Castle View Enterprise Academy

HOW TO BE SUCCESSFUL AT ENGLISH

KNOWLEDGE ORGANISER

MASTER THE STRUCTURES.

IMPROVE YOUR SKILLS.

ACHIEVE YOUR POTENTIAL.

CLEAR STRUCTURES | PRACTICAL STRATEGIES | EXAM CONFIDENCE | REAL SUCCESS

PRACTICE MAKES PERMANENT

The Reading Hand



Pre-reading

ACTIVATE PRIOR KNOWLEDGE

- WHAT DO YOU ALREADY KNOW ABOUT THE SUBJECT?
- WHAT PREDICTIONS ARE YOU ABLE TO MAKE?

Ask questions

BECOME AN ACTIVE READER

- WHAT QUESTIONS DO YOU HAVE ABOUT THE TEXT?
- REREAD THE TEXT, IS THERE ANYTHING ELSE YOU WOULD LIKE TO KNOW?

Vocabulary

FOCUS ON THE WORDS

- HAVE YOU ASKED YOUR TEACHER ABOUT A WORD YOU DON'T KNOW?
- CAN YOU WORK OUT THE WORD BASED ON THE CONTEXT?

Paragraphs

FOCUS ON THE KEY IDEAS

- WHAT DOES THE TOPIC SENTENCE TELL YOU?
- CAN YOU CREATE A SUMMARY BULLET POINT FOR EACH PARAGRAPH?

Summary

REDUCE THE TEXT

- WHAT KEY PIECES OF INFORMATION NEED TO BE INCLUDED INTO YOUR SUMMARY?

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WRITING STRUCTURES

PRACTICE MAKES PERMANENT

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NARRATIVE WRITING STRUCTURE

A CLEAR STRUCTURE BUILDS POWERFUL STORIES

THE NON-NEGOTIABLES

SETTING – 11 SENTENCES

Build a vivid and detailed world.

ACTION FOLLOWS – 4 SENTENCES

Introduce the action and move the story forward.

ENDING – LAST 3 SENTENCES

Create a strong ending to close the story.

1 SETTING – 11 SENTENCES

No.	Structure	Frame / Example
1	(Preposition) (adjective) (noun) and (adjective) (noun), WRITE A MAIN CLAUSE...	Beyond the twisted trees and tangled undergrowth, an eerie silence hung over the forest.
2	(Adverb), (article) (noun) *(verbed)*; *(it/they)* *(verbed)* main clause...	Suddenly, a branch cracked; it echoed through the darkness like a warning.
3	adj adj noun ... *adj adj noun* + noun phrase.	Gnarled ancient trees and thick creeping shadows and patches of swirling mist.
4	(The/a) (noun) *(verb-ed)* *adverb-ly* (connective) (the/a) (noun) *(verb-ed)*.	The fog drifted slowly while the moon flickered behind the clouds.
5	(Adjective) (and/yet/but) (adjective), (the/a) (noun) WRITE A MAIN CLAUSE...	Dark yet beautiful, the forest concealed countless secrets.
6	(The/A) (noun) (which/that/once...) verbed...	The path that once guided weary travellers disappeared into the gloom.
7	(Like/as...), (the/a) WRITE A MAIN CLAUSE...	Like a watchful predator, the forest waited in silence.
8	(The/A) (noun) – (adjective) and (adjective) – MAIN CLAUSE...	The woodland—silent and sinister—stretched endlessly before me.
9	*Verb-ing adverb-ly* (preposition) noun,... MAIN CLAUSE.	Whispering softly through the branches, the wind carried strange voices.
10	1 word Onomatopoeia. Introduce something with a short simple sentence	Crack! A distant sound shattered the stillness.
11	A/An (adjective) *(sense)* *(verbed)* MAIN CLAUSE...	A bitter scent lingered in the air, making me hesitate before taking another step.

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NARRATIVE WRITING STRUCTURE

A CLEAR STRUCTURE BUILDS POWERFUL STORIES

2 ACTION & CHARACTER INTRO – 1ST PERSON

	Structure	Frame
10	1 word Onomatopoeia. Introduce something with a short simple sentence	Bang! The iron shutters slammed against the crumbling walls.
9	Verb-ing adverb-ly (preposition) noun, ...MAIN CLAUSE.	Weaving desperately through the labyrinth of narrow alleys, I ignored the burning ache in my legs.
6	(The/a) (noun) (verb-ed) adverb-ly (connective) (the/a) (noun) (verb-ed).	The wind shrieked between the deserted buildings while shadows stretched across the cobbled streets in front of me.
4	(The/A) (noun) (which/that/once...) verbed...	The city, which had once glittered with wealth and celebration, now seemed consumed by darkness and decay.

WHAT IT DOES:

- Action (10)
- Character movement (9)
- Active setting (6)
- Context and atmosphere (4)

2 ACTION & CHARACTER INTRO – 3RD PERSON

	Structure	Frame
10	1 word Onomatopoeia. Introduce something with a short simple sentence	Crash! The gate slammed against the fence.
9	Verb-ing adverb-ly (preposition) noun, ...MAIN CLAUSE.	Racing frantically through the mist, Ethan searched for the missing dog.
6	(The/a) (noun) (verb-ed) adverb-ly (connective) (the/a) (noun) (verb-ed).	The wind howled fiercely while the trees bent beneath its force.
4	(The/A) (noun) (which/that/once...) verbed...	The narrow path that wound through the forest disappeared into the darkness.

WHAT IT DOES:

- Action (10)
- Character movement (9)
- Environmental action (6)
- Setting detail (4)

3 ENDING OF THE FINAL PARAGRAPH

	Structure	Frame
5	(Adjective) (and/yet/but) (adjective), (the/a) (noun) MAIN CLAUSE....	Exhausted but relieved, I lowered my head and smiled.
7	(Like/as...), (the/a) MAIN CLAUSE...	Like a burden slipping from my shoulders, the fear finally disappeared.
1	(Preposition) (adjective) (noun) and (adjective) (noun), WRITE A MAIN CLAUSE....	Beyond the towering cliffs and misty mountains, the first light of dawn spread across the horizon.

WHAT IT DOES:

- Character's final emotion (5)
- Memorable image (7)
- Ends with the beginning – full circle (1)

THIS COULD BE THE OPENING SENTENCE TO THE NARRATIVE:
Beyond the towering cliffs and misty mountains, storm clouds gathered across the horizon.
The main clause is what changes in the last line to show change in atmosphere / mood.

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F.A.I.T.H PARAGRAPH STRUCTURE

STRUCTURED IDEAS. POWERFUL PERSUASION.

F	**1. FORM**	An **introduction** that emphasises the features of the form of writing that we have chosen and clearly state our opinion and/or purpose.
A	**2. ANECDOTE**	A 'story' that is designed to create **emotional interest** and ends with a **rhetorical question.**
I	**3. INTERVIEW**	An **expert** provides a credible opinion and perspective on the topic with 'interview' style quotations. Aim to guide the reader on how they should view the topic in the question. The expert shares your views to add to the strength of your persuasion.
T	**4. TECHNIQUES**	Explore the topic in further details using **facts, statistics** and all other **AFOREST** techniques.
H	**5. HIGHER LEVEL SENTENCE STRUCTURES**	**Round up** your thoughts, **recap** your argument or **summarise your opinion** with well-structures and persuasive grammatical patterns.

TARGET VOCABULARY:

- Envisage
- Irrefutable/Irrefutably
- Unequivocal/Unequivocally
- Together
- Morally
- Society
- Collectively

TARGET PHRASES:

- Incontrovertible truth
- Universally recognised
- Unanimous support

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F.A.I.T.H PARAGRAPH STRUCTURE

STRUCTURED IDEAS. POWERFUL PERSUASION.

	EXAMPLE RED MUST be included!	TOP TIPS & LANGUAGE CHECKLIST
F **FORM**	Envisage this: all the communities that you are part of. Would you be as successful, if it weren't for the support of a community? Supportive communities are the bedrock on which all mountains grow. They are the foundation of every successful person. In this edition of The Life and Times we explore this topic further.	1. Each paragraph is around 5–7 sentences. 2. Open the speech with a 3 part reference to your audience 3. Use the first person at the beginning of the speech 4. Use direct address when writing a speech 5. Use a rhetorical question when writing a speech
A **ANECDOTE**	Take Peter for example: Peter – nervous and uncertain – was the new boy in school. Suddenly, his parents had to move; they moved to a new area. New house. New School. New community! Daunting and overwhelming, the school was much larger than his old one. As with every cloud, there was a silver lining – this vast community came with a vast range of opportunities. Peter (determined to meet new people) joined an after-school skiing club and suddenly felt at home, with like-minded people. Making friends was easy once he had that!	In a speech, the anecdote is about you. This engages the audience through pathos. Suddenly – can be an alternative adverb. Vary the word class at the beginning of sentences, use grammatical patterns learned in narrative writing (this is a mini-narrative) In a speech, you can begin a sentence with a connective. We pause for effect when we are speaking. Use minor sentences to emphasise an idea or feelings. Ensure that your anecdote is linked to the question.
I **INTERVIEW**	Sandra Proudfoot (a skiing instructor at Snowdome) told us that cases such as Peter's are more common than you might expect. "We often find that friends made in our skiing club become friends for life," Sandra said. "Someone sees you fall, they help you back to your feet. There's something in that which makes us form bonds pretty quickly." Sandra also told us that many young students have grown to go on family.	Name of expert (introduce them to indicate expertise) tells us that cases such as name's are more common than you might expect. Quotation from the expert Paraphrase what their experience has proven – TWICE! Conclude with a quotation Add your own, very short, reflection in a speech.
T **TECHNIQUE**	Ultimately, a community sits at the heart of everything we do. Whether it's laughing with friends, playing family or learning a fantastic new skill, the people around us make these things worthwhile. Studies have shown that people who take up an activity with others are far more likely to stick in when the activity gets difficult. Similarly, 80% of those surveyed said they were more determined to do things well when they knew that other people in a community relied on them. Falling out friends feels far worse than only falling ourselves. Within a community, we can ask for help. Within a community, we can offer of the thrive together that you recognise?	Alliteration Fact Opinion Rhetorical Question Repetition Emotive language Statistic Triadic Structure
H **HIGHER LEVEL SENTENCE STRUCTURES**	Can a community really have the positive power that our research has shown? Yes, of course, with the right members a community can achieve anything. It isn't always joining a group; it's seeing ourselves as a group that makes a positive impact. More respect and more collaboration creates more accountability. My mind is unequivocally made up, the less we try to do things on our own, the less we struggle and we soon find we worry less about our failures too. Friends, family, colleagues; everyone we encounter can be part of the one of many communities in our lives, and they can pick us up when we fall down.	1. Each paragraph is around 5–7 sentences 2. Choose 5 of the 'higher level' patterns to express your opinion and build a paragraph with them. 3. Hypophora, triadic structures, brackets, colons are all features in at least 1 of the patterns. Choose patterns which make you yet, during your writing, redo the one, until they are clear/seen. 4. Extra challenge: reference earlier in your article. 5. TIP: If you can't think of a way to do, a fact with a critique in one sentence, use a colon & semicolon. It creates a strong, concluded tone. 6. Non-negotiable sentence my mind is unequivocally made up

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HIGHER LEVEL WRITING STRUCTURES

USE THESE POWERFUL PATTERNS TO ELEVATE YOUR WRITING

Collective Imperative

Together we must campaign for a more logical solution.

Would spacing the holidays out a little really make that much difference? Of course!

Shorter breaks and more often to really take care of our mental wellbeing.

Not only but also

Not only are holidays too infrequent, but they are also badly timed.

So, so

Holidays are so infrequent, so spread out, that by the time the six week holiday begins you are too tired to enjoy it.

It isn't/it is

It isn't a matter of just wanting more holiday time, it is a necessary break from the stress of school.

Hypophora

Would spacing the holidays out a little really make that much of a difference? Of course! Shorter breaks are needed more often to really take care of our mental wellbeing.

Less, less, less

The less we see our family, the less we will know them and the less we will actually be able to enjoy holidays with them.

Fortunately./ Unfortunately,

Fortunately, every school holiday is at least one week long. Unfortunately, by the time a holiday begins you're too exhausted to enjoy it.

Triple noun colon

Students, teachers, parents: everyone would prefer more frequent holidays.

Verb beginning

Considering the rising number of children with anxiety, school holidays need to be more frequent.

Example Task Focus

Holidays are too infrequent.

More, more, more

More work and more stress has meant more anxiety problems for students.

Adverb beginning

Typically, no one consults children on how they feel about holiday dates and the frequency of their breaks.

Brackets although

School holidays are too infrequent (although the total number of days are high) and poorly timed across the year.



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ENGLISH LANGUAGE READING RESPONSE STRUCTURES

PRACTICE MAKES PERMANENT



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ENGLISH LANGUAGE

PAPER 1: Q1 AND Q2

Information Retrieval



Q1

Q1: Identify a word or a phrase that shows...

- Students simply write down the answer from the designated lines/text.

Q2

Q2: Give two ways in which the writer shows...

2

- Students simply write down the answer from the designated lines/text.
- They can be in student's own words or direct quotes.

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ENGLISH LANGUAGE

PAPER 2: Q4 AND Q5

Information Retrieval



Q4

Q4: From lines XXX–XXX, identify one...

- Students simply write down an answer for a mark.
- They can be in student's own words or direct quotes.

Q5

Q5: From lines XXX–XXX, give one...

- Students simply write down an answer for a mark.
- They can be in student's own words or direct quotes.

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ENGLISH LANGUAGE

PAPER 1 & 2: Q3 – LANGUAGE AND STRUCTURE (WWWETO)

When Would We Ever Throw Oranges



Part of the Answer	Sentence Stem	What are you doing here?
WHERE	At the beginning/middle/end of the extract...	• State **WHERE** in the text you are referring to.
WRITER + KEY WORD	The writer uses structure/language to to create/interest/engage the reader...	• Focus on either **structure/language** as your key word. (you must have a combination of both in the response.)
WHEN	When...	• State what is happening in the text at this point.
EMBED	'QUOTE HERE'	• **Embed** the quotation
TECHNIQUE	The use of the TECHNIQUE of XXX	• Name the **technique** used in your evidence.
OPINION	Suggests that... Furthermore, it implies... Additionally, it reinforces... to the reader...	• Full **analysis** of the writer's techniques – 3/4 layers of analysis

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ENGLISH LANGUAGE

PAPER 1: Q4 AND PAPER 2: Q6 EVALUATE (WWWETO)

When Would We Ever Throw Oranges



Part of the Answer	Sentence Stem	What it is	What are you doing here?
WHERE	At the **beginning/middle/end** of the extract...	Shows WHERE in the text you are referring to.	• State **WHERE** in the text you are referring to.
WRITER + KEY WORD	The writer **effectively uses language/structure** to create a sense of...	Judgement about how the writer uses language or structure.	• Use an **evaluative adverb** (e.g. *effectively, cleverly, powerfully*). • **Identify** language or structure.
WHEN	When...	Shows when something in the text is happening.	• State what is happening in the text at this point.
EMBED	**"QUOTE HERE"**	Evidence from the extract.	• **Embed** the quotation (integrate it smoothly into your sentence).
TECHNIQUE	The use of the **TECHNIQUE** of XXX **purposefully/clearly/ deliberately** shows...	Name the technique and make a judgement about why it is used.	• Name the technique used in your evidence and comment on its effectiveness.
OPINION	Suggests that... Furthermore, it implies... Additionally, it reinforces... to the reader...	Your evaluative ideas about the effect.	• Full evaluation of the writer's techniques with evaluative **adverbs**. • Explain the overall effect on the reader.

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ENGLISH LANGUAGE

PAPER 2: Q7B COMPARE: WWWETO

When Would We Ever Throw Oranges



Part of the Answer	Sentence Stem	What are you doing here?
WHERE	At the **beginning/middle/end** of the **TEXT 1**...	• State **WHERE** in the text and which text.
WRITER + KEY WORD	The writer **presents** their ideas about ...	• Use either **idea/thoughts/ views** as key word
WHEN	**When...**	• State **what** is happening in the text at this point.
EMBED	**'QUOTE HERE'**	• **Embed** the quotation
TECHNIQUE	The use of the **TECHNIQUE** of xxx	• Name the **technique** used in your evidence.
OPINION	Suggests that this writer's **ideas** are..... They are coming from the **perspective** of..... Furthermore, it implies... Additionally, it reinforces...	• Full evaluation of writer's **ideas** and comment on why their **perspective** matters and affects their view • **In addition/furthermore/ moreover**
LINK and REPEAT SEQUENCE	However, in the **beginning/ middle/end** of **TEXT 2**....	• **Repeat** the **WWWETO** sequence

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ENGLISH LITERATURE

READING RESPONSE STRUCTURES

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T.E.A.R

This structure is used for the EXTRACT based Literature question.

RED Anything in **RED** must be adapted to the text and the task.

YELLOW Anything in **YELLOW** should be selected from the list.

Part of the Structure	Sentence Stem	What do you do?
Technique 	**WRITER NAME** uses the technique of to present **TOPIC.** **FROM THE QUESTION** as **OPINION** this can be exemplified by the **WRITER'S NAME** use of **TECHNIQUE**.	• Name the technique from your evidence. • Use the words from the question. • Provide your answer/opinion.
Evidence 	In, "_____"	• Write down your evidence (words from the extract). • You should have no more than 5 words in the whole evidence.
Analysis 	Here, **WRITER'S NAME** reveals/ suggests/implies/reinforces/emphasises ... This **TECHNIQUE** is particularly effective because ... The connotation of the **WORD TYPE** "_____" suggests ... From this use of **language/form/structure**, we can see ... This could symbolise ...	• Use the words from the question. • Repeat your answer. • Analytical verb. • A reason why. • An overall response/emotion or message.
Reader 	The reader/audience would feel **WRITER'S NAME** could be attempting to portray ... to the reader. Alternatively, some readers might feel ...	• Give a reader/audience reaction to how the writer presents the character/idea. • Offer an alternative perspective. • Link to the overall effect.

BANNED PHRASES



- ✗ "uses the quote"
- ✗ "when the writer quotes"
- ✗ "makes the reader want to read on"
- ✗ "puts an image in the reader's head."
- ✗ "creates an effect on the reader."

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T.A.C.A.L

This structure use for the WHOLE TEXT based Literature questions.

There will NOT be an extract.

RED Anything in **RED** must be adapted to the text and the task.

YELLOW Anything in **YELLOW** should be selected from the list.

Part of the Structure	Sentence Stem	What do you do?
THE QUESTION	The theme of **THEME** is highlighted by...during the play/text/poem. **WRITER'S NAME** portrays the theme of **THEME** as being... The character of **CHARACTER NAME** exemplifies the theme of **THEME** when...	• Find the theme in the question. • Decide what the writer says about it. • Choose the characters or events you will write about.
ACTION	For example...	• Give 1–3 key examples from across the text. • Use events or character actions. • Quotes are not needed.
CONTEXT	Contextually, ...	• Explain why the writer included this idea. • Link to the time, society or writer's purpose
ANALYSE	**WRITER'S NAME** uses the events of the text to symbolise... Throughout the text, the symbol of _____ represents... The recurring motif of _____ highlights... By contrasting **CHARACTER** with **CHARACTER**, **WRITER'S NAME** suggests... This event mirrors the earlier moment when... By repeating a similar event, **WRITER'S NAME** demonstrates... The audience is encouraged to feel... because...	• Explain why the writer included this idea. • Explain how the whole text develops the theme. • Think about symbols, motifs, comparisons and repeated events. • Explain how the reader should think or feel. **These are suggested stems – you might not use them all, you can develop and add your own to suit the analytical comments you are making.**
LINK	**WRITER'S NAME** intentionally encourages the reader to consider... **WRITER'S NAME** wants the audience to question... Ultimately, readers are left feeling... **WRITER'S NAME** deliberately presents this to warn the audience that... This allows **WRITER'S NAME** to criticise...	• Link back to the theme. • Explain the writer's overall message. • End with what the reader should understand.

BANNED PHRASES

- ✗ "uses the quote"
- ✗ "when the writer quotes"
- ✗ "makes the reader want to read on"
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- ✗ "creates an effect on the reader."

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ITEACHTEAR

This structure is used for COMPARING POEMS.

BOTH POEMS – NAMED POEM – CHOSEN POEM

Part of the structure	Sentence Stem	What do you do?
IDEA	Both POEM 1 and POEM 2 present the idea that...	• Make a statement about BOTH poems that LINKS them to the question.
TECHNIQUE	At the beginning/middle/end of NAMED POEM, POET NAME presents ...through the use of the TECHNIQUE...	• Identify a TECHNIQUE used in the NAMED POEM that you will analyse.
EVIDENCE	In, "_____"	• Put down a quote from the NAMED POEM.
ANALYSIS	POET'S NAME uses...to suggest...because... Also, they use...to emphasise...because... Furthermore, the poet used to introduce...	• Analyse ALL key parts of the evidence. • There should be 3–5 layers of analysis.
CONTEXT	Contextually, both poems focus on TASK by...	• Link BOTH poems to the CONTEXT – the social and historical importance to the question.
HANDOVER	Similarly,/On the other hand,...	• Decide if the poems are similar or different.
TECHNIQUE	At the beginning of CHOSEN POEM, POET NAME presents ...through the use of the TECHNIQUE...	• Identify a TECHNIQUE used in the CHOSEN POEM that you will analyse.
EVIDENCE	In, "_____"	• Put down a quote from the CHOSEN POEM.
ANALYSIS	POET'S NAME uses...to suggest...because... Also, they use...to emphasise...because... Furthermore, the poet used to introduce...	• Analyse ALL key parts of the evidence. • There should be 3–5 layers of analysis.
READER	Both poems allow readers to...	• Comment on how the READERS of the poem would feel.

BANNED PHRASES

- ✗ "uses the quote"
- ✗ "when the writer quotes"
- ✗ "makes the reader want to read on"
- ✗ "puts an image in the reader's head."
- ✗ "creates an effect on the reader."