

NZATE Submission on Draft English Phase 5 Curriculum

The New Zealand Association for the Teaching of English (NZATE) appreciates the opportunity to give feedback on the draft documentation of the English Phase 5 curriculum. Our response involves analysis of member feedback via numerous online hui and face-to-face sessions.

NZATE wishes to acknowledge the amount of work that has gone into the drafting of this Phase 5 curriculum. We appreciate the contribution of our colleagues who are subject experts.

Our submission will cover the following areas:

1. Equity and Access
2. Introductory aspects
3. Text Specifications
4. Example of a Reworked Strand
5. Phase 5 Curriculum Structure
6. Breadth of the Curriculum
 - a. Year Plan Example
7. Recommendations

1. Equity and Access

When speaking with NZATE members, the expectations this curriculum holds of text types, text complexity, and the learning goals we have to all students in Aotearoa is aspirational. With that in mind, NZATE members have identified a number of equity and access issues.

Many English teachers who are based at well resourced schools and are located in main centres felt that they would be able to implement and deliver this Phase 5 curriculum to their students. They did, however, have a collective understanding that the curriculum needs to serve everyone. This needs to include our students who identify as Māori and Pacific peoples. They also echoed many concerns raised by teachers who are based in small schools with limited access to resources and support.

The treatment of mātauranga and Aotearoa New Zealand literature is problematic. Māori culture and Pacific cultures are positioned in this draft as having no real contribution to literary traditions; instead, there is a misconception in the document that the contributions made have come through oral traditions and a positioning that literary contributions have come through myths and legends. This is a concerning assertion that may be damaging to the taurira who will be exposed to this thinking.

Rural and small schools with single charge teachers and combined classes expressed real alarm at the expectations in the Phase 5 draft. NZATE would like to highlight the barriers faced by these teachers and the schools they work in. They, like the whole English teaching community, are currently implementing Phase 4, working through new reporting requirements, working with the SMART tool and the numerous glitches in that system, and potentially working with staff who have limited subject specific expertise. On top of that, they will now have to try to plan for how to deliver a highly academic curriculum to these students.

The knowledge statements, particularly within the Years 12 and 13 English curriculum, appear to assume that the inclusion of a small number of Māori, Pacific, Indigenous, or culturally diverse texts is sufficient to develop students' cultural understanding and capability. This approach risks reducing cultural responsiveness to the selection of texts rather than fostering meaningful engagement with the lived experiences, identities, and perspectives that students bring to the classroom.

For many students, cultural knowledge and capability are not acquired solely through the study of literary texts. They are shaped through lived experience, family and community connections, prior learning, cultural practices, and the voices of whānau and fanau. While texts can provide opportunities for exploration and discussion, they cannot, in isolation, teach cultural competence or cultural identity.

This creates a misalignment between the curriculum's knowledge statements and its practice statements. The curriculum promotes cultural responsiveness as a key educational outcome, yet the practices outlined place limited emphasis on recognising and drawing upon the cultural capital that students already possess. As a result, teachers may feel compelled to select texts to satisfy curriculum requirements rather than engage in deeper culturally sustaining pedagogies that genuinely reflect and value the diverse experiences of learners.

A culturally responsive English curriculum should move beyond tokenistic representation and instead recognise students as holders of cultural knowledge. It should actively incorporate student voice, whānau and fanau perspectives, and community knowledge, ensuring that cultural capability is developed through authentic relationships and meaningful learning experiences rather than through the inclusion of selected texts alone.

A strength of the opening sections of each curriculum phase is the uniformity across subject areas. We recognise that there is limited flexibility to make changes as a result of this and have some suggestions for ways to improve the consistency and clarity, and avoid repetition of the English Phase 5 pages without requiring structural changes.

A limitation of the way the curriculum is split from year 11 into a 12 and 13 document is that it requires teachers to examine the purpose statements, descriptions, capabilities, subject structure, and teaching sequence across both documents to understand how the learning should progress and advance from year 11 into year 12.

NZATE would also like to note that a significant number of members indicated that they foresee a huge drop in the number of students taking English in Years 12 and 13. We know that a large number of students currently continue with senior English due to our ability to tailor courses to suit the purposes of our taura beyond school. There is an inherent understanding that not all students are going to pursue an academic university pathway but there are still valuable skills they can garner in a senior English course. NZATE understands that the intention is to elevate the academic standard of English. What our members expect is that Phase 5, in its current form, will exclude an unacceptably high number of our young people from being able to access English, including the richness and enjoyment that currently underpins our subject, and the possibilities that come from the engagement.

2. Introductory Aspects

Members have identified that opening pages of both Year 11 and Year 12 and 13 paint English as a rigorous, academic subject that may lead to many career opportunities, but they question some of the content.

Purpose Statement

The Purpose Statement of Phase 5 specifies engagement with texts and creating texts at a level that aligns with the years 12 and 13 curriculum Knowledge and Practices. However, the content of the year 11 curriculum aligns more with the Purpose Statement of Phase 4, building on the learning in year 10. With the significant shift from year 11 to 12, it should be taken into consideration that the purpose statements need to be different if a wider structural shift to move year 11 into Phase 4 is not an option.

Included in the statement is that the learning enables “students to explore the interconnected nature of learning areas at Phase 5 of the curriculum.” From this, it is unclear within the wider context of the curriculum how there is interconnection between curriculum areas.

Subject Description and Pathways

NZATE advocates for the removal of the career pathways in the curriculum. There are pathways which have tenuous connections to the Knowledge and Practices of our curriculum, especially the content of years 12 and 13. The inclusion of career pathways will quickly date the document as the job market changes so quickly. We also question the relevance of this in a teacher-facing document.

Capabilities

NZATE feels strongly that our subject sets students up to understand and contribute to the world beyond mastering subject disciplinary knowledge and skills, and we appreciate the inclusion of this in the purpose statement: “Through engagement with coherent disciplinary knowledge, learners develop the capability to know and understand their world, contribute confidently, and shape sustainable futures.” Highlighting the function of how English does this could be clearer in the subject capabilities. These are narrowly describing how these capabilities look within our subject context and ignore how these sit within a wider framework of developing creative and independent learners who can understand, contribute, and shape the world. Shifting the focus of these would help reduce the repetitive language across the document and prevent them from being read as assessment statements.

There are capabilities that sit at the front end of Te Mātaiaho which are re-framed from the 2007 New Zealand Curriculum (NZC) key competencies. In referring to these now as capabilities alongside the capabilities that sit within each Phase 5 subject (knowing and understanding, analysing and applying, etc.), confusion is created about what constitutes a capability. NZATE proposes that the language of the 2007 NZC in describing these attributes as competencies was more effective.

Subject Structure

This section of the curriculum document should provide an overview of the subject structure, rather than going into the level of specific detail that is repeated elsewhere. We recommend that the language used to describe what students will do within the subject is revisited to ensure consistency with the language in the elements of each phase. For example, in the Year 11 ‘Subject Structure’ section, the words “nuanced”, “critically” and “judgement” are used; however, these words reflect the knowledge and practices of Year 12 and 13. While “conceptual rigour” and “conceptual depth” are mentioned in the Year 11 ‘Subject Structure’, the concepts that underpinned the learning area in the original draft have been removed. We also recommend that the reference to the Foundation Award be removed from the Year 11 document, as naming an assessment has no place in a curriculum document.

Teaching sequence guidance

The teaching sequence guidance is intended to explain how teachers should design a programme and the learning within that programme. We believe the clarity and concision could be improved to make it a more useful section of the curriculum.

For example, at the Ministry of Education PLD for English, the facilitator mentioned that we are supposed to take knowledge and practices from across the strands and weave them together as we design learning. Although this is mentioned briefly, it could be made more explicit. Many of the English teachers who we consulted with did not have this understanding after reading the document.

In addition, the ‘Working with texts’ section is repetitive, especially in the Year 12 and 13 document. For example, on page 7 there are two different sentences that start with “Teachers select texts that”. On page 8, one of the paragraphs outlines again the expectations for selecting texts. In both tables of ‘Text Specifications’, under ‘Text Complexity’ it states “Texts should be”. Each of these is a variation of similar ideas with slightly different wording that could be combined and simplified.

3. Text Specifications

NZATE members generally support the inclusion of mandated text specifications within the curriculum. The requirement for students to engage with a range of text types provides useful guidance and helps ensure broad exposure to literary forms. There is also strong support for the mandatory inclusion of Aotearoa New Zealand and Māori literature throughout the curriculum.

However, members expressed significant concerns about the degree of prescription within the text specifications and the underlying assumptions about what constitutes valuable literary study.

While there is strong support for requiring engagement with Aotearoa New Zealand and Māori literature, naming specific authors is viewed as unnecessarily restrictive and undermines the professional expertise of kaiako to select texts that best reflect their local curriculum, community, and learners. Teachers overwhelmingly supported broad requirements supported by indicative examples rather than mandated authors.

A consistent theme throughout consultation was concern that the curriculum privileges traditional written print texts at the expense of multimodal forms of literacy. Contemporary young people engage with texts in increasingly diverse ways, yet film and visual texts have been removed from Years 11 and 12 despite their popularity and educational value. Members argued that visual texts remain a legitimate form of literature and provide important opportunities for students to develop critical analysis skills through the study of narrative, symbolism, perspective, structure, and directorial choices.

Kaiako strongly rejected the suggestion that film study should sit exclusively within Media Studies. While both subjects may engage with film, they do so for different disciplinary purposes. English focuses on critical analysis, interpretation, narrative construction, cultural context, and the evaluation of meaning. Media Studies focuses

more explicitly on media production, communication systems, and the construction of media products. The removal of film from senior English therefore creates an unnecessary narrowing of the discipline.

Members also questioned the narrowing of non-fiction study to memoir. Personal essays, autobiography, creative non-fiction, long-form journalism, feature articles, and other forms of non-fiction all provide valuable opportunities for students to engage with personal and factual writing. Restricting this category to memoir unnecessarily limits teacher choice and student engagement.

Several aspects of the curriculum were viewed as reflecting a narrow literary canon. The requirement to study Shakespeare in Year 13 was frequently identified as overly prescriptive and inconsistent with the broader curriculum approach, which generally specifies categories of texts rather than individual authors. Members acknowledged Shakespeare's significance within literary traditions but argued that compulsory study is unnecessary. A broader requirement to engage with a historically significant or pre-modern text would preserve academic rigour while allowing schools greater flexibility to meet the needs of their learners.

Concerns were also raised about the requirement to study texts from prescribed historical periods such as the Romantic and Victorian eras. Members felt that these categories may be inaccessible for many students and create barriers for schools with limited resources. Similarly, the expectation that Year 13 students engage with academic literature and literary criticism was viewed as potentially exceeding the capabilities of many secondary students and creating additional equity concerns for schools without specialist subject expertise.

Workload was another significant concern. At Year 11, students are expected to engage with multiple text types while simultaneously developing a wide range of writing forms and language knowledge. Members questioned whether five text categories can realistically be taught in sufficient depth within a standard school year. The current structure risks encouraging superficial coverage rather than the deep engagement, discussion, reflection, and memory consolidation supported by contemporary learning research.

Members also identified several areas where terminology lacks clarity. Terms such as "seminal", "significant", and "lasting impact" are inherently subjective and may be interpreted differently across schools. Greater clarity would support more consistent implementation.

Finally, concerns were raised about the resourcing implications of the text specifications. Schools, particularly those with high Equity Index ratings, may face significant challenges in purchasing prescribed or historically significant texts. There was also concern that future assessment arrangements could inadvertently require schools to teach similar texts at the same time, reducing teacher autonomy and creating further equity issues.

Streamlining the Text Specification Requirements

	Year 9 & 10	Year 11	Year 12	Year 13
Current Text Specification	Novel	Novel or Memoir	Novel or Memoir	Novel, Memoir, or Drama
Recommendation	Maintain	Change Memoir to Narrative Non-Fiction	Match Year 13 with Novel, Memoir, or Drama. Change requirement to Novel AND Memoir or Drama	Change requirement to Novel AND Memoir or Drama
Current Text Specification	Film or Drama	Extended Drama	Extended Drama	Shakespearean Drama
		Selection of Media (including Short or Extended Film)		
Recommendation	Film should be included in one year of Phase 4, and Drama should be in the other.	The selection of Media should be reflected in the Year 9 and 10 requirements.	Remove and combine with extended text requirements for Novel. Maintain visual text study as a core part of the text requirement. This is not covered in the Media, Journalism, and Communication subject.	Remove and combine with extended text requirements for Novel. Remove Shakespeare as a required text and keep as recommended. Maintain visual text study as a core part of the text requirement. This is not covered in the Media, Journalism,

				and Communication subject.
Current Text Specification	Non-Fiction			
Recommendation		Introduce explicit requirements to study non-fiction. This could be aligned with short or extended text study.	Introduce explicit requirements to study non-fiction. This could be aligned with short or extended text study.	Introduce explicit requirements to study non-fiction. This could be aligned with short or extended text study.

4. Example of a Reworked Strand

We acknowledge the aim to identify clear knowledge that needs to be taught in every classroom in Aotearoa. NZATE has reworked a Year 12 and 13 strand to highlight some concerns we have about the repetitive and arbitrary nature that is prevalent throughout the documentation. The reason we chose the Aotearoa New Zealand Critical Analysis is because of the problematic references that are currently sitting in this section.

We have added aspects in blue to highlight that the assumption that global influences only flow into New Zealand is narrow and short-sighted. We have crossed out some contestable points - of particular note is the reference to Māori Renaissance. This concept is challenged and suggests an assumption that Māori were existing in some kind of literary dark ages prior to the 1970s. Considering the history of Māori literacy and literary contribution, this is unacceptable.

Furthermore, NZATE suggests that the Practices are more clearly scaffolded to allow taurira to show the learning that has occurred in this space.

	Year 12		Year 13	
	Knowledge <i>The facts, concepts, principles, and</i>	Practices <i>The skills, strategies, and applications to</i>	Knowledge <i>The facts, concepts, principles, and</i>	Practices <i>The skills, strategies, and applications to</i>



	<i>theories to teach</i>	<i>teach.</i>	<i>theories to teach</i>	<i>teach.</i>
Critical Analysis Aotearoa New Zealand Literature	<ul style="list-style-type: none"> Aotearoa New Zealand's literary tradition influences and may be is commonly shaped by global and literary trends (e.g. political, historical, social) and texts from around the world. The unique geographical, social, historical, and cultural context of Aotearoa New Zealand is reflected in specific literary movements (defined in the strand above e.g. cultural nationalism of the 1930s and 40s, the Māori Renaissance of the 1970s) which shape the themes, settings, perspectives, and concerns of texts. Aotearoa New Zealand literature draws on oral and written forms, language, and concerns from a range of traditions (e.g. Māori, Pacific, Western). 	<ul style="list-style-type: none"> Identify the ways Analyse how global political, historical, or social trends have shaped or been shaped by ideas, themes, or perspectives within Aotearoa New Zealand's literary tradition. Explain how Aotearoa New Zealand texts reflect the context of New Zealand and its relevant literary developments. Analyse the way that Aotearoa New Zealand texts combine forms, language, or concerns from multiple traditions. Analyse the extent to which texts from across Aotearoa New Zealand have been influenced by earlier literary traditions and have, in turn, influenced the development of other texts within the national literary landscape 	<ul style="list-style-type: none"> Aotearoa New Zealand's literary tradition actively participates in responds to global and literary trends and texts from around the world as well as by engaging with, challenging, reshaping, or contradicting them, asserting distinct cultural, social, and political perspectives. The unique geographical, social, historical, and cultural context of Aotearoa New Zealand is reflected and navigated negotiated within specific literary movements (e.g. cultural nationalism of the 1930s and 40s, the Māori Renaissance of the 1970s) influencing how 	<ul style="list-style-type: none"> Analyse Explore the extent to which Aotearoa New Zealand's literary tradition reshapes, responds to, challenges, or contradicts global political, historical, or social trends and texts. Critically discuss the extent to which the complexities of Aotearoa New Zealand's unique context influence or subvert texts. Critically discuss the way that Aotearoa New Zealand texts combine forms, language, or concerns from multiple traditions to create a uniquely Aotearoa New Zealand voice. Critically interrogate a text by considering the connections between Aotearoa New Zealand authors and how texts are influenced by

	<p>Some authors blend these traditions to create distinctive literary voices.</p> <ul style="list-style-type: none"> • Māori authors use literature as both an expression of Māori worldviews and a literary contribution, drawing on these perspectives to enrich Aotearoa New Zealand literature and shape how national stories, identities, and values are understood locally and globally. • New Zealand’s literary voice is distinctive in the way it increasingly incorporates te reo Māori, Māori literary forms, and te ao Māori worldviews. • Māori authors use literature as both an expression of Māori worldviews and a literary contribution, drawing on these perspectives to enrich Aotearoa New Zealand literature and shape how 	<p>canon and/or global literary movements.</p> <p>Scaffolded these practices</p>	<p>texts are constructed, whose voices are represented, and how texts are received and reinterpreted over time.</p> <ul style="list-style-type: none"> • Authorship in Aotearoa New Zealand literature is shaped by Pacific contexts, where relationships between writers, texts, cultures, and communities influence how literary voice, authority, and identity are constructed and understood. <p>REWORKED BELOW</p> <ul style="list-style-type: none"> • Pacific contexts influence authorship in Aotearoa New Zealand, and these influences may be through how relationships between writers, texts, cultures, communities, 	<p>each other.</p> <p>Scaffolded these practices</p>
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	<p>national stories, identities, and values are understood locally and globally. MOVED HIGHER</p> <ul style="list-style-type: none"> • Texts by authors from across Aotearoa New Zealand have played a significant role in shaping the nation's evolving literary and cultural heritage, influencing the development of themes, values, and narrative forms within the national landscape canon and beyond. 		<p>and identity are constructed and understood.</p>	
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It is also worth noting here that several “Knowledge” elements have never actually been explicitly taught at any of the earlier phases. For example, “Plot” is mentioned throughout the phases, but it is never explicitly defined or taught as a piece of knowledge that students should know.

5. Phase 5 Curriculum Structure

The notion of what constitutes a literary text needs to be reexamined within the structure. At Year 11 a range of texts is referenced “literary, non-fiction, media, and digital texts.” which suggests that literary is about written text only. By Y12 and 13, only “Literary texts” are referred to, again, regarding written.

The definition of a literary text is something which “transcends simple entertainment to offer deep artistic value and philosophical substance and lasting cultural significance” and cannot be confined to written fiction. We purport that that definition could equally apply to non-fiction, media, oral and digital texts. Visual, oral media and digital texts have huge value in today’s landscape, and are vital to engaging in the world. To remove them from English is to miss an opportunity to prepare students for the world they live in and the future. A simple

solution to this would be to add all of these forms of texts (visual, oral, digital etc) into the Text Studies/Feature of Text section at Y12 and 13.

In order to create a coherent, easy to understand pathway, Year 11 should be moved down to Phase 4. This would allow schools and teachers to build a coherent three year course which builds in complexity and finishes before this “pathway differentiation” in years 12 and 13. For teachers and schools, this would also reduce cognitive overload, as having Year 11 as a part of phase 5 but separate means a whole different document and set of expectations for one year level. The language in the Year 11 document already seems to support this restructure or change. For example “Year 11 builds on Phase 4 English, remaining compulsory and broad in scope, and is aligned in structure and intent with Years 9–10.” and “Year 11 consolidates and extends knowledge and practices, with an increase in disciplinary complexity, conceptual depth, and independence, prior to pathway differentiation in Years 12 and 13.”

Additionally, for clarity, the strand names should be re-examined. We suggest using the terms that are already heading up the substrands in the draft. For example, in Year 11, Text Studies, becomes the heading “Textual and Critical Analysis” which encompasses what students must know and do in that section. Language Studies would then become “Crafting Texts”, which is what the stated aim is in the document: “Language Studies focuses on the purposeful crafting of written and oral texts with increasing control, sophistication, and originality.”

Similarly, in Y12/13, we have “Literary Studies” which could be rightfully called “Textual and Critical Analysis” which would aid coherence, since these terms are used in the sub strands repeatedly. The strand Language Studies focuses on “advanced composition across written and oral modes.” This again is not really a study of language, but is about crafting texts and the process of creating them (once one has the knowledge to do so). We suggest also renaming this to Crafting Texts, and to broaden the range to something similar to Year 11 at the very least, including oral text as its own, prominent substrand and ideally multimodal texts as well.

There is also a coherency issue with the notion of Features of Text in Year 11 requiring “Textual and Critical Analysis” in the sub strand heading, and yet in Year 12/13 Features of Text it becomes “Textual Analysis”. This would seem to be backward if we are sequencing knowledge to become appropriately more challenging.

6. Breadth of the Curriculum

As mentioned earlier, many teachers are pleased to see the text-type and text-complexity expectations, but are highly concerned that there will not be enough time to cover all the expectations.

Underlying Assumptions for Year 11:

- Based on a 40 week year across 4 terms (no study leave)
- Based on 4-5 periods per week of 50-60 mins
- That Year 11 students will stay at school for the full year
- Based on a teaching cycle, and does not include any school based summative assessments

Year 11, under the Foundation Award, does not appear to carry external assessment or an associated study leave period, so the full 40 week year is treated as available, less the ordinary disruption every school year absorbs, such as public holidays, teacher only days and school wide events. On this basis, a realistic figure for Year 11 is approximately 37 to 38 teaching weeks.

Unpacking:

The **Text Studies** strand asks students to read and analyse, at a justify and evaluate level, an extended novel or memoir, an extended drama, a poetry selection, a short fiction selection, and a media or film selection, while also developing the conceptual knowledge that sits across Context and Purpose, Interpretations and Connections, and Response to Text.

Elements to Cover:

- Novel/Memoir
- Extended Drama
- Poetry Selection
- Short Fiction Selection
- Media or Film Selection

Intersecting with:

- Feature of Texts
- Context & Purpose
- Interpretations and Connections
- Responses to Text

The **Language Studies** strand then asks for five distinct writing genres to be taught as their own bodies of knowledge: discursive, persuasive, creative and literary essay writing, plus oral presentation, which now also carries new content in the form of five named Māori oral traditions, mihi, pepeha, pātere, mōteatea and whaikōrero. Grammar, punctuation and vocabulary sit alongside these as a further named area.

Elements to Cover:

- Discursive Texts
- Persuasive Texts
- Creative Texts
- Literary Essays
- Grammar, Punctuation, and Vocabulary
- Oral Presentation

Intersecting with:

- Māori Oral Traditions
- Explicit teaching of GPV

Set against the Years 9 and 10 sequences, which cover a broadly similar or smaller range of text forms and writing genres and state explicitly that this content is taught across both years, Year 11 asks for greater breadth, at a higher level of demand, in roughly half the time. A similar (in places smaller) range of text forms and writing genres is explicitly described as "to be taught across Years 9 and 10," i.e. over 80 weeks, Year 11 takes a comparable or greater breadth, raises the cognitive demand from "explain/examine" to "justify/evaluate/critique," adds a mandatory extended drama text (Years 9–10 only required "at least one film or drama text," not both an extended drama and a separate film/media study), and compresses all of it into 40 weeks. That's roughly a halving of available time for content that is simultaneously broader and harder.

Learning Block/Unit Allocation based on 37-38 weeks of teaching available.

Possible Year 11 Loading

Learning Block	Indicative Weeks
Novel / Memoir Study Text specifications: <ul style="list-style-type: none"> ● Read an Extended written text (novel or memoir) x1 ● Teach the components outlined in 'Features of a text' for this particular text, as well as understanding the terms themselves so they can apply the terms to other texts they engage with. ● <i>Average length of YA Novel 250-350 pages, about 8 hours of listening.</i> 	7-9

Learning Block	Indicative Weeks
<p>Language Study component:</p> <ul style="list-style-type: none"> + Literary Essay: Written response <ul style="list-style-type: none"> + Teaching mentor texts (what a good essay looks like) + Gathering information about the text to use as evidence in the essay + How to go through the writing process. Often taught through I do, we do, you do. <ul style="list-style-type: none"> + Choosing a question/prompt + Brainstorming + Planning + Structuring and drafting + Crafting and editing + Proofreading 	
<p>Extended Drama Study</p> <p>Text specifications:</p> <ul style="list-style-type: none"> ● Extended written text (drama) x1 ● Teach the components outlined in ‘Features of a text’ for this particular text, as well as understanding the terms themselves so they can apply the terms to other texts they engage with. ● <i>Average length of drama text 60-100 pages</i> <p>Language Study component:</p> <ul style="list-style-type: none"> + Oral Presentation <ul style="list-style-type: none"> + Teaching different oral presentations, include Māori oral traditions + Teaching mentor texts (what a good oral presentation looks like, aiming to be task-specific) + Research about the presentation topic + How to go through the writing process. Often taught through I do, we do, you do. <ul style="list-style-type: none"> + Brainstorming what students want to use from their research + Planning + Structuring and drafting + Crafting and editing + Practice how to deliver a successful presentation + Full class delivery 	6-8

Learning Block	Indicative Weeks
<p>Poetry Selection</p> <p>Text specifications:</p> <ul style="list-style-type: none"> ● Selection of poetry about the same theme/issue x2 (at least) ● Teach the components outlined in ‘Features of a text’ for this particular text, as well as understanding the terms themselves so they can apply the terms to other texts they engage with. ● <i>Variable length based on nature of study</i> <p>Language Study component:</p> <ul style="list-style-type: none"> + Persuasive writing: Written response <ul style="list-style-type: none"> + Teaching mentor texts (what a good persuasive piece looks like, aiming to be task-specific) + Research about the issue or theme addressed in the poetry + How to go through the writing process. Often taught through I do, we do, you do. <ul style="list-style-type: none"> + Brainstorming elements of their creative writing (setting, character, conflict, theme, language choices) + Planning + Structuring and drafting + Crafting and editing + Proofreading 	5-7
<p>Short Fiction Selection</p> <p>Text specifications:</p> <ul style="list-style-type: none"> ● Selection of short fiction x2 ● Teach the components outlined in ‘Features of a text’ for this particular text, as well as understanding the terms themselves so they can apply the terms to other texts they engage with. ● <i>Average length of short fiction between 60-100 pages</i> <p>Language Study component:</p> <ul style="list-style-type: none"> + Creative writing: Written response <ul style="list-style-type: none"> + Reviewing a few taught texts as mentor texts (what a successful elements of creative writing looks like, aiming to be task-specific) + How to go through the writing process. Often taught through I do, we do, 	5-7

Learning Block	Indicative Weeks
<p>you do.</p> <ul style="list-style-type: none"> + Brainstorming elements of their creative writing (setting, character, conflict, theme, language choices) + Planning + Structuring and drafting + Crafting and editing + Proofreading 	
<p>Media/Film Study</p> <p>Text specifications:</p> <ul style="list-style-type: none"> ● Selection of media texts (short or extended film) x2 ● Teach the components outlined in ‘Features of a text’ for this particular text, as well as understanding the terms themselves so they can apply the terms to other texts they engage with. ● <i>Average length of short film no more than 40 mins</i> ● <i>Average length of extended film 100 mins</i> ● Include news, social media, public discourse... <p>Language Study component:</p> <ul style="list-style-type: none"> + Discursive writing: Written response <ul style="list-style-type: none"> + Teaching mentor texts (what a good discursive piece looks like, aiming to be task-specific) + Research about the issue or context they will be writing about + How to go through the writing process. Often taught through I do, we do, you do. <ul style="list-style-type: none"> + Brainstorming what students want to use from their research + Planning + Structuring and drafting + Crafting and editing + Proofreading 	6-7
<p>Grammar/Punctuation/Vocabulary</p> <ul style="list-style-type: none"> ● Explicit teaching, reviewing and revising. ● <i>Will be sprinkled over the year for maximum retention and recall.</i> 	3-4
TOTAL Teaching Time	32-42

Year 11 Considerations:

Extended drama mandated alongside extended media or film.	Treat these as a choice of one second extended study, not two separate mandatory extended texts. Alternatively, remove drama text and leave it in Drama (The Arts).
Discursive and persuasive writing taught as two separate bodies of knowledge.	Combine into a single argumentative and discursive writing element with one shared knowledge base.
Literary essay presented as a separate unit.	State explicitly that it is the written output of the reading units, not an additional unit.
Five named Māori oral traditions as core knowledge.	Specify two or three as core (<i>potentially pūrākau or whaikōrero</i>), with the rest offered as enrichment, alongside a commitment to professional learning support. Create further specificity of Māori oral traditions.
Media content needs to be more clearly delineated.	The composition of the Year 9 and 10 curriculum does not effectively foreground the Media, Journalism, and Communications demands presented in Year 11. The approach to visual text in Years 9 and 10 reflects a clear English disciplinary focus, whereas in Year 11 the focus is blurred and heavily privileged media interpretations and analysis at the expense of disciplinary English.
Margin between indicative content (approximately 34 weeks) and realistically available time (approximately 37 to 38 weeks) is narrow.	Make explicit how ‘internal’ assessment administration and the cross-cutting elements are accommodated within the 40 week year, given the narrow margin identified.

As previously stated, NZATE suggests changing the strands' names to use the sub-headings. This makes it clearer and more deliberate for educators to understand the intent and direction of the curriculum.

7. Recommendations

NZATE recommends that the Ministry:

- Retain the mandatory inclusion of Aotearoa New Zealand and Māori literature, but replace named authors with broad requirements supported by indicative examples.
- Prioritise depth over coverage by reducing the number of mandatory text categories and ensuring sufficient time for meaningful engagement with texts: require students to study novel, non-fiction or drama, film and a selection of short texts at each senior level.
- Reinstate film and visual texts as legitimate options within senior English to reflect contemporary multimodal literacy practices and improve student engagement.
- Replace "memoir" with "narrative non-fiction" to broaden the range of texts available for study.
- Replace "short stories" in Year 11 with the broader term "short texts" to align with Years 12 and 13 and provide greater flexibility for kaiako.
- Remove the requirement to study Shakespeare as a compulsory Year 13 text and replace it with a broader requirement to engage with a historically significant or pre-modern text.
- Replace prescribed literary periods with a broader expectation that students engage with texts from a range of historical contexts.
- Review Year 13 expectations regarding academic literature and clarify that accessible criticism, reviews, essays, and commentary may be appropriate alongside scholarly texts.
- Ensure text specifications are equitable, achievable, and appropriately resourced across all school contexts.
- Clarify subjective terminology such as "seminal", "significant", and "lasting impact" to support consistent implementation.
- Provide clarity within the strands by changing the strand titles to what terminology has been used more consistently.
 - Change Text Studies to Textual and Cultural Analysis (already the sub-heading across all sub-strands).
 - Change Language Studies to Crafting Texts (already the sub-heading across all sub-strands).
- The Foundation Award muddies the disciplinary waters, and so clarity about the elements that are vital for this award would allow kaiako to understand the disciplinary versus assessment requirements.
- Ensure clearer progression from Phase 4 and through Phase 5 to avoid repetition throughout the curriculum.
- Close the chasm between the academic requirements of Year 11 and 12.
- Reduce and sharpen the language used so that what is actually required of kaiako and ākongā is clear.