

Year 7 Ancient Tales Unit (6 weeks)

Unit Content (Stories, authors and places of origin)

The *Ancient Tales* unit explores a rich collection of stories from around the world, beginning with **“The Cheetah’s Whisker”** by **KP Kojo**, a tale from **Ethiopia and Eritrea**. Students then encounter **Carol Ann Duffy’s adaptation of “Hansel and Gretel”** from **Germany**, followed by **“Two Dinners”** by **Trish Cooke**, rooted in **West Africa and the Caribbean**. The unit also includes the Irish legend **“The Giant’s Causeway”** by **Una Leavy**, the Indian tale **“The Wicked King and his Good Son”** by **Madhur Jaffrey**, and finally **extracts from *Tales from the Thousand and One Nights***, translated by **N. J. Dawood** and originating from **the Middle East**. Together, these stories introduce students to global storytelling traditions and the cultural origins that shape them.

Morals Explored:

There is no shortcut to building relationships. You have to work hard at them. Growing up is difficult but rewarding. Don’t be greedy. If you are greedy, you will end up with nothing. A big and scary problem can be overcome. No mortal can escape death. Trying to do so ends in disaster. No one is beyond repentance.

Key words

quest
love potion
enunciation

vulnerable

ingenious/ingenuity
outwit
dialogue

lovable rogue
comeuppance
universal

ingenious/ingenuity
hand gestures

tyrant/tyrannical
Holi
hand gestures
Relate

universal

repentant

emphasis



Core Oracy Outcomes

Students have opportunities to rehearse different elements of performance story telling. They work towards writing and performing a retelling of one of the ancient tales. They will be assessed using the Oldfield Oracy Roadmap. Additionally, pupils will prepare a 1- minute presentation on a career of choice. Work completed at home and performed in class.

Core Writing Objectives and Outcomes:

Pupils will write their own version of a tale for performance and will write a careers speech. More able pupils will be given an opportunity to write their own tale that reflects one of the moral explored in the unit.

- Use figurative language, rhetorical devices and imagery judiciously to serve meaning.
- Begin to use extended metaphors and illusion
- Use peer and self assessment to refine structure, style, accuracy and effectiveness.
- Select register and tone appropriate to audience and genre.
- Use punctuation for effect and clarity (colon, semicolon, dash) with growing confidence.

Core Reading Objectives:

- Summarise and synthesise key ideas across extended texts.
- Analyse how writers use structure, form, and language to achieve specific effects and convey ideas.
- Evaluate how authorial choices shape meaning and reader response.
- Read and respond to increasingly challenging texts, including those from literary heritage
- Evaluate how performance choices affect meaning.

Metaphor

Literal language: if something is **literal** it is accurate or precise.

- A **literal** description tells what actually happens.
- Something that is literal reports on events.
- An example would be 'he is lazy'

Metaphor: if something is a **metaphor** it is **not literal**.

- A **metaphor** does **not report on what actually happens**.
- A **metaphor** tells us more about something by bringing ideas together.
- An example would be 'he is a couch potato'

A **metaphor** has three parts:

The tenor: the thing you want to try and describe to your audience.

The vehicle: The imaginative idea you compare it with to help your audience understand it. This is the 'made up' bit.

The ground: the thing the tenor and the vehicle have in common.

Here is an example:

'**Achilles** fought like a **lion**' (both Achilles and the lion are **strong**)
Achilles is the tenor because he is the thing being described. The lion is the vehicle because it is the imaginative idea Achilles is compared to. The ground is that they are both strong because this is what they have in common.

The poems and their key metaphors

	'Fog' – Carl Sandburg, 1878 – 1967 'The fog comes on little cat feet '	Both 'the fog' and the 'little cat feet' are grey, delicate and move gently.
	'November Night' – Adelaide Crapsey, 1878 – 1914 'like steps of passing ghosts ,/ The leaves , frost – crisp'd, break from the trees and fall'	Both 'the leaves' and 'the steps of passing ghosts' rustle softly.
	'Sally' – Phoebe Hesketh, 1909 – 2005 ' She was a dog-rose kind of girl:/ Elusive, scatterry as petals '	Both Sally and 'a dog-rose' are wild and not traditionally beautiful.
	'Pigeons' – Richard Kell, 1927 – 'small blue busybodies / Strutting like fat gentlemen ' ' their heads like tiny hammers '	Both pigeons and 'busybodies' walk around looking like they think they're important. Both pigeons and fat gentlemen have big bellies but look quite dignified.
	'The Eagle' – Alfred, Lord Tennyson, 1809 – 1892 'And like a thunderbolt he falls '	Both the eagle falling and 'a thunderbolt' are fast and dangerous.
	'The Tyger' – William Blake, 1757 – 1827 ' Tyger, tyger burning bright'	Both the tiger and fire are beautiful and powerful, but also difficult to control.