

# Home-School Learning Collaboration – English

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| <b>Topics in this cycle:</b><br>KS3 Fiction – Detective Fiction  | <b>Taught:</b><br>Autumn Term 2 | <b>Year Group:</b><br>7   |
| <b>Key knowledge/concepts to be learnt ('Tell me about.')</b>  |                                 | <b>Websites/blogs/YouTube links and further reading to deepen and consolidate learning</b>  |
| <p><b>The conventions of a short story.</b></p> <ul style="list-style-type: none"> <li>• <b>List</b> the 'ingredients' required to create a short story.</li> <li>• <b>Explain</b> the challenges of creating a short story.</li> </ul> <p><b>The origins of crime fiction.</b></p> <ul style="list-style-type: none"> <li>• <b>Describe</b> how crime fiction started out.</li> <li>• <b>Explain</b> the fascination with crime fiction.</li> </ul> <p><b>The conventions of crime fiction.</b></p> <ul style="list-style-type: none"> <li>• <b>List</b> the 'ingredients' required to create crime fiction.</li> <li>• <b>Explain</b> the ways writers manipulate these ingredients for effect.</li> </ul> <p><b>How to make inferences and deductions based on evidence.</b></p> <ul style="list-style-type: none"> <li>• <b>Define</b> inference and deduction.</li> <li>• <b>Explain</b> the difference between opinion and inference.</li> </ul> <p><b>How to discuss my inferences and deductions like an expert.</b></p> <ul style="list-style-type: none"> <li>• Describe key phrases one might use to put forward inferences and deductions.</li> <li>• <b>Provide</b> advice on how to sound confident when making inferences and deductions.</li> </ul> <p><b>How to identify the traits of a character through a writer's methods to consciously construct meaning.</b></p> <ul style="list-style-type: none"> <li>• <b>Describe</b> different things writers should consider when creating a character.</li> <li>• <b>Explain</b> the connotations of some general features. Ex – wrinkles suggest someone who is wise</li> </ul> <p><b>How to identify the mood and setting of a story through a writer's methods to consciously construct meaning.</b></p> <ul style="list-style-type: none"> <li>• <b>Describe</b> different things writers should consider when creating a setting.</li> <li>• <b>Explain</b> the connotations of some general features. Ex – darkness might suggest danger.</li> </ul> <p><b>How to use key sentence stems to comment on how writers consciously construct character, setting and theme.</b></p> <ul style="list-style-type: none"> <li>• <b>Explain</b> PEE/PEEZL sentence starters</li> </ul> <p><b>How to use methods to consciously construct my own settings and characters for effect.</b></p> <ul style="list-style-type: none"> <li>• <u>See character/setting above.</u> <b>Explain</b> a character/setting you might create and what your choices suggest.</li> </ul> <p><b>How to structure a short story to build tension and have a specific effect on my reader.</b></p> <ul style="list-style-type: none"> <li>• <b>Describe</b> a tense moment in a story you might write.</li> <li>• <b>Explain</b> the things you included to make it tense.</li> </ul> |                                 | <p>Different types of fiction<br/> <a href="https://www.bbc.co.uk/bitesize/guides/z9bw7hv/revision/1">https://www.bbc.co.uk/bitesize/guides/z9bw7hv/revision/1</a></p> <p>Speckled Band video<br/> <a href="https://www.youtube.com/watch?v=PfmeOf3Qmjw">https://www.youtube.com/watch?v=PfmeOf3Qmjw</a><br/>       How does it compare to what you've read in lessons?</p> <p>British Library (CN):<br/> <a href="https://www.britishlibrary.cn/en/themes/crime/">https://www.britishlibrary.cn/en/themes/crime/</a><br/>       Currently, the UK site is experience ransomware issues, but there are some interesting blogs here about detective fiction.</p> |

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| Key Vocabulary and Definitions To Be Learnt |  | What Will The Assessment Look Like?   |
|---|--|---|
| <i>Analepsis</i>                            | A flashback in a narrative   | <p>The way we assess at KS3 is currently undergoing changes.</p> <p>Students will sit an assessment with three sections:</p> <p>A – Key knowledge<br/>           B – Reading comprehension / analysis<br/>           C – Extended response – creative writing, discursive writing or analytical writing</p> <p>In the next assessment, students will be assessed on work from this unit of the work and part of the following unit of work, so it is important students do not forget the key ideas in this unit.</p> |
| <i>Antagonist</i> (                         | The opponent or enemy in a story.  |   |
| Climax                                      | the most exciting or important part of a story – the moment everything hangs upon  |   |
| Conscious Construction                      | The idea that writers make conscious decisions in the words they use, the characters they create, the settings they use and the like.                                      |   |
| <b>Context</b>                              | the situation, events, or information that are related to something and that help you to understand it   |   |
| <i>Convention</i>                           | a method or style often used in literature   |   |
| Erudite (                                   | showing a lot of knowledge based on careful study  |   |
| <b>Foreshadowing</b>                        | showing or saying that something will happen in the future   |   |
| Idiom                                       | a group of words that has a special meaning that is different from the ordinary meaning of each separate word. For example, 'under the weather' is an idiom meaning 'ill'. |   |
| Inference                                   | something that you think is true, based on information that you have   |   |
| Mood  | the way that a place, event, book, film etc seems or makes you feel  |   |
| Narrative Voice                             | the voice (or voices) with which a story is told   |   |
| <b>Setting</b>                              | the place where something is or where something happens, and the general environment   |   |
| <b>Protagonist</b>                          | the most important character in a play, film, or story   |   |
| <b>Shift of Focus</b>                       | When a writer changes the focus – ex moving from inside to outside, or from one character to another   |   |
| Tension                                     | a nervous worried feeling that makes it impossible for you to relax  |   |
| Villainous                                  | evil or criminal   | <p><b>Family Learning Opportunities</b></p> <p><u>Minute Mysteries</u><br/>           Have a read through these stories – how many mysteries can you solve together?<br/> <a href="https://www.gutenberg.org/files/50603/50603-h/50603-h.htm">https://www.gutenberg.org/files/50603/50603-h/50603-h.htm</a></p>   |