

## 'What English Teachers Want You To Know' with Amy Featonby and Sarah Nicholas

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Please remember that the English faculty in your school may have different thoughts- these are some of our thoughts, based on our experiences.

NCEA and Curriculum Level	NZQA	Tips and Examples From Sarah + Amy
<p>Yr 11 - NCEA Level 1 Curriculum Level 6</p>	<p>Students might demonstrate 'developed understanding' by describing and explaining:</p> <ul style="list-style-type: none"> <li>● how aspects, such as character, theme, and setting are developed</li> <li>● how different characters have different points of view</li> <li>● why the author has made certain choices.</li> </ul> <p>For example, the writer may choose a particular setting in relation to:</p> <ul style="list-style-type: none"> <li>● their purpose and the point they are trying to convey</li> <li>● the genre of the story and its codes and conventions</li> <li>● the audience for the text</li> <li>● language features and their effects</li> <li>● how texts are constructed.</li> </ul> <p>Children's texts, novels and short stories commonly taught in junior programmes are not suitable selections.</p>	<ul style="list-style-type: none"> <li>- YA Fiction</li> <li>- No texts aimed at children</li> <li>- Avoid texts taught in class and in the junior programme</li> <li>- Highly engaging, relevant texts</li> </ul>
	<p>Personal Responses</p> <p>Students must select texts independently.</p> <p>At least six texts must be included. At least four written texts must be included, two of which must be extended texts. The remaining two texts can be visual, oral or written.</p>	<p>For example:</p> <ul style="list-style-type: none"> <li>- The Hunger Games</li> <li>- Anne Frank's Diary</li> <li>- Unwind</li> <li>- Romeo and Juliet</li> <li>- Animal Farm</li> <li>- Everything Everything</li> <li>- Me, Earl and the Dying Girl</li> <li>- Arctic Zoo</li> <li>- Love, Simon</li> <li>- Ally Condie</li> </ul>

	<p>Class novels, short stories, poetry, etc. cannot be included. Texts studied in previous years and in other subjects also cannot be included.</p> <p>Text Connections</p> <p>4 texts - at least one student selected</p> <p>Texts can be written, oral and/or visual; short and/or extended</p>	<ul style="list-style-type: none"> <li>- YA dystopian fiction</li> <li>- The Hobbit</li> <li>- Katherine Mansfield</li> </ul>
<p>Yr 12 - NCEA Level 2</p> <p>Curriculum Level 7</p>	<p>Students might demonstrate 'discriminating understanding' by analysing how:</p> <ul style="list-style-type: none"> <li>● authors use different techniques to develop aspects such as character, themes, and setting</li> <li>● different people can understand and interpret texts in different ways</li> <li>● the audience of the text is being positioned (encouraged to adopt a particular point of view)</li> <li>● language and structural features combine to contribute to the overall meaning of the text</li> <li>● the author creates a text for a purpose.</li> </ul> <p>They should also be able to identify the means by which texts are created.</p>	<ul style="list-style-type: none"> <li>- Sophisticated YA fiction <b>can</b> be appropriate</li> <li>- Adult audience</li> <li>- Sophisticated poetry can be used for connections</li> <li>- Increasingly sophisticated sentence structure and vocabulary</li> </ul>
	<p>Text Connections</p> <p>The use of children's fiction or several song lyrics is unlikely to provide sufficient depth for interpretation of a thematic connection.</p> <p>Personal Responses</p> <p>The standard requires students to read texts that are at curriculum level 7 in terms of complexity of language and ideas. Feature articles such as those from The Listener, North and South, Metro, National Geographic, meet the text level required for 91106. This should be used as guidance when students are selecting short written texts.</p>	<ul style="list-style-type: none"> <li>- Jojo Moyes</li> <li>- Jodi Picoult</li> <li>- Trevor Noah</li> <li>- Khaled Hosseini</li> <li>- Shakespeare</li> <li>- Carol Ann Duffy</li> </ul>

<p>Yr 13 - NCEA Level 3 Curriculum Level 8</p>	<p>Students might demonstrate a 'discriminating and insightful understanding' of ideas and of the effects of language features by responding critically and evaluating, with an increasing awareness, familiarity, maturity, and knowledge:</p> <ul style="list-style-type: none"> <li>● why authors use different techniques to develop aspects such as character, themes, and setting</li> <li>● why different people understand and interpret texts in different ways</li> <li>● why the audience of the text is being positioned (encouraged to adopt a particular point of view)</li> <li>● why the author created the text and identifying the means by which texts are created</li> <li>● why and how a text relates to other texts and contexts (for example, historical, cultural, social, political)</li> <li>● the wider significance of the text for the student and for society.</li> </ul>	<ul style="list-style-type: none"> <li>- Text allows a window to critique the world</li> <li>- Literature</li> <li>- How it is written becomes more important (style)</li> <li>- Critical theory non-fiction texts in collection</li> </ul>
	<p>Text Connections</p> <p>Respond critically and perceptively involves making sophisticated and insightful and/or original interpretations and judgements.</p> <p>Texts should be appropriate to Level 8 of The New Zealand Curriculum or have characteristics that enable students to meet the expected level of discussion. However, in some cases it may be appropriate to include a text below Level 8. This may help to provide a varied range of texts relevant to the focus of the activity.</p>	<ul style="list-style-type: none"> <li>- Gone Girl</li> <li>- Brave New World</li> <li>- Emily St John Mandel</li> <li>- 1984</li> <li>- Brontes</li> <li>- Austen</li> <li>- Slaughterhouse Five</li> <li>- Atwood texts</li> <li>- Jonathon Safron Foer</li> <li>- David Mitchell</li> <li>- Ian McEwen</li> <li>- Kazuro Ishiguro</li> <li>- Murakami</li> <li>- Becoming Unbecoming Una</li> <li>- V for Vendetta</li> </ul>

<https://seniorsecondary.tki.org.nz/English/Achievement-objectives>

Progression in English levels 6–8

As students progress from levels 6–8, they engage with increasingly sophisticated ideas and texts, using increasingly sophisticated skills.

'Increasingly sophisticated' may mean that students:

- study more substantial and more complicated texts
- choose texts with more mature themes and concepts
- are more independent in their text choices
- use more of their own experiences, ideas, and perceptions to create texts
- make more connections within, across, and beyond texts
- understand more subtle connections within a range of contexts
- produce work that is longer, more intricate, more in-depth, and more crafted
- use processes and strategies with increased confidence and sophistication to create texts.

<https://seniorsecondary.tki.org.nz/English/Achievement-objectives#progression>

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### **Critical Lens/Theory texts that Amy uses at St Peter's School Cambridge for Level 3 critical thinking- standard 91479**

How to Interpret Literature: Critical Theory for Literary and Cultural Studies- Robert Dale Parker

Literature, Criticism and Theory: Andrew Bennett and Nicholas Royle

Through The Literary Looking Glass- Critical Theory in Practice- Sian Evans

Literary Theory- The Complete Guide- Mary Klages

Literary Theory- A Very Short Introduction- Jonathan Culler