



Example texts for Year 9–10

A supplementary resource for the Year 9–10 English Learning Area

This resource provides a short list of texts that exemplify the expectations for text forms and complexity outlined in the learning area. This guidance needs to be considered alongside the ‘working with texts’ sections in the teaching sequence guidance.

The intent of this resource is to provide a starting point for teachers to select a range of high quality texts that fulfill the text specifications and meet the needs of the learners in front of them. This is not an exhaustive list nor are the texts on the list mandated; they are examples. Teachers know their students best and different texts will be suitable for different classes.

NOTE

- › Different types of text forms can be studied together to show how they compare and contrast. Some texts can be studied in more detail than others.
- › While full-length texts are encouraged, carefully selected extracts, chapters, scenes, or visual segments may also be appropriate, provided they offer rich opportunities for student engagement.
- › High-quality texts are well crafted, engaging works of fiction or non-fiction that address meaningful themes, offer rich opportunities for interpretation and discussion, and provide significant educational value and challenge.



This resource forms part of a package of supports for the learning area that are currently being developed, and will be released to the sector over the coming terms.



Example texts for Year 9 and 10

Teachers know their students best and know what content is suitable for them to engage with. Texts suitable for one class may not be suitable for another class; this can be for a variety of reasons, including plot details or themes.



Example novels

These texts have been chosen because they fulfil the complexity expectations by having:

- › a straightforward narrative with at least one aspect that challenges — language, conflict, development, or plot
- › themes that students can identify but may need support to discuss in order to deepen understanding
- › characters that students can understand or relate to, such as being of a similar age.

Examples:

- › *Migration* by Steph Matuku
- › *The Pōrangī Boy* by Shilo Kino
- › *Nine Girls* by Stacy Gregg
- › *Teine Sāmoa* by Dahlia Malaeulu
- › *Crossover* by Kwame Alexander (verse novel)



Example poets and sources of poetry

The expectation is that students engage with a selection of poems from one or multiple poets. These should vary in length, complexity, and theme, and support both literary analysis and student engagement.

SkinnyDip is an anthology of poetry from New Zealand aimed at students in Year 7 to 10.

Please note that not all texts within collections will be suitable for the specified year groups. Teacher discretion must be applied.

Examples:

- › *SkinnyDip* edited by Kate De Goldi and Susan Paris
- › *Pasifika Navigators* edited by Emeli Sione & Darcy Solia
- › Selected poems by Glenn Colquhoun, including *The Shape of Words*
- › *Koe* edited by Janet Newman
- › Selected poems by Maya Angelou, including *Still I Rise*



Example drama texts

These drama texts have been chosen because they fulfil the complexity expectations by having:

- › opportunities for inferencing and interpretation, through character development, dramatic tension, and symbolic features
- › themes that may challenge assumptions and broaden perspectives
- › narrative and structural features that support literary analysis, including complex plots, moral dilemmas, and varied viewpoints.

Examples:

- › *Maui and Sina* by Helen Tauau Filisi
- › *Rēwena* by Whiti Hereaka
- › *Macbeth* by William Shakespeare
- › *Mousetrap* by Agatha Christie



Example films

These films have been chosen because they fulfil the complexity expectations by having:

- › a range of visual and structural features that support analysis, including cinematography and narrative progression
- › themes that students can identify but may need support when discussing in order to deepen understanding.

Examples:

- › *Two Cars, One Night* directed by Taika Waititi (short film)
- › *Tama Tu* directed by Taika Waititi (short film)
- › *Whale Rider* directed by Niki Caro (feature film)
- › *Fantastic Mr Fox* directed by Wes Anderson (feature film)



Example short stories & collections

These collections have been chosen because they contain short stories that fulfil the complexity expectations by having:

- › language features that may require students to use their inferencing skills and background knowledge
- › opportunities for discussion of themes that may challenge assumptions and deepen understanding.

Examples:

- › Selected stories by Patricia Grace, including *The Dream Sleepers*
- › Selected stories by Witi Ihimaera, including *Pounamu, Pounamu*
- › *Ngāti Pātea | Pātea Boys* by Airana Ngarewa
- › *Hiwa* edited by Paula Morris

Please note that not all texts within collections will be suitable for the specified year groups. Teacher discretion must be applied.



Example non-fiction texts

These texts have been chosen because they fulfil the complexity expectations by having:

- › arguments with a clear, straightforward rationale
- › an opportunity to broaden students' worldviews
- › collections that provide opportunities to engage with multiple perspectives on a theme.

Examples:

- › *I Have a Dream* by Martin Luther King
- › *A Clear Dawn* edited by Paula Morris and Alison Wong
- › *No other place to stand* edited by Jordan Hamel, Rebecca Hawkes, Erik Kennedy, Essa Ranapiri

Please note that not all texts within collections will be suitable for the specified year groups. Teacher discretion must be applied.



Example range of other text forms

Annual is a collection of a wide range of written and visual text types from a range of authors and illustrators, edited by Kate De Goldi and Susan Paris. It includes texts exemplifying a range of complexities, features, ideas, and elements.

The **Race Unity Speech Awards** provide a collection of persuasive speeches by high school students across New Zealand. They exemplify a wide range of persuasive and oral language devices and themes. They are topical and provide opportunities for students to broaden their worldviews.

Please note that not all texts within collections will be suitable for the specified year groups. Teacher discretion must be applied.

Examples:

- › *Annual* edited by Kate De Goldi and Susan Paris (collection)
- › *Toi Toi Journal* published by Charlotte Gibbs & edited by Vicki Birks (collection)
- › Race Unity Speech Awards
- › *Bug in a Vacuum* by Melanie Watt (sophisticated picture book)
- › *Sparrow Girl* by Sara Pennypacker (sophisticated picture book)
- › *Sea Prayer* by Khaled Hosseini (sophisticated picture book)
- › *Sheets* by Brenna Thummler (graphic novel)
- › *Global* by Eoin Colfer & Andrew Donkin, illustrated by Giovanni Rigano (graphic novel)
- › *A First Time for Everything* by Dan Santat (graphic novel)
- › *Bomb* by Steve Sheinkin & Nick Bertozzi (graphic novel)

Text specifications for Year 9 and 10

Text forms and range ¹	Text complexity
<p>In each year, students must engage meaningfully with:</p> <ul style="list-style-type: none"> › at least one novel › a selection of poetry² › at least one film <u>or</u> drama text › at least one short story › at least one non-fiction text. <p>Teachers may also choose from a range of other text forms, including visual, spoken, multimodal, and digital texts.</p> <p>Teachers should ensure that students experience historical and contemporary texts that are widely regarded as high quality.³ These must include:</p> <ul style="list-style-type: none"> › seminal texts⁴ that have had a significant and lasting impact on how people understand key ideas from different cultures and times › texts by a range of authors representative of New Zealand’s rich bicultural (both Māori and Pākehā) and multicultural literary heritage › texts from around the world › texts from popular and youth cultures. <p>Students should also be supported to select texts for personal interest and enjoyment.</p>	<p>Texts should be of varying lengths, have appropriate complexity, and include:</p> <ul style="list-style-type: none"> › multiple perspectives, which may be expressed across a number of texts › language features that may require students to use strong inferencing skills and to actively draw on their background knowledge to interpret the intended meaning › features of text that require analysis and interpretation, such as complex plots, abstract ideas, and structural choices that help shape meaning › themes that may challenge assumptions and deepen understanding.

1. Different types of text forms can be studied together to show how they compare and contrast. Some texts can be studied in more detail than others.
2. A selection of poems, varying in length, complexity, and theme, from one or multiple poets, that support literary analysis and student engagement.
3. High-quality texts are well crafted, engaging works of fiction or non-fiction that address meaningful themes, offer rich opportunities for interpretation and discussion, and provide significant educational value and challenge.
4. Seminal texts are influential works that introduce new ideas, frameworks, critiques, or stylistic approaches that significantly shape how others engage with a particular topic. Their importance lies in the way they initiate new directions, challenge existing norms, and become enduring reference points for future work. Their influence may be constructive or controversial — what matters is the depth and reach of their impact, as such texts are continually revisited, debated, and built upon.



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