Te Poutāhū
Curriculum Centre

Te Mātaiaho
THE REFRESHED
NEW ZEALAND CURRICULUM

The learning areas of Mātaiaho
English

Mātai aho tāhūnui,
Mātai aho tāhūroa,
Hei takapau wānanga
E hora nei.

Lay the kaupapa down
And sustain it,
The learning here
Laid out before us.

Te Tāhuhu o te Mātauranga
Ministry of Education

Te Kāwanatanga o Aotearoa
New Zealand Government

Purpose statement for English

> ### *Ko te reo tōku tuakiri, ko te reo tōku ahurei, ko te reo te ora.*
> *Language is my identity; language is my uniqueness; language is life.*

In the English learning area, students study, use, and enjoy language and literature, communicated orally, visually, and in writing, for a range of purposes and audiences, and in a variety of text forms. Learning about language and literature from Aotearoa and around the world enables students to build literacy, walk in different worlds, access the thoughts and perspectives of others, and make linguistic and cultural connections. Engaging with mātauranga Māori through the creation and interpretation of texts provides opportunities to strengthen knowledge and understanding of te ao Māori and Māori perspectives, and to play a part in giving effect to Te Tiriti o Waitangi.

The learning area has been designed to support the vision of Mātaitipu and provides personal value, participatory value, pathways value, and planetary value. The tools and literacy practices that students develop in the learning area build on their existing ways of interpreting and expressing meaning. As they bring their linguistic and cultural resources to their learning, students strengthen their identities, experiencing success in who they are and carrying a strong sense of self wherever they go. Through the learning area, they understand, enjoy, and celebrate the beauty and richness of stories (fiction and non-fiction) from Aotearoa New Zealand, from Te Moana-nui-a-Kiwa, and from around the world.

As they develop essential communication skills, students can better understand others and make themselves understood. As text critics, students come to understand how language and texts work, giving them the power to interpret and challenge texts and to create their own powerful texts. As text creators, they take part in literary communities and conversations, contributing their own stories and their interpretations of others' stories.

The English learning area opens up pathways that enable every student to make the most of their life opportunities and to enhance their employability, by becoming effective oral, written, and visual communicators with the capacity to think critically and in depth. Learning literacy in the context of language

and literature is a key component of English, complementing the disciplinary literacies students develop in other learning areas in order to navigate knowledge.

As they apply the tools of the English learning area and make links through stories, students are able to connect with experiences and issues of global significance. They use their insights to advocate articulately and persuasively for equity and sustainability and to contribute to resolving collective global challenges.

There are three elements in the curriculum content for English: Understand, Know, and Do. Students develop their understanding of big ideas as they employ the practices of English to interpret and create texts. In doing so, they both draw upon and further develop their knowledge. Much of the learning in English is iterative and recursive; throughout the schooling pathway, all students continue to build on the knowledge and practices that they develop in the early phases of the curriculum. This means that it is important for teachers to refer to earlier progress outcomes when designing learning experiences and to provide students with opportunities to revisit learning over time.

Planning for teaching

Working with texts is at the core of English. Texts can be in a range of language modes (e.g., written language, oral language*, or the visual mode) and use a range of technologies (e.g., print and digital). Multimodal texts such as film and digital media combine language with other means of communication, such as images or a soundtrack. Texts are also generated using augmentative and alternative communication (e.g., gestures and picture symbols) and Braille. How texts are used as well as how they are chosen are important considerations for teaching in English.

Different texts make different demands on their creators and users. Typically, as students progress in their learning, they work with a broader range of text forms and engage with increasingly complex texts. This is not to say that, for instance, fluent readers will no longer work with simple texts; rather, they will have a broader range of texts to work with.

Selecting texts requires teachers to consider students as learners across all the modes. It involves the teacher drawing on their knowledge of the capabilities and needs of every student, as a listener and speaker, reader and writer, presenter and viewer, and user or creator of multimodal texts.

When choosing texts for students and when supporting students to select their own, teachers need to consider whether the texts:

› reflect the identities and cultures of students
› provide windows into different places, times, and cultures
› use and mix different modes (e.g., visual storytelling, tukutuku patterns, and graphic novels)
› include enough depth and length to allow for in-depth exploration over time
› demonstrate sufficient complexity and literary merit to allow learners to build their understanding of the big ideas as they explore the Know statements and Do practices.

Students develop their understanding of the big ideas of English through multiple, cumulative encounters with language and texts. Therefore, teachers should plan purposeful activities that allow varied ways of engaging with texts. They can ask if they have provided multiple opportunities for students to:

› use their cultural, linguistic, and personal knowledge to interpret and create texts with varied levels of support (e.g., through listening, reading, or viewing in one language, and speaking, writing, or presenting in another)
› negotiate, evaluate, and critically consider texts through extended dialogue
› revisit the same text multiple times and in increasing depth
› explore complex texts in simple ways and simple texts in complex ways
› interpret and create texts to explore a common theme, topic, or idea.

* Oral language encompasses any method of communication a child uses as a first language; this includes New Zealand Sign Language and, for children who are non-verbal, augmentative and alternative communication (AAC).
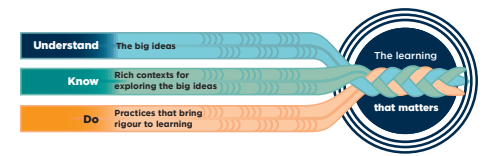
Understand
Big ideas

> *Mā te reo, ka mōhio; mā te reo ka mārama; mā te reo ka ora.*
>
> *Through language comes knowledge; through language comes insight; through language comes wellbeing.*

Language and literature give us insights into ourselves and others.

Our linguistic and cultural resources are part of our whakapapa; they help us to understand ourselves and others, and they enable others to understand us. As we understand more about ourselves through our encounters with literature and other texts, we also come to understand and appreciate more about other people and their perspectives.

> *Kia mau ki tō ūkaipō.*
>
> *Don't forget your roots.*

The stories of Aotearoa New Zealand are unique taonga tuku iho.

Literature and language represent knowledge and experience shared across time and place. Through the literatures of tangata whenua, tangata Tiriti, and those who have come from around Te Moana-nui-a-Kiwa, we understand where we have come from, who we are, and what it means to live in the Pacific nation of Aotearoa New Zealand. The literatures and languages of Aotearoa New Zealand have hononga (connections) beyond our shores and connect us to global literary and linguistic traditions.

> *Ko pohewa, ko auaha ngā ara ki ao hou.*
>
> *Creativity and imagination transport us to new worlds.*

Stories are a source of joy and nourishment.

Enjoying the stories of others and crafting our own provide us with opportunities to experience different worlds through creativity, imagination, and interaction. These stories take many forms – fiction and non-fiction, narrative and non-narrative – and they cross boundaries in relation to mode and medium. Broadening and deepening the intellectual and aesthetic appreciation of story is a worthwhile outcome in itself.

> *Ko te reo me ōna tikanga te hā o te whakawhitiwhiti kōrero.*
>
> *Language and its rules are the essence of communication.*

Communication depends on shared codes and conventions.

Shared codes and conventions enable us to make sense of what is heard, read, and seen. They change over time and are used differently in different contexts. How we use language in Aotearoa New Zealand has been shaped by our histories and linguistic heritages, and the encounters between them.

> *Ko te manu e kai ana i te miro nōna te ngahere; ko te manu e kai ana i te mātauranga nōna te ao.*
>
> *We are empowered through knowledge and understanding.*

Literature, language, and texts embody power relationships.

Throughout history, literature, language, and texts have been used to uplift and share, and to dominate and exclude. Recognising and using the power and influence of literature, language, and texts give us tools to advocate for ourselves and others. Exploring the effects of colonisation on our languages and literatures is an important part of understanding power relations in Aotearoa New Zealand.

Know
Contexts

Ngā whāinga me ngā hunga mā rātou ngā tuhinga | Text purposes and audiences

Texts are shaped for particular purposes and with particular audiences in mind. *Text purposes and audiences* considers both why texts are shaped the way they are (the purposes) and who texts are shaped for (the audiences). All other aspects of a text (including its ideas and use of language) are in service of the text's purpose. Understanding the purposes and audiences of texts enables us to consider our own use of texts and the impacts (positive and negative) that they can have.

Ngā ariā | Ideas within, across, and beyond texts

All texts carry ideas and help us to form our ideas about the world. *Ideas within, across, and beyond texts* focuses on the knowledge needed to identify, respond to, and create ideas across all forms of texts. It places a particular focus on how texts help us to think about our place in Aotearoa New Zealand and our own role in giving effect to Te Tiriti o Waitangi. It helps us to act as literary critics who make evidence-based evaluations and judgments about texts and their creators.

Ngā āhuatanga reo | Features and structures of language

Features and structures of language is about the codes and conventions used to make meaning in texts and to structure texts, particularly literary texts. These codes and conventions encompass both the technical conventions that help texts make sense and the more specialised conventions of particular texts forms. As we learn about language, we come to appreciate how it affects how we see the world, ourselves, and each other.

Do
Practices

Te whakamahi rautaki ki te whai māramatanga | Comprehending and creating texts

Comprehending and creating texts focuses on the processes and strategies required to make sense of texts and to create texts that make sense. It helps us to use our literacy and communication skills to interpret and create texts in written, visual, and oral modes.

Te tātari arohaehae | Critical analysis

Critical analysis involves close reading, viewing, and listening to texts in order to interpret them and challenge their construction. It helps us to make connections within, across, and beyond texts by analysing the relationships between language, ideas, and power in them. When we consider and respectfully discuss different perspectives on texts with others, we develop new insights.

Te pānui hei whakangahau, hei whakapārekareka | Reading for pleasure

Reading for pleasure involves choosing a variety of texts (including written texts) based on our own preferences and interests.

Te tūhono mā te whakawhiti kōrero | Connecting through storytelling

Connecting through storytelling involves the use of creative processes to explore ideas in texts and to craft and share texts in all the modes. The scope of the stories that we share and that others share with us can be very wide. It includes non-fiction and non-narrative texts in oral, written, visual, or multimodal forms. Storytelling can be collaborative or individual, for sharing with others or for expressing oneself.

Understand

I am building knowledge about language and texts and drawing on the practices of English.

Through this, I am deepening my understanding that:

▌ *Mā te reo, ka mōhio; mā te reo ka mārama; mā te reo ka ora.*

Language and literature give us insights into ourselves and others.

▪ *Kia mau ki tō ūkaipō.*

The stories of Aotearoa New Zealand are unique taonga tuku iho.

▪ *Ko pohewa, ko auaha ngā ara ki ao hou.*

Stories are a source of joy and nourishment.

▌ *Ko te reo me ōna tikanga te hā o te whakawhitiwhiti kōrero.*

Communication depends on shared codes and conventions.

▌ *Ko te manu e kai ana i te miro nōna te ngahere; ko te manu e kai ana i te mātauranga nōna te ao.*

Literature, language, and texts embody power relationships.

Know

I know:

Ngā whāinga me ngā hunga mā rātou ngā tuhinga | Text purposes and audiences

Texts are designed for specific purposes. They can persuade, inform, and entertain.

When I engage with texts, I am the audience. Who I am (including my identity, language, and culture) influences how I interpret texts.

As a text creator, my own stories have a purpose and an audience.

Ngā ariā | Ideas within, across, and beyond texts

There are stories and ideas from Aotearoa New Zealand that matter to me. Those from te ao Māori help me to understand my connection to Aotearoa New Zealand.

There are ideas in texts that I am curious about and that connect with my life and interests. These ideas include themes, messages, and opinions. I have my own ideas and stories that are worth sharing.

Texts explore ideas through how they are constructed. There are tools I need to understand this.

Ngā āhuatanga reo | Features and structures of language

There are codes, conventions, and features for how language and texts work. These govern what is appropriate and effective use of language in different contexts. Different modes work together to contribute to the meaning of a text. The choices made for each mode (e.g., of colour in the visual mode, or of vocabulary in written and oral texts) impact on meaning in a text.

The order and organisation of the parts of a text, such as words, sentences, and visual elements, are what determine its structure. Structure can affect the meaning of a text. Many texts are structured in generic ways.

There are many languages and ways of using language in Aotearoa New Zealand. Te reo Māori is a taonga, unique to Aotearoa New Zealand; its influence is part of what makes our texts and language unique. Some people use augmentative and alternative communication to support their understanding and expression of language. Our diversity of language enriches us.

Do

Te whakamahi rautaki ki te whai māramatanga | Comprehending and creating texts

I can:

› use my decoding strategies with oral, written, visual, and multimodal texts to make meaning (e.g., by drawing on my knowledge of how sounds and words work to decode words accurately and automatically)

› use meaning-making strategies such as drawing from the context and morphology to work out what words mean in written and oral texts

› read familiar written texts out loud accurately, fluently, and, drawing on my oral language, with appropriate intonation and phrasing

› self-monitor and use a variety of strategies when meaning is lost (at sentence, paragraph, or whole-text level) across a range of modes

› draw on my oral language and knowledge of how words work to spell familiar words accurately and attempt to spell unknown words in written texts

› encode meaning in texts across all modes using knowledge of appropriate codes and conventions (e.g., choice of colour, tone, and pace)

› create texts that make sense and that vary in their structure, length, and beginnings

› use a process to compose written, oral, and multimodal texts with features and structures of language appropriate for my audience and purpose.

Te tātari arohaehae | Critical analysis

I can:

› form and share opinions and interpretations of texts based on evidence from them and my experiences

› listen to other people's opinions and interpretations of texts

› discuss how people, places, things, and ideas are included or excluded in a text

› notice how text creators use language and modes to influence my understanding

› discuss how the results of my critical analysis influence my feelings, thoughts, and actions.

Te pānui hei whakangahau, hei whakapārekareka | Reading for pleasure

I can:

› read for pleasure every day, including texts that I have chosen myself

› enjoy sharing the texts I choose with others; many of these are read to me, and some I look at or read myself.

Te tūhono mā te whakawhiti kōrero | Connecting through storytelling

I can:

› draw on my imagination and what is familiar to me to craft and share oral, written, visual, and multimodal texts as a way of making sense of my world

› enrich my storytelling by selecting from written language, oral language, the visual mode, or a combination of these, and a variety of text forms

› share stories with others, treating those that are shared with me with respect

› use the responses of others to enrich and revise my storytelling

› work with others to compose rich texts.

Literacy and communication progress steps

Progress steps alert teachers to specific aspects of learning that are essential and time-sensitive as students work towards the progress outcome for this phase. They support teachers to notice, recognise, and respond to student learning in a timely fashion, as teachers offer multiple opportunities for learning and practice. These opportunities will be more meaningful for students if they are relevant to their cultural backgrounds and experiences, and if they allow students to use their preferred communication methods, including augmentative and alternative communication (AAC) or assistive technology.

As students move through school, the focus of literacy and communication learning shifts from developing foundations to preparing for the demands of the learning areas and real-world contexts. For this reason, from year 4 on, learning in literacy and communication is described within each learning area's progress outcomes.

* Oral language encompasses any method of communication a child uses as a first language; this includes New Zealand Sign Language and, for children who are non-verbal, augmentative and alternative communication (AAC).

Literacy and communication progress step **during the first six months**

Building on the foundation from early learning, students can:

Spoken grammar	› communicate using simple sentences with regular plurals and simple pronouns
Print awareness	› recognise and apply important features of print, including directionality, the concepts of 'letter' and 'word', and the one-to-one match between written and spoken words
Phonemic awareness	› orally blend phonemes into single-syllable words and segment spoken, single-syllable words into phonemes
Letter knowledge	› identify most upper- and lower-case letters by their name and sound › form many letters correctly
Word knowledge	› use phoneme–grapheme knowledge to decode and spell words with simple consonant and vowel patterns (e.g., consonant–vowel–consonant)
Understanding requests	› respond to oral requests that require focusing on key relevant information (e.g., the key content in a picture, photo, video, or story)
Oral vocabulary	› use everyday words, including adjectives and prepositions
Oral interactions	› use speech that can be understood by others in everyday interactions, such as asking and answering simple questions and expressing feelings
Oral retelling	› retell some key points from a story
Monitoring reading accuracy	› notice and react when their oral reading doesn't match the written text
Reading for meaning	› seek meaning from text, and react when they lose track of the meaning
Composing written texts	› generate ideas using oral language* or visual modes, recording the results in writing
Monitoring and reviewing own writing	
Personal connections to texts	› make connections between experiences in stories they read or listen to and their own lives.

Literacy and communication progress step **during the first year**	Literacy and communication progress step **during the second year**
Building on their progress from previous months, students can:	*Building on their progress from the previous year, students can:*
› communicate in sentences with correct word order and basic connectives	› communicate in sentences of varying length and complexity using irregular plurals, complex pronouns, and correct verb tenses
› identify all upper- and lower-case letters by their name and sound › form most upper- and lower-case letters and numerals correctly	› form all upper- and lower-case letters and numerals correctly and automatically
› use phoneme–grapheme and morphological knowledge to decode and spell words containing consonant digraphs or clusters of consonants	› use phoneme-grapheme and morphological knowledge to decode and spell unfamiliar words and those with complex vowel patterns, and to work out word meanings › read and spell most familiar words accurately and automatically without overt sounding out
› respond to oral requests that require reordering of information and content	› respond to oral requests that require reasoning or understanding abstract concepts (e.g., via predicting, explaining, problem solving, making inferences)
› use precise, descriptive words including those from topics of interest or stories	› use words to express abstract concepts and use specialist vocabulary from learning areas
› contribute to discussions (e.g., by offering information and asking questions to clarify meaning)	› maintain relationships and collaborate, including supporting and encouraging others' contributions, negotiating roles, and resolving misunderstandings
› retell stories using a logical structure (e.g., a beginning, middle, and end)	› retell stories in structured and coherent ways, focusing on relevant details
› notice when their reading doesn't match the written text and attempt to self-correct	
› use appropriate phrasing when reading familiar texts out loud › seek meaning from text, and take action to re-establish meaning when they lose track of it	› use appropriate intonation and phrasing when reading out loud › look for both literal and implied meaning, and take action to re-establish meaning or to get to a deeper meaning
› generate ideas and record them in writing, using complete simple sentences with capital letters and full stops	› generate ideas and and record them in writing, using complete simple and compound sentences with capital letters and full stops
› read back what they have written, and make revisions to clarify meaning following feedback	› check their writing for accuracy and whether it has achieved its purpose, and revise it based on feedback
› make connections between messages in stories they read or listen to and their own lives.	› make connections between themes in stories they read or listen to and their own lives.

Understand

I am building knowledge about language and texts and drawing on the practices of English.

Through this, I am deepening my understanding that:

▌ *Mā te reo, ka mōhio; mā te reo ka mārama; mā te reo ka ora.*

Language and literature give us insights into ourselves and others.

▪ *Kia mau ki tō ūkaipō.*

The stories of Aotearoa New Zealand are unique taonga tuku iho.

▪ *Ko pohewa, ko auaha ngā ara ki ao hou.*

Stories are a source of joy and nourishment.

▌ *Ko te reo me ōna tikanga te hā o te whakawhitiwhiti kōrero.*

Communication depends on shared codes and conventions.

▌ *Ko te manu e kai ana i te miro nōna te ngahere; ko te manu e kai ana i te mātauranga nōna te ao.*

Literature, language, and texts embody power relationships.

Know

I know:

Ngā whāinga me ngā hunga mā rātou ngā tuhinga | Text purposes and audiences

The purpose of a text can be to generate a specific response (e.g., emotional or intellectual) based on the text creator's point of view.

Audiences may not always respond to a text in ways that the creator intended, and they will not all share the same interpretation.

As a text creator, my stories can be powerful, so I have a responsibility to consider how my stories may affect others.

Ngā ariā | Ideas within, across, and beyond texts

Local stories provide insights into my rohe and community. Stories from Aotearoa New Zealand can strengthen my knowledge and understanding of te ao Māori and Māori perspectives.

All texts develop ideas and show different ways of seeing the world. Texts can help me consider ethical dilemmas and social issues.

Elements of texts can have figurative and literal meanings. Sometimes ideas in texts are not directly stated and texts rely on shared understandings to get their message across.

Ngā āhuatanga reo | Features and structures of language

Being able to recognise and use the codes, conventions, and features of different types of texts allows for a greater degree of precision and clarity of meaning. This includes less common codes and conventions used for specialised purposes (e.g., conveying dialogue or showing relationships between ideas).

There are different structures within different types of texts. Knowing and combining a range of these structures helps me make meaning in specialised ways.

People use language in different ways in different situations. This helps to signal social roles and relationships.

Te whakawhānui i ngā pae o te mātauranga me te mahi tahi
Expanding horizons of knowledge and collaborating

Do

Te whakamahi rautaki ki te whai māramatanga | Comprehending and creating texts

I can:
› use and combine decoding, comprehension, and vocabulary strategies to make, maintain, and restore meaning in oral, written, visual, and multimodal texts
› evaluate and integrate ideas and information across a small range of texts
› use a range of encoding and composing strategies to create written texts with a variety of sentence structures, text structures, and forms of punctuation (e.g., for dialogue)
› recognise how meaning is expressed in different modes and select modes to express my meaning
› use a variety of planning and revising activities for creating accurate, clear texts in a range of modes
› transcribe ideas fluently in written texts, with sufficient accuracy to convey meaning
› use writing as a tool to think about, record, and communicate experiences, ideas, and information.

Te tātari arohaehae | Critical analysis

I can:
› discuss different interpretations of a text and justify a position using my personal knowledge, evidence from the text, and knowledge of similar texts
› share interpretations to compare how people's different knowledge and experiences influence the meaning they make from texts
› consider the effects of how people, places, objects, and ideas are represented in and across texts
› identify how my thinking has changed or solidified as a result of my critical analysis.

Te pānui hei whakangahau, hei whakapārekareka | Reading for pleasure

I can:
› regularly read for pleasure, selecting texts based on my preferences and interests
› participate in reading communities where we listen, read, and make text recommendations.

Te tūhono mā te whakawhiti kōrero | Connecting through storytelling

I can:
› use a creative process to craft stories in multiple ways using written language, oral language, the visual mode, or a combination of these
› draw upon my background, my home language, and stories of my whānau to enrich my storytelling and express my personal voice
› make deliberate choices about the modes, text types, and structures I use
› use my passion for story to craft stories for unfamiliar audiences
› improve the quality of my stories based on the responses of my audience
› create stories in collaboration with others, respecting their contributions.

Understand

I am building knowledge about language and texts and drawing on the practices of English.

Through this, I am deepening my understanding that:

▎ *Mā te reo, ka mōhio; mā te reo ka mārama; mā te reo ka ora.*

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Literature, language, and texts embody power relationships.

Know

I know:

Ngā whāinga me ngā hunga mā rātou ngā tuhinga | Text purposes and audiences

A text may have more than one purpose. Knowing about who created the text, and when and where, helps us understand its purpose or purposes.

A text may have more than one audience. An audience's context influences its interpretations of the text.

As a text creator, I can use stories to advocate for myself, for others, and to try to change my world.

Ngā ariā | Ideas within, across, and beyond texts

Texts from Aotearoa New Zealand help us to understand local and national events and ways of thinking and interacting. These insights can help us to make sense of ourselves as individuals and a society and to think about our role in giving effect to Te Tiriti o Waitangi.

The ideas and information in texts are not always reliable or straightforward. They can be ambiguous and interpreted in different, even conflicting, ways.

Texts can have multiple layers of ideas. Exploring them helps to expose deeper meanings and contradictions within the text.

Ngā āhuatanga reo | Features and structures of language

Codes, conventions, and features of different types of texts are often subtle and able to be flexibly applied. Recognising them and the effects they have in different types of texts supports the analysis and crafting of texts.

Structural elements can be arranged for deliberate effect to build up meaning across a text.

How language is used varies across time, place, and social contexts. Recognising this variation helps us analyse social roles, relationships, and power.

Do

Te whakamahi rautaki ki te whai māramatanga | Comprehending and creating texts

I can:

› combine a range of strategies to decode and comprehend texts, using prior knowledge and information in the text to interpret abstract ideas, complex plots, and sophisticated themes

› build meaning by comparing, evaluating, and synthesising ideas within and across texts

› combine a range of encoding strategies to compose texts, often including carefully selected detail or comment that supports or elaborates on the main points

› use the codes and conventions of different modes and text types for effect in the texts I compose.

Te tātari arohaehae | Critical analysis

I can:

› structure an interpretation of a text by drawing on different perspectives, evidence from the text, and my experiences and knowledge of literature

› conduct multiple readings to identify the world-view presented in a text and to consider the text's possible impact on individuals or groups of people

› recognise patterns in how people, places, objects, and ideas are included, excluded, or represented across multiple texts

› discuss how the use of particular language and modes in a text encourages particular ways of making meaning

› advocate for ways to reconstruct a text as a result of my critical analysis.

Te pānui hei whakangahau, hei whakapārekareka | Reading for pleasure

I can:

› regularly read for pleasure, sometimes selecting texts based on my own preferences and interests, and sometimes exploring new authors and texts outside my comfort zone

› participate in reading communities, discussing different kinds of texts, listening to others' viewpoints, and making informed text recommendations for them.

Te tūhono mā te whakawhiti kōrero | Connecting through storytelling

I can:

› use a creative process to experiment and innovate, making decisions that extend or elevate my ideas and personal voice

› deliberately combine written language, oral language, and other modes (e.g., gestural or visual modes) to add layers to my storytelling

› anticipate the reaction of my audience and evaluate my effectiveness in relation to my purpose

› create stories in collaboration with others, supporting their contributions with considered responses.

Understand

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Know

I know:

Ngā whāinga me ngā hunga mā rātou ngā tuhinga | Text purposes and audiences

All text creators have biases, which may undermine or enhance their intended purposes. These biases may not be immediately apparent to them or their audience. The texts I create reflect my own context and biases.

Audiences differ by time and place. This means they are influenced in different ways and may interpret a text differently from one another and from me.

As a text creator, I can contribute to national and global conversations through my original interpretations of texts and through the texts I create.

Ngā ariā | Ideas within, across, and beyond texts

Aotearoa New Zealand has unique literary traditions shaped by tangata whenua, tangata Tiriti, and those who have come from around Te Moana-nui-a-Kiwa. These traditions help me understand and contribute to the uniqueness of this place.

Some texts ask questions that cannot be answered. Through these questions, the texts grapple with ideas and feelings that are difficult to articulate or navigate.

Different analytical lenses can reveal different ways of seeing a text and help us to read it in line with or counter to its creator's intentions.

Ngā āhuatanga reo | Features and structures of language

Text creators manipulate the codes, conventions, and features of texts and can break conventions for effect. They have their own preferences and styles, which influences their choices.

Text creators choose text structures to create meaning. These structures can be combined and recombined for particular effects.

Language works at both denotative and connotative levels. There is a gap between the language we choose to convey an idea and how the idea is understood. Our language choices and how we interpret language can reveal our values and beliefs.

Do

Te whakamahi rautaki ki te whai māramatanga | Comprehending and creating texts

I can:
› deliberately select from a range of strategies (e.g., comparing, contrasting, summarising, linking) to make meaning from texts with relatively complex language, structure, content, layout, or vocabulary
› deliberately select from a range of strategies to compose texts with relatively complex language, structure, content, layout, or vocabulary and without intrusive errors.

Te tātari arohaehae | Critical analysis

I can:
› structure an interpretation that recognises my own positionality and the context in which the text was created and draws on evidence from the text and my knowledge of texts and the world
› conduct multiple readings of the same text, applying different lenses to consider its possible impact on individuals or groups of people
› recognise how people, places, objects, or ideas are included, excluded, or represented across multiple texts in different cultural, historical, political, and social contexts
› act on new understandings resulting from my critical analysis to affirm or resist how a text positions me or others.

Te pānui hei whakangahau, hei whakapārekareka | Reading for pleasure

I can:
› regularly read for pleasure texts based on my own preferences and texts based on other criteria (e.g., they are award-winning or popular)
› engage in reading communities, listening to others and reading, recommending, critically discussing, and debating a variety of texts.

Te tūhono mā te whakawhiti kōrero | Connecting through storytelling

I can:
› select from a range of creative processes to tell stories – big and complex or small and subtle – using written language, oral language, the visual mode, the gestural mode, or a combination of these
› add depth and complexity to my stories by employing multiple modes that cohere or contrast with one another
› create stories in collaboration with others, engaging in critique with empathy and resilience (e.g., giving and receiving feedback in productive, informative ways).

Understand

I am building knowledge about language and texts and drawing on the practices of English.

Through this, I am deepening my understanding that:

▍ *Mā te reo, ka mōhio; mā te reo ka mārama; mā te reo ka ora.*

Language and literature give us insights into ourselves and others.

▪ *Kia mau ki tō ūkaipō.*

The stories of Aotearoa New Zealand are unique taonga tuku iho.

▪ *Ko pohewa, ko auaha ngā ara ki ao hou.*

Stories are a source of joy and nourishment.

▍ *Ko te reo me ōna tikanga te hā o te whakawhitiwhiti kōrero.*

Communication depends on shared codes and conventions.

▍ *Ko te manu e kai ana i te miro nōna te ngahere; ko te manu e kai ana i te mātauranga nōna te ao.*

Literature, language, and texts embody power relationships.

Know

I know:

Ngā whāinga me ngā hunga mā rātou ngā tuhinga | Text purposes and audiences

Texts are not neutral. Text creators have their own political, material, and social interests that inform their purposes. Sometimes this leads to texts that are deliberately confrontational or intended to cause harm.

How audiences engage with, enjoy, and talk about texts is socially constructed, reflecting values, beliefs, and ideologies that may change over time.

There are gaps and omissions in how literature has been discussed in Aotearoa. As a text creator, I can take part in extending the conversation.

Ngā ariā | Ideas within, across, and beyond texts

The literary traditions of Aotearoa New Zealand are shaped and contested by individuals and groups of people. Text creators in Aotearoa participate in local, national, and global conversations.

Texts help us understand what it means to be human and to empathise with others. Their ideas can be interwoven in sophisticated, engaging, thought-provoking, and original ways.

Critical theories provide frameworks for analysing texts. These frameworks help to connect ideas within and about texts to broader ideas about humanity and society.

Ngā āhuatanga reo | Features and structures of language

The codes, conventions, and features of texts can interact in sophisticated, surprising, delightful, and challenging ways across modes and types of texts. Text creators can manipulate how conventions interact to subvert expectations.

Text structures can both clarify and problematise meaning. Text creators can generate new and hybrid structures.

Language is not neutral. All uses of it (including my own) involve power, and it is often actively contested as people seek to shape meaning according to their social and political interests.

Te whakatere ara me te whakawhanake kahawhiri hei tautoko i te tāraitanga o āpōpō
Navigating pathways and developing agency to help shape the future

Do

Te whakamahi rautaki ki te whai māramatanga | Comprehending and creating texts

I can:

› make meaning from texts with complex and abstract language, structures, content, layouts, and vocabulary
› compose texts with complex and abstract language, structures, content, layouts, and vocabulary.

Te tātari arohaehae | Critical analysis

I can:

› evaluate competing interpretations of a text, including my own, using analytical lenses to make informed judgments about the text
› identify, discuss, and debate how texts present particular versions of the world, supporting my arguments with pertinent evidence
› redesign texts in response to my critical analysis by, for example, adopting alternative interpretations, challenging understandings, or applying analytical models.

Te pānui hei whakangahau, hei whakapārekareka | Reading for pleasure

I can:

› regularly read for pleasure, confident in my reading identity and able to explain why certain authors and texts are my favourites
› engage in reading communities, listening to others, reading and critically discussing a broad range of texts, and making and seeking considered recommendations.

Te tūhono mā te whakawhiti kōrero | Connecting through storytelling

I can:

› use my own creative process and critical analysis to experiment, explore ideas, and make decisions about my storytelling, using written language, oral language, the visual mode, or a combination of these
› showcase my strengths in particular modes, creating sophisticated texts that tell complex stories
› engage in collaborative critique to sustain ideas within and across the texts I create.

At years 11–13, learning in English becomes increasingly specialised. In addition, all students have opportunities to further develop and use what they have learnt in years 1–10 in a range of underlined approved NCEA subjects.