy work, word study and careful examination of the piece to be written (more on this later). The goal is to get it right the first time.

Charlotte Mason and Ruth Beechick suggest starting dictation during the primary education years.

#### Preparing the Dictation Lesson

At the beginning of each week there is a dictation lesson.

1. Begin each lesson with a reading of the passage. Check for comprehension.
2. Prepare the passage including word study and individual spelling

- preparation, vocabulary words and copy work.
3. Finish with the final dictation.
  4. Mark the dictation.

Spelling is automatically taught when teaching dictation. When children are beginning to write they are tackling many language skills at the same time. But now that these skills are being mastered, you want to focus on correct spelling from now on.

Use the back part of your notebook for the weekly dictation or use a separate spelling book.

### **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.

However, every lesson is a language lesson. We aim to teach grammar within the context of writing. Take the opportunity to teach or reinforce certain aspects of grammar during your lessons, sprinkle in terms such as adjective, noun, pronoun and verb. Don't get too technical, you don't want to bamboozle the student.

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 Beechick<sup>3</sup>.

### **Close Reading, Comprehension and Vocabulary**

Close reading is a method of deeply analysing a text with a focus on understanding not just what is written, but how and why it's written. It involves examining the language, structure, and ideas in a piece of writing to

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

gain a more profound and comprehensive understanding of its content and the author's intent.

Close reading is a valuable skill that enhances comprehension and critical thinking. It can be applied to various texts, including literature, non-fiction, and even media like news articles and advertisements. As a parent teaching a Grade 6 student, your role is to encourage them to think deeply and independently about what they are reading.

For a student to be able to comprehend a passage they need to have many skills cooperating to allow them to understand what they are reading. For some children this skill occurs naturally, and we can 'test' it with simple oral questions or a written narration about the passage.

If you find that a student does not comprehend the passages, you can look for various areas that will help you break down the process for them.

Can they read the passage? If they need some help, then you might try reading it with them or for them. If they cannot read it, trying to do dictation on the passage is not advisable.

#### **Assessment questions to ask yourself:**

- Are they paying attention to the punctuation, pausing for commas or recognising a question mark?
- Do they understand the vocabulary used?
- Is there jargon, slang or clichés? These may also inhibit comprehension.
- Do they have prior knowledge of the subject matter to help them comprehend the story? If they do not you may need to give them some background information to help with comprehension.

#### **Encourage Additional Reading**

Reading words in the rich context of whole books is a very effective, natural method for increasing your student's vocabulary. When they find a word that they do not know, have them try to guess the meaning using the context of the extract and then either tell them the correct meaning or have them look it up in a dictionary. After they understand the meaning, they can then put it into a sentence of their own either orally or written.

#### **Composition**

Some lessons give the student an opportunity to compose pieces of writing in a variety of text styles from an imaginative story to an informative text. Discuss what will be in their composition **orally first** because this will help get their creative juices flowing and make them realise that they do have something to write. If you skip this stage, you will often find resistance from

reluctant writers. However, many children will still find writing down their own compositions a daunting experience. This is because their vocabulary far exceeds their writing ability. Therefore, use wisdom in getting them to write their composition and help them spell words that they can't yet spell.

### **Poetry Appreciation**

Each poetry selection should be read aloud to the student. The content of poetry uses the imagination and speaks directly to the heart. The images in poetry are wonderful. You don't need to turn a poem inside out to appreciate it. With younger children, make it your goal to help them enjoy the poems, especially the rhythm, leaving the techniques and jargon for later years.

### **Literature Discussions**

A genre is the traditional classification of texts, such as fiction and non-fiction. This is the first classification your student should be able to make. You can ask them whether they think this is a true story or a pretend story.

You can begin introducing some discussion about other features of the stories and poems they are reading. Your aim here is to have your child notice and observe: why a text was written, who was it written to and what was the author trying to say. These discussions will help your child think about literature and give them some vocabulary for discussing literature in a literary way. Discussion prompts have been added to lessons.

### **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. We use direct instruction in this resource.

### **Additional Reading and Writing**

This resource encourages your student to learn how to spell, write and decode words, however, to develop their skills they will need additional practise across their curriculum.

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**

The My Homeschool English 6A Answer Guide is found in the Virtual Cupboard of your Year 6 Course. Parents should mark and correct children's work and give them feedback when possible.

# Term One Summary

## Term One Theme

This term you will be studying the book *Animal Farm* by George Orwell. It is a short 10 chapter novella. Each chapter takes approximately 30 minutes or less to read. The story is quite simple to follow. This book is also an allegory (a story where characters or events represent deeper meanings, often to teach a moral or political lesson) about Stalin and the Russian Revolution.

To complete the lessons this term, you will need a copy of *Animal Farm* by George Orwell. If you do not have one a free version can be found online at Project Gutenberg. Here is the link:

<https://gutenberg.net.au/ebooks01/0100011h.html>

To learn more about writing good paragraphs it is important to understand the topic you are writing from. Therefore, the content of this novel study also ties in with the modern history studied in Semester One.

To further enhance an understanding of Stalin's dictatorship you are encouraged to read the award winning graphic novel *Breaking Stalin's Nose* by Eugene Yelchin.

## Term One Notes

In Term 1 we will be focusing on:

- A. Base word morphology,
- B. Improving Tier 3 (topic specific) vocabulary words,
- C. Writing complete sentences with subordinate conjunctions,
- D. Writing summaries and narratives,
- E. Writing persuasively,
- F. Sentence elaboration and variation,
- G. How to plan and write a cohesive paragraph.

## Week 1—Lesson 1 – Base ‘cord’

### Definition and Origin of 'Cord'

The base word 'cord' originates from the Latin word 'cor,' which means heart. Over time, 'cord' evolved to refer to something that connects or binds, much like the heart connects life within a body. In English, 'cord' now often refers to a long, thin, flexible material used for tying or connecting things. The concept of 'cord' retains the idea of connection and strength, drawing from its original association with the heart. By adding prefixes and suffixes, we can create words that reflect various nuances of these core ideas.

### Examples with Suffixes and Prefixes

Suffix Example: Adding '-ial' to 'cord' gives us 'cordial.' 'Cordial' means warm and friendly, suggesting a heartfelt manner. For instance, a cordial greeting is one that is heartfelt and sincere.

Prefix Example: By adding the prefix 'dis-' to 'cord,' we get 'discord.' 'Discord' means a lack of harmony or agreement, often resulting in conflict or tension.

### Vocabulary Words

- Accord: Agreement or harmony between people or groups.
- Accordance: The act of agreeing or conforming.
- Accordant: Being in agreement or harmony.
- Cordial: Warm and friendly.
- Cordially: In a warm and friendly manner.
- Cordage: The ropes or cords used on a ship.
- Corded: Furnished or strengthened with cords.
- Cordless: Without a cord; operating without needing to be plugged in.
- Discord: Lack of agreement or harmony.
- Discordant: Harsh or jarring because of a lack of harmony.
- Concord: Agreement or harmony between people or groups.
- Concordant: In agreement or harmony.
- Concordance: Agreement; consistency. Also, a book that lists all the words in a text like the Bible, showing where each word occurs.
- Record: To set down in writing or some other permanent form.
- Recorder: A device that records sound or images. It is also a musical instrument.
- Recording: The action or process of recording sound or performance.



These examples show how the base word 'cord' transforms into many words with diverse meanings when combined with different prefixes and suffixes, reflecting the dynamic nature of the English language.

### **Dictation**

Then God said, 'Let Us make man in Our image, according to Our likeness; let them have dominion over the fish of the sea, over the birds of the air, and over the cattle, over all the earth and over every creeping thing that creeps on the earth.' *Genesis 1:26*

### **Animal Farm Reading**

Read Chapter 1 of *Animal Farm* by George Orwell. You will need to have read this before your next lesson.

## LESSON 2—SETTING OF ANIMAL FARM

*Animal Farm* by George Orwell is an allegory about communism and the reign of Stalin. It was chosen because it ties in with our world history lessons on the Russian Revolution, the Soviet Union and the rise of communism.

It is classic piece of literature told as an animal fable.

This chapter we are going to write about the setting of the novel. The setting of a novel is where and when the story takes place. Think of it like the background in a painting. It includes the time period (like the past, present, or future), the location (like a city, a farm, or a different planet), and the environment around the characters (like what the weather is like, or if it's a happy or scary place).

### ACTIVITY

1. Writing about the Setting of *Animal Farm*. Use the outline below to help you write about the setting.

#### **Step 1: Identify the Location**

Hint: Think about where most of the story happens. Is it in a city, in a forest, or somewhere else?

#### **Step 2: Understand the Time Period**

Hint: When do you think the story is taking place? Is it a long time ago, in the recent past, or in a time that feels more modern?

#### **Step 3: Describe the Environment**

Hint: What is the farm like? Is it big or small? What kind of buildings or animals are there?

#### **Step 4: Connect the Setting to the Story**

Hint: Think about how the location, time, and environment affect the characters and events in the story. Does the farm setting make the story more interesting or meaningful in some way?

#### **Step 5: Use Descriptive Words**

Hint: Try to use words that paint a picture in the reader's mind. For example, instead of just saying 'the farm,' you could say 'the sprawling, isolated farm.'

## LESSON 3—PERSUASIVE SPEECH

When you read Old Major’s speech it sounds convincing. He is a good orator (speech maker). Here are some features that make it good:

1. **Clear Message:** Old Major's speech has a clear message: he wants to convince the other animals that they should rebel against their human owner. A good persuasive speech always has a clear point it’s trying to make.
2. **Emotional Appeal:** Old Major uses emotional language to make the animals feel something. He talks about the suffering they endure and the better life they could have. This is to make the listeners feel sad, angry, or hopeful, which can persuade them.
3. **Using Examples:** Old Major gives examples of how the animals are mistreated. This helps the listeners understand and believe what he's saying.
4. **Repetition:** He repeats certain phrases to emphasise his point. For instance, he often says things like ‘Comrades’ or talks about ‘freedom.’ This helps his main ideas stick in the listeners' minds.
5. **Call to Action:** At the end of the speech, Old Major doesn’t just want the animals to think differently; he wants them to do something - in this case, to prepare for a rebellion.

### ACTIVITY

1. List the main points of Old Major’s speech in the following paragraph.

*‘Now, comrades, what is the nature of this life of ours? Let us face it: our lives are miserable, laborious, and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free. The life of an animal is misery and slavery: that is the plain truth.’*

2. Let’s examine this sentence and look at the grammar specifically.  
*‘There were only four dissentients, the three dogs and the cat, who was afterwards discovered to have voted on both sides.’*

A. What do you think the word dissentients means? If you don’t know

look it up.

B. An appositive is a noun or noun phrase that renames or explains another noun next to it. What is the appositive for four dissentients?

3. There are 12 emotive words used in the passage above. Find 5 of them.

4. Making a verb or noun more specific in a sentence can greatly enhance the emotive nature of a passage. Specific words carry more detailed and vivid meanings, which can evoke stronger emotional responses from the reader. Let's analyse the sentence, *'The life of an animal is misery and slavery: that is the plain truth.'*

It could also be written as, *'The animal's life is sad because it is owned by the farmer.'*

However, choosing specific, evocative words like 'misery' and 'slavery,' the sentence paints a vivid and distressing picture of the animals' lives. It doesn't just inform the reader; it also engages their emotions, making them feel the gravity of the situation. This is a powerful tool in writing, as it helps to create a strong connection between the reader and the message of the text.

Rewrite these sentences to have stronger emotions.

- The boy ate his food given to him by his mother.
- The bride wore a good dress to the church.
- The baby was sad on the floor.

## LESSON 4—SETTING – DESCRIPTION OF A PLACE

In literature, when describing a setting, authors often begin by detailing the place where the story or scene is set. This approach helps to establish the backdrop against which the story's events will unfold, and it can significantly influence the mood, tone, and context of the narrative. Here's how this is typically done:

1. **Physical Location:** The description might start by identifying the physical location of the setting - whether it's in a city, a rural area, a forest, a beach, a different planet, etc. This immediately gives the reader a sense of where the story is taking place.
2. **Sensory Details:** Authors often use sensory details to bring the setting to life. This includes what one might see, hear, smell, touch, or even taste in that particular place. For example, describing the sounds of wildlife in a forest, the smell of the sea at the beach, or the bustling noise and bright lights of a city.

3. **Time and Weather:** The time of day, season, weather conditions, and even historical period can also be part of the initial description. This could include a sunny morning, a snowy night, a rainy afternoon, or a particular era like the Victorian age, which sets the temporal stage for the story.
4. **Atmosphere and Mood:** Describing the place often includes setting the mood or atmosphere. A description can convey feelings of happiness, tension, mystery, comfort, or fear, depending on the choice of words and details. For instance, a dark, gloomy forest can create a sense of fear or mystery.
5. **Cultural or Social Context:** Sometimes, the description might include elements that give a sense of the cultural or social context of the place. This could involve describing architectural styles, types of businesses, societal norms, or even cultural practices relevant to the location.

By starting with a detailed description of the place, authors can immerse readers into the world of the story, providing a solid foundation for the characters and events that follow. This technique helps readers visualise the scenes and feel connected to the story's world.

#### ACTIVITY

For this exercise, assume a place where you live is going to be the setting for a story. Write a short entry for the place in which you live. Incorporate the ideas given in this lesson.

## **Week 2—Lesson 5 – Base ‘astr’ and ‘aster’**

### **Definition and Origin of 'Astr' and 'Aster'**

The base words 'astr' and 'aster' have a celestial origin, stemming from the Greek word 'astēr,' meaning 'star.' These roots are extensively used in English to craft words related to stars, astronomy, or outer space. They express the idea of something related to the cosmos, whether it be real stars in the sky or metaphorically representing star-like qualities or shapes. These roots give us a way to talk about the vast, intriguing universe and everything in it, from constellations to satellite technology.

### **Examples with Suffixes and Prefixes**

Suffix Example: Adding '-nomy' to 'astr' gives 'astronomy.' 'Astronomy' is the scientific study of stars, planets, and other celestial phenomena.

Prefix Example: By adding 'dis-' to 'aster,' we get 'disaster.' Originally meaning 'ill-starred,' it now refers to a sudden calamitous event.

### **Vocabulary Words**

Astronaut: A person trained for spaceflight (as/tro/naut).

Asterisk: A star-shaped symbol used in writing (\*) (as/ter/isk).

Astrophysics: The branch of astronomy dealing with the physical properties of celestial bodies (as/tro/phys/ics).

Asteroid: A small rocky body orbiting the sun, typically in the asteroid belt (as/ter/oid).

Astronomy: The scientific study of celestial objects, space, and the universe as a whole (as/tron/o/my).

Astronomer: A scientist who studies celestial objects, space, and the universe (as/tro/no/mer).

Astral: Relating to or resembling the stars (as/tral).

Astrograph: A telescope designed for taking photographs of the stars (as/tro/graph).

Astrodome: A clear dome on an aircraft for celestial observation (as/tro/dome).

Astrobiology: The study of life in the universe (as/tro/bi/ol/o/gy).

Astrolabe: An ancient instrument used to observe and calculate the position of celestial bodies (as/tro/labe).

## **Dictation**

One of the purposes for astronomical bodies that God ordained is the telling of time and using calendars. Indeed, the day, month, and year are defined in terms of the apparent motions of astronomical bodies. For much of history, astronomy primarily had the function, and so astronomers spent most of their time recording the movement of astronomical bodies for this purpose.

*Excerpt from The New Astronomy Book by Danny R Faulkner © 2014*

## **Animal Farm Reading**

Read Chapter 2 of *Animal Farm* by George Orwell. You will need to have read this before your next lesson.

## LESSON 6—THEME & GENRE OF ANIMAL FARM

In *Animal Farm*, George Orwell tells a story that's not just about animals on a farm; it's also a big metaphor, or symbol, for events in history, specifically the Russian Revolution and the rise of Communism. Remember the quote from Chapter 1: 'All men are enemies. All animals are comrades.' This line sets the stage for the theme of the book.

Communism is a way of organising a society where there's no private ownership and everyone shares everything. It sounds fair in theory, but in practice, it can be tricky. This idea was popular in Russia in the early 20th century and led to the Russian Revolution. In *Animal Farm*, the animals' rebellion against Mr Jones, their human owner, is like the Russian people's rebellion against their leaders. The farm represents Russia, and the animals' initial dream is similar to the communist idea of equality for all.

As we dive into the story, we can see that the events on the farm mirror what happened in Russia. For example, the power struggles between the pigs on the farm are like the power struggles between different leaders in Russia. Characters like Napoleon and Snowball can be compared to historical figures like Joseph Stalin and Leon Trotsky. Through these comparisons, Orwell is actually critiquing Communism – in his story he calls it Animalism. He shows that while the idea of everyone being equal is nice, in reality, it can lead to power being misused.

Stories aren't just for entertainment; they can also make us think about the real world. *Animal Farm* is a great example of this. It's not just a story about animals; it's Orwell's way of sharing his views on Communism. He uses the farm and its animals to show what he thinks about these big ideas and events in history. This is a common thing in literature, where writers use their stories to comment on society.

The genre of *Animal Farm* can be classified as a fable. A fable is a short story, typically with animals as characters, conveying a moral. *Animal Farm* fits this definition because it uses animals (like pigs, horses, and dogs) to represent human behaviour and political situations. The story imparts moral lessons about power, corruption, and the dangers of totalitarianism. It is also classified as a political satire.

*Animal Farm* stands as a timeless piece of literature that transcends the boundaries of a mere animal story. George Orwell masterfully weaves a narrative that serves as a cautionary tale about the corrupting nature of power and the complexities of political ideologies. The novel's portrayal of the Russian Revolution and the subsequent rise and fall of Communism is not



just a historical account but a broader commentary on the human condition. By personifying animals to reflect human society, Orwell creates a powerful allegory that remains relevant in contemporary discussions about governance, equality, and the pursuit of utopian ideals. *Animal Farm* therefore offers profound insights into the dynamics of power and politics, wrapped in the deceptive simplicity of a farmyard fable.

### ACTIVITY

#### 1. Analysing the Third Paragraph

##### A. Identify the Subject and Predicate:

Task: Find the subject and predicate in this sentence from the third paragraph: 'The genre of *Animal Farm* can be classified as a fable.'

Hint: The subject is what or whom the sentence is about, and the predicate tells something about the subject.

##### B. Identify the Main Idea:

Task: What is the main idea of the third paragraph?

Hint: The main idea is the key message or point the paragraph is making.

##### C. Break Down the Paragraph:

Task: Divide the third paragraph into the Topic Sentence, Body, and Concluding Sentence.

Hint: The Topic Sentence introduces the main idea, the Body provides more detail, and the Concluding Sentence sums up the paragraph.

#### 2. Writing a Paragraph about the Passage

Task: Write a paragraph summarising the entire passage. Use this structure:

A. Topic Sentence: Start with a sentence that introduces the overall theme of your paragraph.

B. Body Sentences (Three): Add three sentences with details from the passage, explaining the main points.

C. Concluding Sentence: End with a sentence that wraps up your thoughts.

### **Hints for Writing:**

Topic Sentence: Begin by mentioning how *Animal Farm* is more than just a story about farm animals.

Body Sentences: Discuss the metaphor for the Russian Revolution, the use of animals to symbolise humans and political ideas, and Orwell's critique of Communism.

Concluding Sentence: Conclude by stating how the story of *Animal Farm* offers a deeper understanding of history and political ideas.

## LESSON 7—ANIMAL FARM – CHARACTERISATION

*Note: You will need to have read Chapter 2 of Animal Farm to proceed with this lesson.*

Now that we've explored the theme of Communism in Russia through *Animal Farm*, next, we'll focus on the characterisation of the pigs and their role in the story. We'll see how their actions and decisions impact the farm and what they represent in this allegorical tale. Stay tuned!

Let's start by understanding what characters are in a novel.

### **What are Characters in a Novel?**

Characters in a novel are the people or animals that the story is about. They can be humans, animals, or even imaginary creatures. They have their own personalities, feelings, and actions.

Here is an example of how you might write about Napoleon's character.

Do an outline first:

1. Observe Napoleon:
2. Understand Napoleon's Personality:
3. Look at Napoleon's Actions:
4. Consider the key actions Napoleon takes in the story:
5. Think About Napoleon's Role in the Story:
6. Use Descriptive Words:

Here is an example of what the character description of Napoleon might look like:

In Chapter 2 of *Animal Farm* by George Orwell, Napoleon is one of the important pigs on the farm. He's not as talkative as Snowball, another pig, but he's really smart in his own way. Napoleon is kind of serious and likes to get things done. He's part of planning the big idea with the other animals to make the farm a better place for all of them. Napoleon, along with Snowball and Old Major, the wise old pig, help to come up with the rules that they think will make life fair for every animal on the farm. Even though he's just one of

the pigs in this part of the story, you can tell he's going to be really important as things start to change on the farm. He seems like he's going to be a big leader for the animals.

### ACTIVITY

1. Now write a character description of Mr. Jones, the farmer. Use Chapters 1 and 2 as a reference. Remember, this is just a guide to help you think about what to write:

A. **Introduce Mr. Jones:**

**Hint:** Start by describing who Mr. Jones is. Is he the owner of the farm? What kind of person does he seem to be at the beginning of the story?

B. **Describe His Actions:**

**Hint:** Think about what Mr. Jones does in these chapters. How does he treat the animals? Are there any specific actions that show what he is like as a farm owner?

C. **Understand His Role in the Story:**

**Hint:** Why is Mr. Jones important in *Animal Farm*? What does his character represent in the early part of the story?

D. **Mr. Jones's Impact on the Animals:**

**Hint:** How do the animals feel about Mr. Jones? Do they like him, fear him, or respect him? Why do they feel that way?

E. **Use Descriptive Words:**

**Hint:** When writing about Mr. Jones, try to use words that help the reader picture him and understand his personality. For example, instead of just saying 'Mr. Jones is the owner of the farm,' you could say 'Mr. Jones, the neglectful and indifferent owner of the farm...'

F. **Conclude with His Influence on the Plot:**

**Hint:** How does Mr. Jones's behaviour contribute to what happens in these chapters? Does it set the stage for any major events or decisions by the animals?

Remember, when writing about a character, you want to show who they are through their actions, words, and the way other characters react to them. This helps the reader understand not just what the character is like, but also why they are important in the story. Good luck with your writing!

2. When you have completed your paragraph on Mr Jones look at our sample paragraph to see if it's similar. Rewrite your paragraph and show it to your parent for comment.

## LESSON 8—COMPOUND SUBJECT AND PREDICATE

- A. Mr and Mrs Jones live in the farmhouse, on Manor Farm.
- B. The workers cut the grain and carry it to the barn.

### ACTIVITY

1. The first sentence has two subjects; name them.
2. What is the predicate of the first sentence?
3. What is the subject of the second sentence?
4. Name the two predicates in the second sentence.

**Note:** When two or more simple subjects are united, they form a **compound subject**.

When two or more simple predicates are united they form a **compound predicate**.

5. Name the subjects and predicates in the following sentences and tell which are compound:
  - A. Bushes and trees were covered with soft, white snow.
  - B. Apples, peaches, and pears grew in the orchard.
  - C. The farmer ploughed the ground and planted the seed.
  - D. The great trees and the sparkling brooks made the meadow beautiful.
  - E. Tokyo and London are large cities.
  - F. The women gathered the grain and ground it into flour.
  - G. The rain watered the thirsty fields and made them fresh and green again.
  - H. Picasso and Monet were great artists.
  - I. The leaves let go of the branches and floated gently to the earth.
  - J. History and geography are very interesting studies.

## Week 3—Lesson 9 – Base ‘ann’ and ‘enn’

### Definition and Origin of 'Ann' or 'Enn'

The base words 'ann' and 'enn' come from the Latin word 'annus,' which means 'year.' These roots are often used in English to create words that have to do with yearly events or time periods measured in years. They convey the sense of something related to an annual cycle or a number of years.

### Examples with Suffixes and Prefixes

**Suffix Example:** Adding '-iversary' to 'ann' gives us 'anniversary.' An 'anniversary' is the date marking an important event that happened in a previous year, like a wedding anniversary.

**Prefix Example:** By adding the prefix 'bi-' to 'ennial,' we get 'biennial.' 'Biennial' refers to something happening every two years.

### Vocabulary Words

- Annual: Occurring once every year (ann/ual).
- Anniversary: The date on which an event took place in a previous year (an/ni/ver/sa/ry).
- Millennium: A period of a thousand years (mil/len/ni/um).
- Perennial: Lasting or existing for a long or apparently infinite time (pe/ren/ni/al).
- Centennial: Pertaining to a hundredth anniversary (cen/ten/ni/al).
- Annuity: A fixed sum of money paid to someone each year (an/nu/i/ty).
- Annul: To declare invalid (an/nul).
- Annals: A record of events year by year (an/nals).
- Biannual: Occurring twice a year (bi/an/nual).
- Annulment: The act of annulling something (an/nul/ment).

### Dictation

Every year, our community hosts an annual astronomy night. People of all ages participate and share their knowledge about stars, planets, and galaxies. This year is special because it's the centennial anniversary of our astronomy night. To celebrate this milestone, there will be special prizes and a guest speaker, a renowned astronomer. Everyone in the community is excited and preparing their telescopes and presentations!

**Animal Farm:** Read Chapter 3 of *Animal Farm*.

## LESSON 10—ARCHETYPES – THE BAD GUYS

*Note: You should have read Chapter 3 of Animal Farm before you commence this lesson.*

Today, we're going to delve into the fascinating world of character archetypes and stereotypes in literature, with a special focus on George Orwell's *Animal Farm*. Remember how the pigs became the leaders? As the book says, *'The work of teaching and organising the others fell naturally upon the pigs, who were generally recognised as being the cleverest of the animals.'* (Chapter 2).

Let's explore what this tells us about the characters in the story.

### **Archetypes**

An archetype is like a blueprint for characters. It's a set of characteristics that are commonly found in heroes, villains, and other types of characters across different stories. For instance, think of the brave hero, the wise mentor, or the cunning trickster.

In *Animal Farm*, we can see archetypes like the villainous pigs and the faithful follower (Boxer the horse).

Orwell uses these archetypes to make the animals represent more than just farm creatures. They symbolise different types of people in society. For example, the pigs, being the cleverest, take on leadership roles, reflecting how people in power are often seen.

Archetypes help us understand and predict how characters might behave. They create a connection between the reader and the story, as we recognise these familiar types from other stories we know.

In many stories, there's often a character who causes trouble for the hero - that's the villain! Villains are important in stories because they make things exciting and challenging. Here's what you should know about villains:

#### 1. What Villains Are Like:

- Villains are usually the 'bad guys' in the story. They might be greedy, mean, or selfish, and they often do things that are wrong or harmful.
- They can be really smart and tricky, using clever plans to get what they want.
- Sometimes, villains have something sad or bad that happened in their past, which helps us understand why they act the way they do, even though it doesn't make it right.

#### 2. Why Villains Are Important in Stories:

- They make the story more interesting by causing problems for the heroes. This gives the heroes challenges to overcome, which makes us cheer for them even more.
- Villains can be the exact opposite of the hero, showing us how good and brave the hero is.
- Sometimes, villains can change during the story, which can be surprising and make the story more exciting.

### 3. Different Types of Villains:

- The Bossy One: Wants to be in charge and control everything.
- The Scary Monster: Can be big and frightening, making us feel scared.
- The Sneaky Planner: Uses their brains to make clever, but mean, plans.
- The Betrayer: Pretends to be a friend but then turns against the hero.
- The Confused Villain: Wants to do something good but goes about it the wrong way.

### 4. What Villains Mean in Stories:

- They can show us the not-so-nice parts of people, like being greedy or power-hungry.
- Villains can represent fears or problems that everyone might face.

### 5. Villains and What They Teach Us:

- Villains can reflect what people are afraid of at a certain time.
- They also show us why it's important not to be like them and to make better choices.

In short, villains are more than just the 'bad guys.' They make stories more fun and help us learn about right and wrong. They also make us root for the hero to save the day!

### ACTIVITY

In Chapter 3 of *Animal Farm* we start to see that the pigs may be the villains and not the helpful leaders they insist they are. Using the provided passage write about things that might indicate that the pigs are the villains in the story.

*The mystery of where the milk went to was soon cleared up. It was mixed every day into the pigs' mash. The early apples were now ripening, and the grass of*

*the orchard was littered with windfalls. The animals had assumed as a matter of course that these would be shared out equally; one day, however, the order went forth that all the windfalls were to be collected and brought to the harness-room for the use of the pigs. At this some of the other animals murmured, but it was no use. All the pigs were in full agreement on this point, even Snowball and Napoleon. Squealer was sent to make the necessary explanations to the others.*

*‘Comrades!’ he cried. ‘You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organisation of this farm depend on us. Day and night we are watching over your welfare. It is for YOUR sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades,’ cried Squealer almost pleadingly, skipping from side to side and whisking his tail, ‘surely there is no one among you who wants to see Jones come back?’*

## LESSON 11—STEREOTYPES

### **Stereotypes in Literature**

Stereotypes are simplified versions of archetypes. They can sometimes be too simple, showing a character in just one way. For example, a 'nerdy' character always being smart but socially awkward.

In *Animal Farm*, the sheep are portrayed as followers who don't question authority, a common stereotype for people who don't think independently.

Stereotypes can influence how we view characters. They can be helpful in quickly understanding a character, but they can also limit our view of them, stopping us from seeing their complexity.

### ACTIVITY

There are many characters with stereotypes in the book *Animal Farm*. Choose one of these characters or groups and explain how they are portrayed in the story.

- Boxer the Horse
- The Cat
- The Hens and Ducks



## LESSON 12—VARYING SENTENCES – PREDICATE AND SUBJECT

*Teacher's Note: At times, the following lesson does produce slightly awkward sentences. However, it is a good exercise to help understand sentence construction. For a contemporary example, in the movie Star Wars the character of Yoda often speaks by placing the predicate before the subject. For example, instead of saying "You must learn the Force," Yoda would say, "Learn the Force, you must." This inversion gives Yoda's speech a distinctive and ancient feel, emphasising different parts of the sentence.*

- A. The cut wheat fell to the ground.
- B. To the ground fell the cut wheat.

### ACTIVITY

1. What is the subject of the first sentence?

**Note:** In the second sentence the subject is placed after the predicate. When the subject of a sentence is placed after the predicate, the sentence is said to be in transposed order.

2. Name the subject in each of the following sentences; then reconstruct the sentence, placing the subject before the predicate.
  - A. In the tranquil waters of the lake are reflected a few late flowers.
  - B. Calm and quiet are the days.
  - C. In their pods shake the ripened seeds.
  - D. Through the leafless branches may be seen the stars.
  - E. Finished is the work of the year.
  - F. So still are the hours that time forgets them.
  - G. On the far horizon is a faint haze.
  - H. Over upland and lowland grows the goldenrod.
  - I. Near the waterfall stands an old mill.

3. Name the subject in each of the following sentences; then reconstruct the sentence, placing the subject after the predicate:

For example: The car screeched to a stop.

Subject: The Car

Predicate: Screeched to a stop.

Reconstructed sentence: To a stop, screeched the car.

- A. The tall trees sway in the wind.
- B. The red poppies dance in the field.
- C. The little birds have flown from the nest.
- D. The heat floats like a mist.

## Week 4—Lesson 13 – Base ‘aqu’

### Definition and Origin of 'Aqu'

'Aqu' comes from Latin 'aqua,' meaning 'water.' It's a key part of many English words, especially those about water. We can talk about oceans, rivers, and water in science and technology using this root.

### Examples with Suffixes and Prefixes

Suffix Example: Adding '-arium' to 'aqu' gives 'aquarium.' An 'aquarium' is a tank or pool where aquatic plants or animals are kept.

Prefix Example: By adding 'sub-' to 'aquatic,' we get 'subaquatic.' 'Subaquatic' refers to something existing, formed, or taking place under water.

### Vocabulary Words

- Aquatic: Relating to water (a/quat/ic).
- Aqueduct: A bridge or structure for carrying water over long distances (a/que/duct).
- Aquarium: A tank or pool where aquatic animals or plants are kept (a/qua/ri/um).
- Aquifer: A body of permeable rock that can contain or transmit groundwater (a/qui/fer).
- Aqueous: Similar to or containing water (aq/ue/ous).
- Aquaculture: The farming of aquatic organisms such as fish, crustaceans, molluscs, and aquatic plants (a/qua/cul/ture).
- Aquaplane: A board towed by a speedboat as a sport or for fun (a/qua/plane).
- Aquamarine: A blue or turquoise variety of beryl, used in jewellery (a/qua/ma/rine).
- Aquarius: A zodiac sign associated with a star constellation which represents a water-bearer. (a/qua/ri/us)

### Dictation

High in the night sky, the constellation Aquarius has fascinated astronomers and stargazers for millennia. Its name, meaning 'water-bearer' in Latin, traces back to ancient civilisations who saw in its stars the figure of a person pouring water. In scientific terms, Aquarius is also the source of two meteor showers: the Delta Aquariids and the Eta Aquariids, providing annual displays of shooting stars.

**Animal Farm:** Read Chapters 4 and 5 of *Animal Farm*.

## LESSON 14—REVISING ADVERBS

- A. The ground squirrels peep timidly out of their holes.
- B. The flowers will blossom soon.
- C. Beautiful trees grow here.

### ACTIVITY

1. What is the verb in the first sentence?
2. What word modifies the meaning of the verb by telling how?
3. What is the verb in the second sentence?
4. What word modifies the meaning of the verb by telling when?
5. What is the verb in the third sentence?
6. What word modifies the meaning of the verb by telling where?

Note: A verb that modifies a verb is an **adverb**.

When we use the word modify, it means to change the meaning or explain the meaning. Just like an adjective describes (or modifies) a noun, an adverb describes (or modifies) a verb. An adverb can tell us how, when and where a thing is done.

7. Add to each of the following sentences adverbs that tell how:
  - A. The bellbirds are singing.
  - B. The brook murmurs.
  - C. The child plays.
  - D. The fire burns.
  - E. The dog barks.
  - F. The children did their work.
  - G. The lion roared.

## LESSON 15—ADVERBS AND COMMAS

Understanding the rules for using adverbs and commas can greatly enhance your writing clarity and style. Here are some key rules and guidelines for Grade 6 students:

### **Adverbs Modify Verbs, Adjectives, or Other Adverbs:**

Adverbs describe how, when, where, how often, or to what extent an action is done. For example, in the sentence, 'She quickly ran to the store,' 'quickly' is an adverb modifying the verb 'ran.'

### Placement of Adverbs:

Adverbs can be placed at the beginning, middle, or end of a sentence, depending on what they modify and for emphasis. For example:

Beginning: 'Quickly, she ran to the store.'

Middle: 'She quickly ran to the store.'

End: 'She ran to the store quickly.'

### Commas with Adverbs:

**Beginning of a Sentence:** When an adverb or adverbial phrase starts a sentence, it's often followed by a comma. Example: 'Yesterday, I went to the park.'

**However, But, Therefore, Moreover:** When these adverbs start a sentence, they are usually followed by a comma. Example: 'However, she decided to stay home.'

**Mid-Sentence Adverbs:** If the adverb is interrupting the flow of the sentence (like 'however,' 'therefore,' 'indeed'), it should be set off by commas. Example: 'She is, indeed, a talented musician.'

**No Comma Needed:** If the adverb closely modifies a verb and doesn't interrupt the sentence flow, you usually don't need a comma. Example: 'She quickly ran to the store.'

### Adverbs Modifying Adjectives or Other Adverbs:

When an adverb modifies an adjective or another adverb, no comma is needed. Example: 'She sang really loudly.'

Remember, while these rules provide a good foundation, the English language can have exceptions. It's always good to read your sentences out loud to see if they sound natural and clear with the adverbs and commas in place.

### ACTIVITY

1. Use these adverbs in sentences:

quietly	quickly	roughly
patiently	carefully	loudly
kindly	fiercely	carelessly

2. Use these adverbs in sentences:

often	daily	early
seldom	yearly	late

always

soon

never

3. Use these adverbs in sentences:

there

down

backward

here

up

forward

4. Which adverbs tell how? Group 1, 2 or 3.

5. Which adverbs tell when? Group 1, 2 or 3.

6. Which adverbs tell where? Group 1, 2 or 3.

## LESSON 16—HISTORICAL CONTEXT OF ALLEGORY

In the fourth chapter of *Animal Farm*, the animals of Manor Farm, having triumphed over their human master, Mr. Jones, find themselves in the midst of a grave challenge that mirrors a significant event in Russian history. This chapter, rich in allegorical depth, reflects the turbulent period following the Russian Revolution.

As the autumn leaves began to fall, news of the animals' rebellion spread far and wide. Just as the Russian Revolution had sent shockwaves through the world, the revolt of the animals against their human master intrigued and alarmed the neighbouring farmers. Mr Jones, a metaphor for the Tsar of Russia, felt a burning indignation and sought to reclaim his property.

The animals, under the leadership of the pigs, had organised themselves into a self-governing society, mirroring the efforts of the Russians to establish a new order after overthrowing the Tsar. The pigs, especially Napoleon and Snowball, symbolised the Soviet Russian leaders Joseph Stalin and Leon Trotsky. Their governance, initially filled with promise and idealism, began to show early signs of corruption and power struggle, reflecting the disillusionment that followed the Russian Revolution.

As winter approached, bringing with it a chill that seeped into the bones, Mr. Jones, accompanied by men from the neighbouring farms, attempted to seize back the farm. This battle, also called the Battle of the Cowshed, was a direct allegory to the Russian Civil War. The animals, who were united in their cause, displayed courage and comradeship as they fought. The brave sheep, the strong horses, and the cunning pigs all played their part, just as different factions in Russia had fought for their vision of the future.

The victory of the animals was a testament to their determination and unity. Yet, amidst their triumph, the seeds of future discord were sown. The pigs, who orchestrated the defence, began to take on a role that set them above the

other animals. Their leadership, once a source of inspiration, started to morph into a reign not unlike that of Mr. Jones, revealing the truth in Orwell's critique of the Soviet Union's descent into a dictatorship.

The Battle of the Cowshed became a legend on Manor Farm, a story passed down with pride and a warning of the dangers that lurked beyond their fences. It was a reminder of their struggle and the cost of their freedom. However, the pigs' increasing control and manipulation, seen in their strategic allocation of resources and command over the other animals, hinted at a future where equality was but a distant dream.

In this chapter, Orwell masterfully uses the farm and its inhabitants to portray the complexities of revolution and governance. The animals' journey mirrors the trajectory of the Russian Revolution, from the hopeful overthrow of an oppressive regime to the gradual emergence of a new form of tyranny. Through *Animal Farm*, Orwell not only tells a tale of talking animals but also offers a profound commentary on the nature of power and politics.

#### ACTIVITY

**Adverbial Clauses** describe **‘what, when, how, why, or under what conditions’** something happens, modifying the verb in the sentence.

1. ‘As the autumn leaves began to fall, news of the animals' rebellion spread far and wide.’

A. What happened? \_\_\_\_\_

B. When did it happen? \_\_\_\_\_

C. Highlight the adverbial clause.

2. Complete these sentences adding your own adverbial clause (insert a what, why or where adverbial clause).

A. \_\_\_\_\_, Napoleon was followed by his loyal dogs.

B. \_\_\_\_\_, the stars glimmered and winked at us from above.

**Adjectival Clause** describes **‘who or what’** by giving more information about a noun or pronoun in the sentence. It describes a noun or pronoun. It is slightly different to an appositive because it is not renaming the noun but rather giving more information about the noun or pronoun.

For example:

- Adjectival clause: ‘The book **that she read** was fascinating.’ (gives more information about the book)
- Appositive: ‘My friend, **a talented writer**, published her first novel.’ (renames and identifies ‘my friend’)

3. Highlight the sentence appositive or adjectival clause. Circle whether it is an appositive or an adjectival clause.

A. ‘*The pigs, Napoleon and the Snowball, symbolised the Soviet Russian leaders Joseph Stalin and Leon Trotsky.*’

Appositive / Adjectival Clause

B. ‘*The pigs, who were led by Napoleon and Snowball, symbolised the Soviet Russian leaders Joseph Stalin and Leon Trotsky.*’

Appositive / Adjectival Clause

C. ‘*The animals, who were united in their cause, displayed courage and comradeship as they fought.*’

Appositive / Adjectival Clause

D. ‘*Mr Jones, who was a metaphor for the Tsar of Russia, felt a burning indignation and sought to reclaim his property.*’

Appositive / Adjectival Clause

E. ‘*This battle, also called the Battle of the Cowshed, was a direct allegory to the Russian Civil War.*’

Appositive / Adjectival Clause

4. Create Your Own Examples:

A. Napoleon, (insert an appositive), was followed by his loyal dogs.

B. Mollie, (insert an appositive), loved ribbons and sugar cubes.

C. The horses, (insert an adjectival clause that tells something specific about a particular horse), loved their sugar cubes.

# My Homeschool English 6A Answer Guide



## Answer Key

In this answer key you will find we have provided you with many of the answers for My Homeschool 6A. However, some responses require an individual response or discussions with the parent. In these circumstances we have not provided answers.

### LESSON 2

*Animal Farm* by George Orwell is set on a rural, somewhat isolated farm, far from the hustle and bustle of city life. This location serves as the central stage for the unfolding drama. The time period feels like the early 20th century, a time of political upheaval and change, mirroring real historical events.

The environment of the farm is initially typical of a traditional farm – barns, a farmhouse, fields, and a variety of animals like pigs, horses, and chickens. However, as the story progresses, the farm undergoes significant changes that mirror the shifting dynamics of power and control among the animals.

The setting plays a crucial role in *Animal Farm*. The farm's isolation symbolises the detachment from the outside world, allowing the animal revolution to unfold in a contained environment. This setting becomes a microcosm for exploring broader themes of power, corruption, and inequality. The transformation from a typical farm to a place of tyranny under the pigs' rule adds a poignant layer to the narrative.

Orwell's descriptive language brings the farm to life, painting vivid pictures of the sprawling fields, the dilapidated barns, and the farmhouse that becomes a symbol of power and privilege. The setting is not just a backdrop but an active participant in the story, reflecting the changes and consequences of the animals' actions and decisions.

### LESSON 3

1. In this paragraph from Old Major's speech in *Animal Farm*, the main points are:

- **The Miserable Condition of the Animals:** Old Major describes the life of the animals as 'miserable, laborious, and short,' emphasising the hardship and suffering they endure.
- **Exploitation of the Animals:** He points out that the animals are only given enough food to survive and are forced to work extremely hard. This highlights the exploitation and unfair treatment they receive.

- **Inevitable Slaughter:** Old Major brings attention to the cruel fate that awaits the animals once they are no longer useful - they are slaughtered.
- **Lack of Happiness and Freedom:** He states that no animal in England knows happiness or leisure after a certain age, painting a picture of a life devoid of joy and freedom.
- **Life as Misery and Slavery:** The concluding statement sums up the speech's main idea - the life of an animal under human control is nothing but misery and slavery.

These points are used to stir up feelings of injustice and the desire for change among the animal listeners.

2. A. **Meaning of 'Dissentients':** The word 'dissentients' refers to individuals who express dissent or disagreement with a prevailing idea, policy, or opinion. In the context of this sentence, it likely means those who were against or did not conform to the majority's view or decision.

B. **Appositive for 'Four Dissentients':** The appositive in the sentence is 'the three dogs and the cat.' This phrase renames and provides specific information about who the 'four dissentients' are. Appositives are used to clarify or add detail to a noun, and in this case, it clarifies exactly which characters were the dissentients.

3. In the passage from Old Major's speech in *Animal Farm*, several emotive words are used to evoke strong feelings in the listener. These words are chosen to highlight the suffering and oppression of the animals. Here are some of the emotive words used:

- Miserable
- Laborious
- Short
- Forced
- Atom
- Slaughtered
- Hideous
- Cruelty
- Happiness
- Leisure
- Misery
- Slavery

These words are deliberately chosen to provoke an emotional response and persuade the listeners to empathise with the speaker's message of injustice and the need for change.

4. Answers will vary.

## LESSON 6

1. Subject: 'The genre of *Animal Farm*'

Predicate: 'can be classified as a fable.'

The main idea of the third paragraph is that *Animal Farm* is a fable and a political satire, using animals as characters to represent human behaviours and political situations, with a moral lesson.

Paragraph Break Down Answer:

Topic Sentence: 'The genre of *Animal Farm* can be classified as a fable.'

Body: Discusses what a fable is and how *Animal Farm* fits this genre by using animals to represent human behaviour and political situations, imparting moral lessons about power and corruption.

Concluding Sentence: 'It is also classified as a political satire.'

2. Sample Paragraph

Topic Sentence: *Animal Farm* by George Orwell is not just a simple farm story but a profound metaphor for historical events.

Body Sentences:

The story is a symbol of the Russian Revolution and the rise of Communism, where animals represent human characters and political scenarios.

Through characters like Napoleon and Snowball, Orwell critiques the concept of Communism and the misuse of power.

The novel cleverly uses the setting of a farm to explore complex themes of power, governance, and equality.

Concluding Sentence: Thus, *Animal Farm* provides insightful commentary on political ideologies, making it a significant read beyond its deceptive simplicity.

## LESSON 7

### Example Characterisation of Mr Jones

In the first two chapters of *Animal Farm*, Mr. Jones is the owner of Manor Farm, and he's not a very good one. He seems to be quite careless about the farm and the animals. Sometimes, he drinks a lot, and when he does, he forgets to feed the animals, which makes them really hungry and unhappy. The animals don't seem to like him much because he's not kind to them. He's more interested in himself than in taking care of the farm properly. This makes the animals think about changing their lives and the way the farm is run. Mr. Jones doesn't know that his actions are making the animals unhappy and are causing them to plan something big. His behaviour is one of the reasons why the animals start thinking about having a rebellion. He's important in the story because his actions help start the big changes that happen on the farm.

## LESSON 8

A. Mr and Mrs Jones live in the farmhouse, on Manor Farm.

**Subjects:** Mr Jones, Mrs Jones (Compound Subject)

**Predicate:** live in the farmhouse, on Manor Farm

B. The workers cut the grain and carry it to the barn.

**Subject:** The workers

**Predicates:** cut the grain, carry it to the barn (Compound Predicate)

5. Additional Sentences:

A. Bushes and trees were covered with soft, white snow.

**Subjects:** Bushes, trees (Compound Subject)

**Predicate:** were covered with soft, white snow

B. Apples, peaches, and pears grew in the orchard.

**Subjects:** Apples, peaches, pears (Compound Subject)

**Predicate:** grew in the orchard

C. The farmer ploughed the ground and planted the seed.

**Subject:** The farmer

**Predicates:** ploughed the ground, planted the seed (Compound Predicate)

D. The great trees and the sparkling brooks made the meadow beautiful.

**Subjects:** The great trees, the sparkling brooks (Compound Subject)

**Predicate:** made the meadow beautiful

E. Tokyo and London are large cities.

**Subjects:** Tokyo, London (Compound Subject)

**Predicate:** are large cities

F. The women gathered the grain and ground it into flour.

**Subject:** The women

**Predicates:** gathered the grain, ground it into flour (Compound Predicate)

G. The rain watered the thirsty fields and made them fresh and green again.

**Subject:** The rain

**Predicates:** watered the thirsty fields, made them fresh and green again (Compound Predicate)

H. Picasso and Monet were great artists.

**Subjects:** Picasso, Monet (Compound Subject)

**Predicate:** were great artists

I. The leaves let go of the branches and floated gently to the earth.

**Subject:** The leaves

**Predicates:** let go of the branches, floated gently to the earth (Compound Predicate)

J. History and geography are very interesting studies.

**Subjects:** History, geography (Compound Subject)

**Predicate:** are very interesting studies

In these sentences, compound subjects are formed when two or more simple subjects are united, and compound predicates are formed when two or more simple predicates are combined.

## LESSON 10

The paragraphs from *Animal Farm* contain several clues that suggest the pigs might be turning into villains:

1. **Control of Resources:** The fact that the milk and apples, resources that were expected to be shared among all animals, are exclusively taken by the pigs suggests a misuse of power and privilege. This is a

typical villainous trait, where those in power hoard resources for themselves.

2. **Justification of Unfair Practices:** Squealer's speech, where he tries to justify the exclusive consumption of milk and apples by the pigs, is a clue to their villainous nature. He uses the idea that it's for the greater good ('preserve our health') and fearmongering ('Jones would come back') to manipulate the other animals. This kind of manipulation is a common characteristic of villains in literature.
3. **Unanimous Agreement Among Pigs:** The text mentions that 'All the pigs were in full agreement on this point, even Snowball and Napoleon.' This unanimity among the pigs in making a decision that benefits only them indicates a collective move towards selfish behaviour, a common trait among villainous groups.
4. **Murmuring of Other Animals:** The other animals' reaction to this decision ('the order went forth that all the windfalls were to be collected and brought to the harness-room for the use of the pigs') – their murmuring and dissatisfaction – further points to the unfairness of the pigs' actions and hints at their emerging role as villains in the story.
5. **Squealer's Manipulative Speech:** Squealer's speech is filled with manipulative language, such as claiming that consuming these items is for the other animals' sake, and using fear ('Jones would come back') to justify their actions. This manipulation is a key indicator of villainous behaviour, as it shows a willingness to deceive others for personal gain.

These clues collectively suggest a shift in the pigs' role to that of villains, as they begin to exhibit classic traits of manipulation, control, and selfishness under the guise of leadership and community welfare.

## LESSON 11

In George Orwell's *Animal Farm*, various characters are depicted with certain stereotypes that serve to convey broader political and social themes. These stereotypes are not just for characterisation, but they also help in delivering Orwell's allegorical critique of the Russian Revolution and the subsequent establishment of the Soviet Union. Let's discuss the stereotypes associated with some of the key characters:

1. **Boxer the Horse:** Boxer represents the stereotype of the working class, particularly the proletariat in communist societies. He is characterised by his incredible strength, dedication, and the motto, 'I will work harder.' Despite his loyalty and hard work, Boxer is eventually betrayed, symbolising the betrayal of the working class by their leaders. His character highlights the exploitation of the working class and their blind trust in authority, which Orwell critiques as a major flaw in the communist system.
2. **The Cat:** The cat in *Animal Farm* is less prominent but still significant. She represents the stereotype of an individual who is shrewd, self-interested, and distant from communal activities. The cat's behaviour can be seen as a critique of those who remain uninvolved or who seek to benefit from a system without contributing to it. This character reflects Orwell's view of people who are indifferent to politics or who choose to remain aloof, thus failing to act against oppressive regimes.
3. **The Hens and Ducks:** The hens and ducks in *Animal Farm* are representative of the lower classes in society. They are among the first to feel the negative impacts of the pigs' leadership and policies. The rebellion of the hens against Napoleon's egg quotas symbolises resistance to oppressive regimes. These characters highlight how the lower classes can be easily taken advantage of and controlled by those in power.

Each of these character stereotypes in *Animal Farm* serves a specific purpose in Orwell's allegory, representing different groups in society during the Russian Revolution and the rise of the Soviet Union. Through these characters, Orwell critiques the corruption of revolutionary ideals and the betrayal of the working class by their supposed leaders.

## LESSON 12

### **Subject of the first sentence ('The cut wheat fell to the ground.')**

The subject is 'The cut wheat.'

### **Reconstructing Sentences with Subject Before the Predicate:**

A. Original: 'In the tranquil waters of the lake are reflected a few late flowers.'

Subject: 'A few late flowers'

Reconstructed: 'A few late flowers are reflected in the tranquil waters of the lake.'

B. Original: 'Calm and quiet are the days.'

Subject: 'The days'

Reconstructed: 'The days are calm and quiet.'

C. Original: 'In their pods shake the ripened seeds.'

Subject: 'The ripened seeds'

Reconstructed: 'The ripened seeds shake in their pods.'

D. Original: 'Through the leafless branches may be seen the stars.'

Subject: 'The stars'

Reconstructed: 'The stars may be seen through the leafless branches.'

E. Original: 'Finished is the work of the year.'

Subject: 'The work of the year'

Reconstructed: 'The work of the year is finished.'

F. Original: 'So still are the hours that time forgets them.'

Subject: 'The hours'

Reconstructed: 'The hours are so still that time forgets them.'

G. Original: 'On the far horizon is a faint haze.'

Subject: 'A faint haze'

Reconstructed: 'A faint haze is on the far horizon.'

H. Original: 'Over upland and lowland grows the goldenrod.'

Subject: 'The goldenrod'

Reconstructed: 'The goldenrod grows over upland and lowland.'

I. Original: 'Near the waterfall stands an old mill.'

Subject: 'An old mill'

Reconstructed: 'An old mill stands near the waterfall.'

**Reconstructing Sentences with Subject After the Predicate:**

A. Original: The tall trees sway in the wind.

Subject: trees

Reconstructed: In the wind sway the tall trees.

B. Original: The red poppies dance in the field.

Subject: poppies

Reconstructed: In the field dance red poppies.



C. Original: The little birds have flown from the nest.

Subject: birds

Reconstructed: From the nest fly the little birds."

D. Original: "The heat floats like a mist."

Subject: heat

Reconstructed: "Like a mist, the heat floats."

Note: When reconstructing sentences, the meaning should remain clear and the sentence structure should be grammatically correct.

#### LESSON 14

1. **The verb in the first sentence ('The ground squirrels peep timidly out of their holes.')**: The verb here is 'peep,' which is the action that the ground squirrels are performing.
2. **The word that modifies the meaning of the verb by telling how in the first sentence:** The adverb 'timidly' modifies the verb 'peep' by describing how the ground squirrels are peeping.
3. **The verb in the second sentence ('The flowers will blossom soon.')**: The verb in this sentence is 'will blossom,' which describes the action that the flowers are going to perform.
4. **The word that modifies the meaning of the verb by telling when in the second sentence:** The adverb 'soon' modifies the verb 'will blossom' by indicating when the flowers will perform the action of blossoming.
5. **The verb in the third sentence ('Beautiful trees grow here.')**: The verb in this sentence is 'grow,' which describes the action being performed by the trees.
6. **The word that modifies the meaning of the verb by telling where in the third sentence:** The adverb 'here' modifies the verb 'grow' by specifying where the trees are growing.

#### LESSON 15

How - Group 1

When - 2

Where - 3

LESSON 16

1. A. News of the rebellion spread.

B. In Autumn

C. As the autumn leaves began to fall

3. A. Appositive | B. Adjectival Clause | C. Adjectival Clause | D. Adjectival |  
E. Clause Appositive

4. Answers will vary but here are some suggestions.

Napoleon, the villainous pig, was followed by his loyal dogs.

Mollie, the pretty mare, loved ribbons and sugar cubes.

The horses, (especially Mollie), loved their sugar cubes.

Appositive

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