

Years 7-8 • Ages 11-13

WORD POWER
THE COMPLETE ENGLISH ADVENTURE

Where stories come alive, words
gain power, and you become the
master of language

Your Journey Begins

This book is your companion for an extraordinary adventure through the English language. Each unit unlocks new skills, from analysing great literature to crafting your own powerful writing. Ready?

Unit 1

The Story Laboratory

Unlock the secrets of narrative: character, plot, setting, and the magic that makes stories unforgettable.

Unit 2

Detective's Toolkit

Literary analysis techniques to decode any text like a professional reader and writer.

Unit 3

Poetry Unleashed

From sonnets to slam poetry—read, write, and feel the rhythm of language at its most powerful.

Unit 4

Drama & Performance

Shakespeare and beyond: understanding plays, stage directions, and theatrical magic.

Unit 5

Real World Writing

Persuade, inform, explain—master non-fiction writing that gets things done.

Unit 6

Grammar Galaxy

Spelling, punctuation, and grammar—the power tools that make your writing shine.

01

The Story Laboratory

Where ordinary words become extraordinary worlds

WHAT YOU'LL MASTER

- ◆ Identify and analyse the key elements of narrative fiction
- ◆ Understand how writers create compelling characters
- ◆ Explore different narrative structures and their effects
- ◆ Create your own vivid settings using sensory language
- ◆ Apply the 'story iceberg' technique to your own writing

The Anatomy of a Story

Every story ever told—from ancient myths around campfires to the latest Netflix series—shares the same basic DNA. Understanding these building blocks transforms you from a passive reader into a story detective.

THE BIG THREE

Every narrative contains three essential elements working together like instruments in an orchestra:

Character – Who the story happens to

Setting – Where and when it happens

Plot – What happens

Character: The Heart of Every Story

Think of your favourite character from any book, film, or game. What makes them memorable? It's rarely just what they look like—it's what they *do*, what they *want*, and what they're *afraid of*.

Protagonist NOUN

The main character whose journey we follow.

Antagonist NOUN

The force opposing the protagonist (not always a villain!).

Motivation NOUN

What drives a character's actions and decisions.

Character Arc NOUN PHRASE

How a character changes throughout the story.

WRITER'S SECRET

The best characters have **contradictions**. A brave knight who's terrified of spiders. A villain who genuinely loves their cat. These contradictions make characters feel human.

"The boy was thin and small and young, with a face like a ferret and hair the colour of dust. He was always hungry. There was a sharpness to him, a quality of watchfulness, as if he knew that the world was made of traps and he was determined not to fall into any of them."

— Original passage demonstrating character introduction

ACTIVITY

Character X-Ray

■ 20-25 minutes

Choose a character from a book you're currently reading (or from the extract above). Create a "Character X-Ray" answering these questions:

1. **Surface level:** What do we see? (appearance, age, occupation)
2. **Motivation:** What do they want more than anything?
3. **Fear:** What are they most afraid of?
4. **Secret:** What do they hide from others?
5. **Contradiction:** What surprising quality do they have?

Then write a paragraph introducing an original character using these same layers.

Setting: More Than Just a Backdrop

Setting isn't just where a story happens—it's a character itself. Think of Hogwarts, Narnia, or the Hunger Games arena. The setting shapes everything: the mood, the plot, even what the characters can become.

THE PATHETIC FALLACY

Writers often make the weather or environment reflect characters' emotions. A thunderstorm during an argument. Sunshine when a character falls in love. This technique is called the **pathetic fallacy** (nothing to do with being pathetic—it comes from the Greek word "pathos" meaning emotion).

"The house had been empty for years. Its windows stared blindly across the overgrown garden, their glass clouded with grime and secrets. The wind sighed through gaps in the boards, a lonely sound that seemed to speak of forgotten things."

Personification: The house is given human qualities—windows "stare," the wind "sighs"

Atmosphere: Words like "empty," "blindly," "lonely" create a melancholy mood

Foreshadowing: "secrets" and "forgotten things" hint that something mysterious will be revealed

❖ Quick Fire Challenge

Write a 100-word description of a setting that creates a specific mood **WITHOUT** naming the mood. Can a partner guess the emotion you were aiming for?

Plot: The Engine of Story

Plot is what happens in a story, but great plots do more than just list events. They create tension, surprise, and satisfaction. Here are the classic structures:

STRUCTURE	PATTERN	EXAMPLE
Freytag's Pyramid	Exposition → Rising Action → Climax → Falling Action → Resolution	Most traditional novels and films
In Media Res	Start in the middle of the action, then explain	The Iliad, most action films
Circular	End where you began	One Day, The Great Gatsby

Non-linear	Events out of chronological order	Wuthering Heights, Arrival
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COMMON MISTAKE

Many young writers think plot means "lots of exciting things happen." But the best plots are driven by **character choices**, not random events. Ask: "What would THIS character do?" not "What's the most dramatic thing that could happen?"

ACTIVITY

Plot Surgery

■ 30 minutes

Take a story you know well (a fairy tale works brilliantly) and perform "plot surgery":

1. Write out the original plot in 5 sentences
2. Rewrite it using a DIFFERENT structure (e.g., Cinderella in media res, starting at midnight)
3. How does changing the structure change the story's effect?

REAL WORLD CONNECTION

The Art of the Hook

Every journalist, marketer, and social media manager uses story techniques daily. That compelling Instagram caption? It's using narrative tension. That news headline that made you click? It opened a "curiosity gap." The story skills you're learning aren't just for English class—they're the foundation of all powerful communication.

Check Your Understanding

1. What is the "pathetic fallacy"?

- A) When a character makes a mistake
- B) When nature/weather reflects emotions
- C) When a story has a sad ending
- D) When the narrator is unreliable

2. "In media res" means starting a story...

- A) At the very beginning
- B) In the middle of the action
- C) At the end
- D) With a description of setting

3. What's the difference between protagonist and antagonist?

- A) Hero vs villain
- B) Main character vs opposing force
- C) Good vs evil
- D) Winner vs loser

Unit 1 Extended Writing Task

The Story Seed

Write the opening 300-400 words of an original story. Your opening must:

- Introduce a protagonist with at least one contradiction
- Establish a vivid setting that contributes to the mood
- Hook the reader with a question, conflict, or mystery
- Include at least one example of pathetic fallacy

Success Criteria

Character is complex and intriguing ① ② ③ ④ ⑤

Setting is vivid and atmospheric ① ② ③ ④ ⑤

Opening creates curiosity/tension ① ② ③ ④ ⑤

Techniques used effectively ① ② ③ ④ ⑤

TRACK YOUR PROGRESS

- Vocabulary learned
- Character X-Ray complete
- Setting description written
- Plot Surgery complete
- Quiz completed
- Extended writing submitted

Congratulations! You've completed The Story Laboratory

02

The Detective's Toolkit Cracking the code of any text

WHAT YOU'LL MASTER

- ◆ Use the PEEL structure to write analytical paragraphs
- ◆ Identify and explain the effects of literary techniques
- ◆ Move beyond "this shows" to sophisticated analysis
- ◆ Compare texts using specific criteria
- ◆ Support every claim with evidence from the text

Why Analyse? (And What Does It Even Mean?)

Analysis isn't about finding the "right answer" hidden in a text. It's about understanding **how** writers create effects. When you analyse, you're reverse-engineering someone's craft—figuring out the techniques behind the magic.

THE ANALYSIS QUESTION

The question you're always answering is: "**How does the writer create this effect, and why?**"

Never just *what* happens, but *how* and *why*.

Your Literary Detective Kit

These are the techniques writers use again and again. Knowing them is like having a decoder ring for any text.

TECHNIQUE	DEFINITION	EXAMPLE
Simile	Comparison using "like" or "as"	"Her voice was like honey"
Metaphor	Direct comparison (saying something IS something else)	"The thief"

Personification	Giving human qualities to non-human things	"The wind whispered secrets"
Alliteration	Repeated consonant sounds at the start of words	"Peter Piper picked"
Sibilance	Repeated 's' sounds	"The snake slithered silently"
Onomatopoeia	Words that sound like their meaning	crash, buzz
Foreshadowing	Hints about what will happen later	"If only she had known..."
Juxtaposition	Placing contrasting ideas side by side	"It was the best of times, it was the worst of times"
Symbolism	Using one thing to represent something else	A dove representing peace

TECHNIQUE HUNTING TRAP

Don't just spot techniques—**explain their effect**. "The writer uses alliteration" is observation. "The alliteration creates a harsh, aggressive tone that mirrors the character's anger" is analysis.

The PEEL Paragraph: Your Analysis Framework

Every analytical paragraph should follow this structure:

Point → **Evidence** → **Explain** → **Link**

- Your argument
- Quote from text
- Analyse the effect
- Connect to bigger idea

"The corridor stretched before him, endless and dark. Somewhere ahead, water dripped—a steady rhythm that counted down to something he didn't want to face. His footsteps echoed, each one sounding louder than the last, as if the building itself was announcing his presence."

— Original passage for analysis practice

EXAMPLE PEEL ANALYSIS

Point: The writer creates a sense of mounting dread through the description of sound.

Evidence: The "steady rhythm" of dripping water is described as counting down "to something he didn't want to face."

Explain: The personification of the sound as "counting down" transforms ordinary dripping water into a ticking clock, creating urgency and inevitable doom. The vague reference to "something" increases tension by leaving the threat undefined—our imaginations fill the gap with our own fears.

Link: This use of sound to create atmosphere shows how writers can make even silence threatening, using the reader's imagination as their greatest tool.

ACTIVITY

Analysis Upgrade Challenge

■ 15 minutes

Transform these weak observations into powerful analysis:

1. **Weak:** "The writer uses a metaphor."

Your upgrade: _____

2. **Weak:** "This shows the character is scared."

Your upgrade: _____

3. **Weak:** "The sentence is short."

Your upgrade: _____

Upgrade Your Analysis Vocabulary

Stop using the same tired phrases. Here are powerful alternatives:

INSTEAD OF...	TRY...
"This shows..."	This suggests / implies / conveys / evokes / reveals / underscores
"The writer uses..."	The writer employs / deploys / crafts / constructs
"It makes the reader feel..."	This creates a sense of / evokes / generates / instills
"This is effective because..."	This is particularly striking because / The impact of this is heightened by
"Good" / "Bad"	Effective / Powerful / Jarring / Unsettling / Poignant / Devastating

Connotation NOUN

The feelings or ideas suggested by a word, beyond its literal meaning.

Diction NOUN

The writer's choice of words, considered as a technique.

Syntax NOUN

The arrangement and structure of sentences.

Tone NOUN

The attitude or feeling conveyed by the writing.

REAL WORLD CONNECTION

Analysis = Critical Thinking

Every time you question an advertisement, recognise bias in a news article, or understand why a song makes you emotional, you're using analysis skills. In a world of information overload and misinformation, being able to ask "how is this trying to affect me?" is one of the most valuable skills you can have.

ACTIVITY

Media Detective

■ 25 minutes

Find an advertisement (print or video). Analyse it using your new skills:

1. What is the advert trying to make you feel?
2. What specific techniques does it use? (colour, music, language, imagery)
3. Who is the target audience, and how do you know?
4. Write a PEEL paragraph analysing one technique the advert uses.

Unit 2 Extended Writing Task

Text Under the Microscope

Write 2-3 PEEL paragraphs analysing how the writer creates atmosphere in a text of your choice (or use the extract from this unit).

Your analysis must:

- Identify at least 3 different techniques
- Use embedded quotations correctly
- Explain effects, not just identify features
- Use sophisticated analytical vocabulary

TRACK YOUR PROGRESS

- Techniques memorised
- PEEL structure understood
- Analysis upgrades practised
- Media analysis complete
- Extended writing submitted

You're now a certified text detective!

03

Poetry Unleashed

Where words become music

WHAT YOU'LL MASTER

- ◆ Read poetry with confidence and understanding
- ◆ Identify poetic forms and understand their effects
- ◆ Analyse imagery, sound devices, and structure
- ◆ Write original poetry in various forms
- ◆ Appreciate poetry as a living, evolving art form

Why Poetry Matters

Poetry isn't just an old-fashioned art form studied in dusty classrooms. It's in song lyrics, rap battles, advertising slogans, and protest chants. Poetry is language at its most concentrated and powerful—every word earns its place.

THE POETRY MINDSET

Approaching a poem for the first time? Remember: you don't have to "get it" immediately. Poems are meant to be reread. Each reading reveals something new. Start by noticing what strikes you—an image, a sound, a feeling.

The Toolbox of Sound

Poetry is made to be heard as well as read. These sound devices create rhythm, emphasis, and mood:

Rhythm NOUN

The pattern of stressed and unstressed syllables in a line.

Rhyme NOUN

Matching sounds at the ends of lines or within lines (internal rhyme).

Assonance NOUN

Repeated vowel sounds within words ("deep green sea").

Onomatopoeia NOUN

Words that sound like their meaning (crash, buzz).

Enjambment NOUN

When a sentence continues past the end of a line without punctuation.

Caesura NOUN

A pause in the middle of a line, often marked by punctuation.

Poetic Forms

Just as buildings have architecture, poems have structure. Here are the forms you need to know:

FORM	STRUCTURE	TRADITIONAL USE
Sonnet	14 lines, strict rhyme scheme, iambic pentameter	Love, beauty, mortality
Haiku	3 lines (5-7-5 syllables)	Nature, moments of insight
Free Verse	No fixed form, pattern, or rhyme	Modern poetry, personal expression
Ballad	4-line stanzas, ABAB or ABCB rhyme	Storytelling, folk tales
Limerick	5 lines, AABBA rhyme, bouncy rhythm	Humour, absurdity

Imagery: Painting with Words

Great poetry creates pictures in our minds and engages our senses. Strong imagery makes abstract ideas concrete and emotional.

THE FIVE SENSES TEST

When analysing imagery, check which senses the poet appeals to:

■ Visual (sight) | ■ Auditory (sound) | ■ Olfactory (smell) |
■ Gustatory (taste) | ■ Tactile (touch)

The best imagery often combines multiple senses.

◆ Imagery Challenge

Describe one of these abstract concepts using ONLY concrete, sensory imagery. No abstractions allowed!

Choose from: Loneliness • Hope • Anger • Peace • Time

ACTIVITY

Write Your Own: Haiku Journey

■ 20 minutes

Haiku seem simple but require precision. Write THREE haiku following this progression:

1. **Traditional:** A nature observation (season, weather, plant, animal)
2. **Urban:** A city moment (traffic, buildings, strangers)
3. **Emotional:** A feeling captured in an image

Remember: 5-7-5 syllables. Present tense. A moment frozen in time.

REAL WORLD CONNECTION

Poetry Lives in Music

Your favourite songs are poems set to music. Listen to any song with strong lyrics—you'll find metaphors, imagery, rhyme schemes, and all the techniques we've discussed. Many famous poets started as lyricists, and many songwriters are published poets. Poetry isn't a dead art—it's streaming on Spotify.

ACTIVITY

Lyric Analysis

■ 30 minutes

Choose a song with meaningful lyrics (check with your parent/guardian if unsure). Analyse it like a poem:

1. Print or write out the lyrics
2. Identify the form and structure
3. Find at least 5 techniques (imagery, metaphor, rhyme, etc.)
4. Write a paragraph explaining how ONE technique contributes to the song's meaning

Unit 3 Extended Writing Task

Poetry Portfolio

Create a mini poetry portfolio containing:

- Three original poems in different forms (e.g., sonnet, free verse, haiku)
- A 200-word commentary on ONE of your poems explaining your technique choices
- An analysis paragraph on a published poem of your choice

TRACK YOUR PROGRESS

- Sound devices learned Forms memorised
- Haiku written Lyric analysis done
- Portfolio submitted

You're now a poet and you know it!

04

Drama & Performance

Scripts, stages, and the magic of theatre

WHAT YOU'LL MASTER

- ◆ Understand how plays work differently from novels
- ◆ Read and interpret stage directions
- ◆ Analyse dialogue and subtext
- ◆ Explore Shakespeare's language with confidence
- ◆ Write dramatic scenes using theatrical conventions

Plays Are Different

When you read a novel, the author can tell you exactly what characters think and feel. In a play, there's no narrator—everything must be shown through dialogue and action. This makes plays incredibly efficient: every line must work hard.

THE DRAMA DIFFERENCE

Novel: "Sarah was nervous but tried not to show it."

Play:

SARAH: (adjusting her collar repeatedly) I'm fine. Completely fine.

[She drops her cup. It shatters.]

Just fine.

See how the play *shows* the nervousness rather than telling us?

Stage Directions NOUN

Instructions for actors and directors, usually in italics or brackets.

Soliloquy NOUN

A speech where a character shares their thoughts directly with the audience.

Aside NOUN

A brief remark to the audience that other characters "can't hear."

Subtext NOUN

The unspoken meaning beneath dialogue—what characters really mean.

Dramatic Irony NOUN

When the audience knows something the characters don't.

Monologue NOUN

A long speech by one character to other characters (not the audience).

Shakespeare: Breaking the Fear Barrier

Shakespeare wrote over 400 years ago, so yes, his language is different. But here's the secret: it's still English, and once you learn a few tricks, it opens up like a puzzle.

SHAKESPEARE SURVIVAL GUIDE

- **Thou/Thee/Thy** = You/You/Your (informal or intimate)
- **'Tis** = It is
- **Wherefore** = Why (NOT where!)
- **Hark** = Listen
- **Anon** = Soon / Shortly
- **Prithee** = Please
- **Ay** = Yes
- **Nay** = No

*"But soft, what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou, her maid, art far more fair than she."*

— William Shakespeare, *Romeo and Juliet*, Act 2 Scene 2

"But soft": Wait, hold on—Romeo is surprised and pauses

"Juliet is the sun": Metaphor—she brings light and warmth to his world

"Kill the envious moon": The moon goddess Diana represents chastity—Romeo wants Juliet to reject coldness

"Thou": You (informal)—he speaks to Juliet intimately though she can't hear him

The Art of Subtext

In real life, people rarely say exactly what they mean. Drama reflects this. Subtext is the meaning beneath the words—what characters are really thinking and feeling.

SUBTEXT IN ACTION

The Scene: Two friends meet. One has just got the job the other wanted.

ALEX: Congratulations on the job. Really. I'm happy for you.

JORDAN: Thanks. I know you wanted it too.

ALEX: (shrugging) There'll be other opportunities. I'm sure you'll do great.

JORDAN: We should celebrate. Dinner on me?

ALEX: I'm pretty busy this week. But thanks.

What's being said: Polite congratulations, declined invitation

What's being felt: Jealousy, guilt, tension, hurt, an attempt to repair friendship that isn't quite working

ACTIVITY

Write the Subtext Scene

■ 25 minutes

Write a short scene (10-15 lines of dialogue) where characters DON'T say what they really mean. Choose one:

- A parent asking about school (when they suspect something is wrong)
- Two people who used to be close friends meeting after a falling out
- Someone receiving a gift they hate

Include stage directions. After writing, add notes explaining the subtext.

REAL WORLD CONNECTION

Subtext Is Everywhere

Job interviews, family dinners, text messages—understanding subtext is a life skill. When your friend texts "fine" but you know they're not fine, that's subtext. When a teacher says "interesting choice," that's subtext. Learning to read between the lines in drama helps you do the same in life.

Unit 4 Extended Writing Task

Drama Creator

Write an original dramatic scene (1-2 pages) that includes:

- Two or more characters with distinct voices
- Meaningful stage directions
- At least one moment of dramatic irony or subtext
- A clear conflict or tension

Bonus challenge: Include a soliloquy or aside.

TRACK YOUR PROGRESS

- Drama terms learned
- Shakespeare guide reviewed
- Subtext scene written
- Extended drama submitted

All the world's a stage—and you're ready!

05

Real World Writing Words that get things done

WHAT YOU'LL MASTER

- ◆ Write for different purposes: persuade, inform, explain, advise
- ◆ Adapt tone and register for different audiences
- ◆ Construct compelling arguments with evidence
- ◆ Master formal and informal writing conventions
- ◆ Create professional communications that achieve their goals

Beyond Stories: Writing That Works

Most writing in the world isn't fiction. It's emails, articles, applications, reviews, instructions, and arguments. This is functional writing—and it's just as creative as any novel, just in different ways.

THE PAT CHECK

Before writing anything, ask yourself:

Purpose – Why am I writing this? (To persuade? Inform? Entertain?)

Audience – Who will read this? (Teacher? Friend? Stranger? Expert?)

Tone – What voice should I use? (Formal? Friendly? Urgent?)

Get these right and everything else follows.

Persuasive Writing: The Art of Argument

Whether you're writing a speech, a letter to a politician, or a review trying to convince someone to watch your favourite show, persuasion is about moving people to think or act differently.

TECHNIQUE	WHAT IT DOES	EXAMPLE
Rhetorical Question	Engages reader, implies obvious answer	"Do we really want to leave this problem for our children?"

Rule of Three	Creates rhythm and emphasis	"Education, education, education"
Emotive Language	Appeals to feelings	"devastating" vs "bad"; "heroes" vs "workers"
Statistics	Adds authority and credibility	"73% of young people believe..."
Anecdote	Makes abstract issues personal	"Last week, I met a family who..."
Direct Address	Creates connection with reader	"You might think this doesn't affect you..."
Counter-argument	Shows you've considered other views, then refutes them	"Some might say that... However..."

PERSUASION ETHICS

With great power comes great responsibility. The techniques above can be used to manipulate as well as persuade. Ethical persuasion uses accurate facts, acknowledges complexity, and respects the reader's intelligence. Watch out for manipulation techniques in the media around you!

ACTIVITY

Persuasion Makeover

■ 20 minutes

Transform this weak argument into a powerful one using at least FIVE persuasive techniques:

Original (weak): "Schools should have longer breaks. Students are tired. It would be good for them. Teachers would like it too. Please consider this."

Rewrite it with rhetorical questions, rule of three, statistics (you can invent plausible ones), emotive language, and counter-arguments.

Register: Finding the Right Voice

Register is how formal or informal your writing is. Getting it wrong is like wearing pyjamas to a job interview—or a suit to a sleepover.

REGISTER	FEATURES	WHEN TO USE
Formal	Full sentences, no slang, passive voice acceptable	Academic essays, job applications, official letters
Semi-formal	Clear and polite but not stiff, contractions okay	Work emails, teacher communication, newspaper articles
Informal	Conversational, slang acceptable, personal	Texts to friends, casual blogs, personal social media

SAME MESSAGE, DIFFERENT REGISTER

Informal: "Hey! Can't make it tomorrow, something came up. Super sorry! Rain check?"

Semi-formal: "Hi Sarah, I'm really sorry but I won't be able to make our meeting tomorrow. Something unexpected has come up. Could we reschedule?"

Formal: "Dear Ms Thompson, I regret to inform you that I am unable to attend our scheduled meeting tomorrow due to unforeseen circumstances. I apologise for any inconvenience and would be grateful if we could arrange an alternative date."

ACTIVITY

Register Shift Challenge

■ 15 minutes

Write the SAME message in three different registers:

The message: You want someone to stop making noise so you can concentrate.

1. **Text to your sibling** (informal)
2. **Email to a classmate** (semi-formal)
3. **Letter to your landlord about noisy neighbours** (formal)

Real Documents You'll Need to Write

The Perfect Email

Structure:

- **Subject line:** Clear and specific ("Meeting request: Thursday 2pm")
- **Greeting:** Match formality to relationship
- **Opening:** State your purpose immediately
- **Body:** Necessary details only—keep it brief
- **Action:** Be clear about what you need from them
- **Sign-off:** Appropriate closing and name

The Strong Application

Structure:

- **Opening hook:** Why you're excited about this opportunity
- **Evidence paragraph:** Your relevant experience/skills with specific examples
- **Connection paragraph:** How you match what they're looking for
- **Closing:** Enthusiastic but professional ending

REAL WORLD CONNECTION

The Email That Gets Answered

The average professional receives over 100 emails a day. Learning to write clear, concise, well-structured emails isn't just a school skill—it's a superpower. A good email gets results; a bad one gets ignored. Every professional you'll ever meet will tell you: the ability to write clearly is the skill they value most.

ACTIVITY

Real Writing Portfolio

■ 45 minutes

Create THREE pieces of real-world writing. Choose from:

- A letter to your local MP about an issue you care about
- A formal email applying for a work experience position
- A review of a book, game, or film for a website
- A speech for a debate on a topic of your choice
- A newspaper article about a school event
- Instructions for something you know how to do well

Unit 5 Extended Writing Task

The Persuasion Challenge

Write a 400-500 word persuasive piece on a topic you feel strongly about. Your piece must:

- Have a clear position and argument
- Use at least FIVE different persuasive techniques
- Include a counter-argument that you then refute
- Maintain appropriate register throughout
- End with a powerful call to action

TRACK YOUR PROGRESS

- PAT check understood
- Persuasive techniques learned
- Register shift completed
- Email structure practiced
- Real writing portfolio done
- Persuasion piece submitted

Your words now have real power!

06

Grammar Galaxy The power tools of perfect writing

WHAT YOU'LL MASTER

- ◆ Understand and use all major punctuation marks correctly
- ◆ Identify parts of speech and understand their functions
- ◆ Write in complete, varied sentences
- ◆ Master commonly confused words and spellings
- ◆ Edit your own work with confidence

Why Grammar Matters

Grammar isn't about following boring rules—it's about making your meaning clear. A misplaced comma can change everything: "Let's eat, Grandma!" vs "Let's eat Grandma!" Grammar is the difference between being understood and being misunderstood.

THE GRAMMAR MINDSET

Don't think of grammar as restrictions. Think of it as **tools**. A carpenter doesn't resent hammers and saws—they use them to build amazing things. Grammar rules are just tools for building clear, powerful sentences.

Punctuation Power

The Full Stop .

Ends a complete thought. Creates finality. Short sentences with full stops create tension and pace. Long sentences create flow. Mix them.

He stopped. The room fell silent. Something was wrong.

The Comma ,

Creates a brief pause. Separates items in a list. Joins clauses. The most misused punctuation mark!

Use commas:

- In lists: "apples, oranges, and bananas"
- After introductory phrases: "After the storm, we went outside."
- Around extra information: "My dog, a golden retriever, loves swimming."

The Semicolon ;

Joins two related complete sentences without a conjunction. Shows a closer relationship than a full stop.

She loved the city; he preferred the countryside.

Both parts must be complete sentences. If either can't stand alone, don't use a semicolon.

The Colon :

Introduces what follows—usually a list, explanation, or elaboration.

She had one rule: never give up.

The Apostrophe '

Two uses only:

1. **Possession:** "the dog's bowl" (belonging to one dog), "the dogs' bowl" (belonging to multiple dogs)
2. **Contraction:** "don't" = do not, "it's" = it is

NEVER USE APOSTROPHES FOR PLURALS!

X "Apple's for sale" | ✓ "Apples for sale"

X "The 1990's" | ✓ "The 1990s"

ACTIVITY

Punctuation Repair Shop

■ 15 minutes

Fix the punctuation in these sentences:

1. its clear that the dogs toy is broken
2. I bought apples oranges and banana's
3. She was tired, she went to bed early
4. My brothers friend who lives in London is visiting

Commonly Confused Words

These trip up even experienced writers. Master them now!

Their / There / They're

Their = belonging to them

There = place / "there is"

They're = they are

Test: Can you replace it with "they are"? If yes, use they're. If it shows ownership, use their. Otherwise, there.

Your / You're

Your = belonging to you

You're = you are

Test: Can you replace it with "you are"? If yes, use you're.

Its / It's

Its = belonging to it (no apostrophe!)

It's = it is OR it has

Test: Can you replace it with "it is" or "it has"? If yes, use it's. Possession = no apostrophe.

Affect / Effect

Affect = verb (to influence)

Effect = noun (result)

Memory trick: Affect = Action (both start with A). Effect = End result (both start with E).

Practice / Practise

Practice = noun (a practice session)

Practise = verb (to practise piano)

Memory trick: In British English, C = noun, S = verb (same as advice/advise, licence/license).

Spelling Strategies

English spelling can seem chaotic, but there ARE patterns. Here are the most useful rules:

I Before E (Mostly)

Rule: I before E, except after C, when the sound is "ee"

bel**ie**ve ach**ie**ve rece**ie**ve dece**ie**ve

Exceptions (learn these!): weird, seize, either, neither, species, science

Dropping the E

Rule: Drop silent E before suffixes starting with a vowel

hope → hop**ing** write → writ**ing** love → lov**able**

Keep E before consonants: hopeful, lovely, statement

Doubling Consonants

Rule: For short vowel + single consonant, double before -ing/-ed

run → run**nn**ing stop → stop**pp**ed big → big**gg**er

REAL WORLD CONNECTION

First Impressions Matter

Research shows that CVs and applications with spelling or grammar errors are rejected within seconds. Social media posts with errors get less engagement. Emails with mistakes are taken less seriously. Fair or not, people judge you by your writing. These skills aren't just academic—they're professional survival skills.

Grammar Galaxy Quiz

1. Which sentence uses the apostrophe correctly?

- A) The cat's are sleeping B) Its a lovely day
C) The children's books D) In the 1980's

2. Choose the correct word: "The news will ____ everyone."

- A) effect B) affect C) affekt D) effekt

Unit 6 Extended Writing Task

The Perfect Paragraph Challenge

Write a 200-word paragraph on any topic that demonstrates your grammar mastery. Your paragraph must include:

- Correct use of: comma and apostrophe
- At least three of the commonly confused words used correctly
- Perfect spelling throughout

Highlight or underline each requirement to prove you've included it.

TRACK YOUR PROGRESS

- Punctuation rules learned
- Confused words mastered
- Spelling strategies learned
- Perfect paragraph submitted

Grammar mastered—write on!

Congratulations!

You've completed WORD POWER

You now have the tools to read any text with understanding, write for any purpose, and express yourself with precision and power. But remember—this is just the beginning. Every book you read, every piece you write, every conversation you have is a chance to practise these skills.

YOUR TOOLKIT INCLUDES:

- ◆ Story elements & narrative craft
- ◆ Literary analysis techniques
- ◆ Poetry forms & sound devices
- ◆ Drama & theatrical conventions
- ◆ Persuasive & professional writing
- ◆ Grammar, spelling & punctuation mastery

"The limits of my language mean the limits of my world."

— Ludwig Wittgenstein

Now go expand your world!