



GCE TEACHER GUIDANCE  
English Literature  
LT3 Further Guidance

## LT3

### Notes on Text Selection

In a specification where freedom and independent reading are encouraged there are bound to be questions from time to time about the suitability of texts for A level study. The WJEC has a statutory responsibility to ensure that texts studied are of sufficient weight and merit to warrant attention for examination purposes at A level and, in the rare cases where there are grounds for doubt, the WJEC will ask centres to choose a different, more appropriate text.

In the vast majority of cases, colleagues' professional judgements will be sufficient to advise candidates on suitable texts for a well-balanced A level course offering stretch and challenge. However, new and untested texts are becoming available all the time and before proposing a text for coursework, teachers should apply the following broad principles to their choice to check that it will give sufficient opportunities for candidates to demonstrate their **literary knowledge and understanding**.

#### Length

Does the text (as a whole if short stories or poetry anthologies are under consideration) provide the opportunity for **sustained reading**?

#### Literary Qualities

Would the candidate be able to address the following in a **complex way**?

- Context
- Narrative voice
- Characterisation
- Plot structure
- Thematic dimensions
- Language and tone

While a novel, set of stories or collection of poetry might provide entertainment of a compelling but superficial kind (e.g. Spike Milligan's hilarious verse; Frederick Forsythe's action thrillers or romantic fiction designed for the popular magazine market), A Level English Literature candidates will struggle to write in sufficient depth if they cannot engage purposefully with elements from the list above. If a text fails to offer sufficient challenge, it automatically restricts the possible range of tasks and responses and therefore does not serve the candidate's best interests.

**As part of their reports to centres, moderators will indicate if they have found a text to be of insufficient merit or complexity to be suitable for A level candidates and will advise that the text should not be selected in the future. It is then likely that the centre will be asked by WJEC to remove that text from their list of choices. Where there is disagreement, the final decision will rest with the Subject Secretary in consultation with the relevant Principal Moderator.**

## LT3 Task –Building

**Stage 1** (When reading of all 3 texts is well underway or complete)

Encourage the candidate to identify his/her particular interest in an element which links all texts.

### **Example**

“**Marriage**” is chosen

Candidate proposes:

“**Why is marriage important in the three texts?**”

A very awkward and limited question which does not provide sufficient support or appropriate focus.....

BUT

### **Stage 2**

Candidate is reminded of the need to address **the important Cs**:

**Creativity (AO1)**

**Close analysis of core texts (AO2)**

**Connections and Comparison (AO3)**

**Consideration of other views /critical readings (AO3)**

**Contexts (AO4)**

Candidate suggests:

“**Compare the marriages in the texts you have studied.**”

This wording implies that the marriages are real and could easily encourage a superficial, narrative approach.

Further discussion takes better account of the “Cs” above and produces a title which points to some of the key approaches the student will need to take:

“**Compare the ways writers of different periods have presented the problems of marriage.**”

We could improve upon this because there is no hint at the need for different approaches to core and partner texts and the idea of different periods is so clearly embedded in the core text choices that it does not *need* to appear explicitly in the title. (However, this aspect of the AO needs to be carefully monitored as the student writes a first draft.) We can dispense with “problems” as it imposes unnecessary restrictions.

Further discussion produces the following:

### Stage 3

**Explore the presentation of marriage in *The Merchant's Tale* and *Pride and Prejudice*. In the course of your writing show how your ideas have been illuminated by your response to *The Country Wife* and other readings of both core texts.**

“Explore + presentation” points to the need for **close analysis** of the core texts.

Consideration of the different **contexts** is implicit in the choice of texts from such clearly different periods.

“In the course of your writing” implies that attention to *The Country Wife* is not the primary concern.

“illuminated” hints at the ways both partner text and other readings need to be used.

We now have a final title which a student should find supportive and enabling and there is still plenty of opportunity for an independent **creative** approach to the material. The candidate’s first suggestion has been radically changed but it’s important to see the development of good tasks as a key element of the teaching process rather than a curtailment of students’ freedom of expression.

Please note that there are various ways in which to address the assessment objectives; this is only **one example**. We would encourage independence in task-setting and as much student-teacher negotiation as is practicable.

## LT3 Balancing Acts

The following extract from a trialled

Core Poetry Text: *The Merchant's Tale* (Chaucer)

Core Prose Text: *Pride and Prejudice* (Austen)

Partner Text (Drama): *The Country Wife* (Wycherley)

### Task focus: Marriage

.....The view expressed by January that “wedlock is so esy and so clene” and later that “A Wyf is goddes yifte verrailly” does not hold true for him and it would be difficult to see how the long-suffering Mr Bennet or the besieged Pinchwife would be able to agree. If we take January's naïve idealism in the early part of *The Merchant's Tale* to be typical of human hopes and expectations in any age, we can measure the ways Chaucer, Austen and Wycherley show in their own distinct societies how flawed human nature inevitably frustrates those hopes and expectations. It soon becomes apparent that in medieval Pavia the marriage between an old man and a young woman is primarily a means for the man of securing a nurse, a legal sexual partner and a mother for his heirs. In Regency England, however, marriage becomes the key means for a man or woman to achieve security and possibly social advancement. As an emblem of all the debauchery and recklessness of Restoration England, Horner sees marriage as an obstacle which must be overcome if his career as a seducer is to prosper.

Both *The Merchant's Tale* and *Pride and Prejudice* begin with unambiguous declarations of the central theme of marriage. By line four of Chaucer's tale we learn that the old Knight, January is “a wyflee man” and within a few lines we are told that he has “a greet corage.....to been a wedded man.” However, we have already been given a clue that the enthusiasm expressed in “greet corage” might be prompted by the need to make amends for his promiscuous sexual behaviour to date which has been immoral and sinful by the lights of a medieval society governed as much by religious as secular law. A wife will be the means for this elderly and sinful man to put his moral house in order before facing the judgement of his maker. In an apparently contrasting way, the subject of marriage launched at the start of *Pride and Prejudice* is closely linked to the notion of material wealth. In Jane Austen's world it is “universally acknowledged” that once a man's finances are secure the next thing he needs (claims the teasing and ironic narrator) is a wife. While the contrasts between an earthy and sexually uninhibited society such as Chaucer's and the restrained propriety of Jane Austen's are immediately apparent, we might find that the writers' attitudes towards marriage as a means to an end rather than an end in itself are closer than might be anticipated.

Biting satirical comedy, which is to be found in both texts as men and women fall so far short of ideal models of behaviour, occurs in a more intense form in the moral chaos of Restoration London: Horner publicly proclaims his “impotence” so as to gain intimate access to married women who have no affection for their husbands and are concerned only for their material wealth or reputations rather than their actual moral probity.

Far from being the blissful state anticipated by Chaucer's old knight ("to take a wyf it is a glorious thing,") in all three texts marriage is seen as a potential means of punishment and suffering for the unwary or the unwise. Mr Bennet and old January are condemned to lives with unsuitable partners and in all three texts in the likes of Wickham, Damian and Horner there are the irresistible forces of illicit passion designed to undermine the fabric and conventions of marriage.....

.....  
(583 words) About 20% of the length of final essay

- **How successful would the essay be (in terms of its *approach* to the task and texts) if it continued in this way – i.e. maintaining similar proportions of attention to texts over the remaining 80% of its contents?**
- **What improvements would you recommend to the piece as it stands?**
- **Summary of strengths and weaknesses?**

### **Task focus: Deception**

.....While an elderly but wealthy medieval man might not have been deceiving himself in planning to marry a young woman in need of security, January is guilty of the most absurd self-deception when he imagines that such a woman might be physically attracted to him and his courting rituals. Chaucer further explores the theme of deceit in showing that January's ridiculous view of himself is supported by the flatterers in his court who counsel that he should please himself when it comes to marriage and satisfy his taste for "tender veel" in preference to "old boef." However, in resorting to an extraordinary number of reputed aphrodisiacs in order to prepare himself for the demands of his wedding night, January's arrogant swaggering is punctured and the truth about his insecurities revealed. The old knight's physical shortcomings are at once comic, pathetic and repellent with a beard "sharpe as brere" and "The slake skyn aboute his nekke shaketh" so that it is little surprise that the "fresshe May" has been "brought abedde as stille as stoon" and takes the first opportunity to deceive January with his youthful Squire, Damian.

If self-deceiving old men with appetites that far oustripped their powers were figures of fun and derision for Chaucer's audience, Jane Austen's readers (in a far more socially restrained age of formality and politeness) might have found their entertainment and moral exemplars in the likes of Mr Collins and his belief in himself as the ideal husband: firstly for the spirited Elizabeth Bennett and then the more acquiescent Charlotte. In Mr Collins, Jane Austen paints a picture of absurd snobbery, overbearing egotism and obnoxious diffidence: his shock at the idea of reading a novel to the ladies and offering a sermon instead tells Austen's contemporaries and a modern readership almost as much as they need to know about Collins's blindness to his own inadequacies. Austen shows his comic priggishness becoming ever more sinister as he presses his unwelcome attentions upon a protesting Elizabeth and deceives himself into thinking that he is a victim of her tactical rejection:

“I must therefore conclude that you are not serious in your rejection of me, I shall choose to attribute it to your wish of increasing my love by suspense, according to the usual practice of elegant females.”

Strategic deception of others however, as well as self-deception, is a key component of all three texts and employed for a variety of purposes. Nothing could be more outrageous than May's behaviour in the final stages of *The Merchant's Tale* as, tearfully, she assures her blind husband of her loyalty while signalling to her lover to wait for her in the pear tree. In making her deception so complete and the consummation of her betrayal so brutal, Chaucer creates a perfect vehicle for satirizing the pretensions of the cult of courtly love which, if taken to its logical conclusion, seems more to do with sordid adultery than elegance or gentility. Similarly, the rampant sexuality of Mrs Pinchwife and her determination to deceive her lumpish husband provides Wycherley with the perfect emblem of a morally bankrupt age where the comic absurdity and immorality of human behaviour is shared even-handedly between men and women. January and Pinchwife marry their young wives with selfish and lascivious motives; the women respond with dishonesty and betrayal.....

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- How successful would the essay be (in terms of its *approach* to the task and texts) if it continued in this way – ie maintaining similar proportions of attention to texts over the remaining 80% of its contents?
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## LT3: Tracking AOs

AO1 Articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts and coherent, accurate written expression.

AO2 Demonstrate detailed critical understanding in analyzing the ways in which structure, form and language shape meaning in literary texts.

AO3 Explore connections and comparisons between different literary texts informed by interpretations of other readers.

AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

### Task focus: Marriage

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**Activities:**

1. Discuss the accuracy of the colour coding. Could some sections be coloured differently? Are there any places where several colours would need to be used together to give a fair account of what is happening in the essay?
2. Comment on the balance of attention given to the different AOs.
3. Is it fair to see AO1 as *mostly* a “pervasive” or implicit quality of good writing?
4. As a teacher, what would be your advice to the writers of these extracts as they prepare to write the final versions of their essays?

## A2 ENGLISH LITERATURE

## LT3 Assessment Grid

<b>Bands</b>	<b>Marks</b>	<b>AO1</b> <b>Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</b> <b>Weighting: 5 marks</b>	<b>AO2</b> <b>Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</b> <b>Weighting: 15 marks</b>	<b>AO3</b> <b>Explore connections and comparisons between different literary texts, informed by interpretations of other readers.</b> <b>Weighting: 10 marks</b>	<b>AO4</b> <b>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</b> <b>Weighting: 10 marks</b>
<b>1</b>	<b>0-10</b>	Response to texts lacks structure, relevance and/or creativity. Attempts to offer some ideas, with infrequent terminology. Frequent errors in expression, particularly towards bottom of band.	Comments on texts at a superficial level with little understanding of how language, form and structure create meaning.	Attempts to make superficial connections between texts. Personal response not always coherent. Struggles to engage with other readings.	Attempts to make superficial connections between texts and contexts. Struggles to engage with idea of how contexts influence texts.
<b>2</b>	<b>11-20</b>	Some evidence of engaging creatively with texts and structuring a response. Some useful reference to concepts and terminology, particularly towards top of band. Expression features some inaccuracies, more marked towards bottom of band.	Some awareness of the links between language/form/structure and meaning, but less successful towards bottom of band. Some understanding of sub-text, more apparent towards top of band.	Makes some appropriate connections between texts, with more evidence of exploration towards top of band. Predominantly personal response, particularly towards bottom of band, with general acknowledgement that texts may be interpreted in more than one way.	Makes some connections between texts and contexts, more valid towards top of band. Basic grasp of the importance of contextual factors in shaping literary works, with less clear understanding towards the bottom of the band.
<b>3</b>	<b>21-30</b>	Makes an informed, creative response to texts. Increasingly sound application of key concepts. Presents a coherent argument with apt textual reference and terminology. Written expression generally accurate and clear.	Purposeful and increasingly detailed discussion of authors' use of form, structure and language to create meaning. Neat use of textual support. Sound grasp of implicit meanings, particularly towards top of band.	Sound and purposeful comparisons/connections between texts. Uses other relevant interpretations to inform response. Increasing focus on exploration from bottom to top of band.	Makes sound and purposeful links between text and contexts. Sensible, increasingly pertinent discussion of the significance and influence of relevant contextual factors.
<b>4</b>	<b>31-40</b>	Creative, sophisticated and mature response to texts. Concise use of textual support. Sophisticated use of concepts and terminology. Writes with flair and accuracy. Very effective organisation.	Sophisticated evaluation of the ways in which writers use and adapt language, form and structure. Perceptive critical understanding of texts with confident handling of implicit meanings.	Specific and illuminating connections and comparisons between texts. Mature and confident judgements which absorb other critical opinions. Autonomous, independent reader very evident towards top of band.	Specific and illuminating connections between texts and contexts. Perceptive appreciation of the significance and influence of relevant contexts, with individual insights most apparent towards top of band.



## LT3: One Centre's Approach

The following document, which has been donated by one of our centres, is an example of good practice in preparing a reading list for LT3.

We are very grateful for the centre's support in sharing their ideas with colleagues in other WJEC centres.

Please remember that this is **only one approach** to the preparation for LT3 study. Individual centres' approaches to preparing students and encouraging reading for this unit will differ, depending on various factors such as ability of students within the centre and availability of resources.

# LT3: Period and Genre Study

Coursework

3,000 words

20%

## Suggested Reading for LT3: Period and Genre Study

You will read TWO CORE TEXTS with your English teachers. One will be a work of prose and the other a work of poetry. The most likely connection will be by one of the following topics or genres. You need to choose at least ONE further text (the PARTNER TEXT) yourself. The following suggestions are designed to help you read around your chosen topic.

	<p><b>Satire</b></p> <p>Ben Jonson <i>The Alchemist</i>            Samuel Johnson <i>Vanity of Human Wishes</i>            Chaucer <i>Sir Topaz</i>            Tom Stoppard <i>Professional Foul</i>            Skelton (Ed.) <i>Poetry of the Thirties (specifically W.H.Auden)</i>            Voltaire <i>Candide</i>            Caryl Churchill <i>Top Girls</i>            Joseph Heller <i>Catch 22</i>            Aldous Huxley <i>Brave New World</i>            Evelyn Waugh <i>Scoop</i>            David Lodge <i>Small World</i>            Jonathan Swift <i>Gulliver's Travels</i>            Jonathan Swift <i>Selected Poems</i>            John Dryden <i>Absalom and Achitophel</i>            Alexander Pope <i>Selected Poems</i>            Julian Barnes <i>England, England</i></p>
	<p><b>The Great War</b></p> <p>Sebastian Faulks <i>Birdsong</i>            Siegfried Sassoon <i>Selected Poems</i>            Robert Graves <i>Goodbye to All That</i>            Wilfred Owen <i>Selected Poems</i>            Pat Barker <i>Regeneration</i>            Isaac Rosenberg <i>Selected Poems</i>            Vera Brittain <i>Testament of Youth</i>            Joan Littlewood <i>Oh! What a Lovely War</i>            R.C. Sherriff <i>Journey's End</i>            Erich Maria Remarque <i>All Quiet on the Western Front</i>            Paul Fussell <i>The Great War in Modern Memory</i>            Edward Thomas <i>Selected Poems</i></p>
	<p><b>Romanticism</b></p> <p>Percy Bysshe Shelley <i>Poems</i>            Sir Walter Scott <i>Ivanhoe</i>            S.T. Coleridge <i>Biographica Literaria</i>            Thomas de Quincey <i>Confessions of an English Opium Eater</i>            John Ruskin <i>The Stones of Venice</i>            Mary Shelley <i>Frankenstein</i>            Byron <i>Childe Harold</i>            John Keats <i>Selected Poems</i>            Wordsworth <i>The Prelude</i>            William Hazlitt <i>Selected Essays</i>            D.H. Lawrence <i>Sons and Lovers</i></p>



### **American Literature**

Cormac McCarthy *All the Pretty Horses*  
F.Scott Fitzgerald *The Great Gatsby*  
John Steinbeck *The Grapes of Wrath*  
William Faulkner *As I Lay Dying*  
Edward Albee *Who's Afraid of Virginia Woolf*  
Don De Lillo *Underworld*  
Philip Roth *American Pastoral*  
Toni Morrison *Beloved*  
Saul Bellow *Herzog* and/or *Henderson the Rain King*  
Edith Wharton *The Age of Innocence*  
Tennessee Williams *A Streetcar named Desire*  
Allan Ginsberg *Selected Poems*  
e e cummings *Selected Poems*  
John Ashberry *Selected Poems*  
Robert Lowell *For the Union Dead* and *Life Studies*  
Frank O'Hara *Why I Am Not a Painter and Other Poems*  
Emily Dickinson *Selected Poems*  
Denise Levertov *Selected Poems*  
Raymond Carver *Short Cuts*



### **Colonial and Post-Colonial Literature**

Chinua Achebe *Things Fall Apart*  
Vikram Seth *Golden Gate* and/or *A Suitable Boy*  
Joseph Conrad *Heart of Darkness*  
Brian Friel *Translations*  
V.S.Naipaul *A Bend in the River*  
Salman Rushdie *Midnight's Children*  
Arundhati Roy *The God of Small Things*  
Jean Rhys *Wide Sargasso Sea*  
Samuel Selvon *Ways of Sunlight*  
Derek Walcott *Selected Poems*  
Grace Nichols *Selected Poems*  
Daljit Nagra *Look! We Have Coming to Dover*  
Moniza Alvi *Europa*  
Edward Kamau Braithwaite *Middle Passages*  
Daniel Defoe *Robinson Crusoe*  
E.M. Forster *A Passage to India*



### **Comedy**

Shakespeare *Much Ado About Nothing*  
Kingsley Amis *Lucky Jim*  
Iris Murdoch *The Sea, the Sea*  
David Lodge *Therapy*  
Toby Litt *Adventures in Capitalism*  
Byron *Don Juan*  
Chaucer *The Miller's Tale* and/or *The Merchant's Tale*  
Anthony Burgess *Inside Mr Enderby*  
John Ash *Selected Poems*  
Neil Rollinson *Demolition*  
John Stammers *Stolen Love Behaviour*  
Charles Dickens *David Copperfield*



### **Love and Marriage**

Iris Murdoch *The Nice and the Good*  
Shakespeare *Antony and Cleopatra*  
D.H. Lawrence *Women in Love*  
Graham Greene *The End of the Affair*  
David Harsent *Marriage*

Ian McEwan *Enduring Love* and/or *On Chesil*

*Beach*

A.S. Byatt *Possession*

James Joyce *Ulysses*

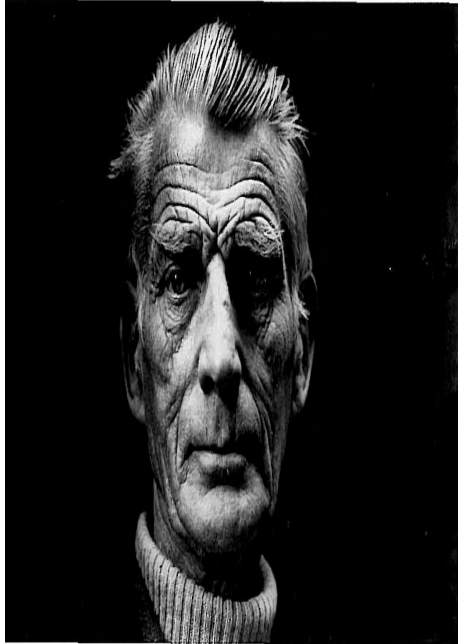
Thomas Hardy *Selected Poems*

Roddy Lumsden *The Book of Love*

E.M. Forster *A Room With a View* and/or *Howards End*

Raymond Carver *Short Cuts*

Edward St. Aubyn *Mother's Milk*



### **The Absurd**

Samuel Beckett *Waiting for Godot*

Tom Stoppard *Rosencrantz and Guildenstern Are Dead*

Lewis Carroll *Wonderland* or ... *Through the Looking-Glass*

Edward Lear *Selected Poems*

Flann O'Brien *The Third Policeman*

N.F. Simpson *One-Way Pendulum*

John Ashberry *Can You Hear Bird!*

John Ash *The Burnt Pages*

Eugene Ionesco *Rhinoceros*

Laurence Sterne *The Life and Times of Tristram Shandy*

Raymond Queneau *Elementary Morality*

Russell Hoban *Kleinzeit*

Frank Key *Gravitas, Punctilio, Rectitude and Pippy Bags*

Thomas Pynchon *Against the Day*

Angela Carter *Wise Children* or *Nights at the Circus*

Elizabeth Sewell *The Field of Nonsense*

Lewis Carroll *The Hunting of the Snark*

J.G. Ballard *The Atrocity Exhibition*

Harold Pinter *The Caretaker*

Franz Kafka *The Trial*



### **The Individual and Society**

John Fowles *The French Lieutenant's Woman*

William Golding *The Spire*

Truman Capote *In Cold Blood*

Kazuo Ishiguro *The Remains of the Day*

Margaret Atwood *A Handmaid's Tale*

Anthony Burgess *A Clockwork Orange*

Douglas Dunn *Selected Poems*

Colin Wilson *The Outsider*

Philip Larkin *High Windows*

Irvine Welsh *Trainspotting*

W.H. Auden *Selected Poems*

Aldous Huxley *Brave New World*

Jane Austen *Pride and Prejudice*

George Eliot *The Mill On the Floss* or *Middlemarch*



### **Bildungsromans**

J.G. Ballard *Empire of the Sun*  
Michael Frayn *Spies*  
Jeanette Winterson *Oranges Are Not the Only Fruit*  
James Joyce *A Portrait of the Artist as a Young Man*  
Shakespeare *Henry IV* Parts I and II  
Julian Barnes *Metroland*  
John Irving *A Prayer for Owen Meany*  
Virginia Woolf *The Waves*  
Russell Hoban *Riddley Walker*  
Wordsworth *The Prelude*  
Tony Harrison *V*  
Philip Shaffer *Equus*  
Herman Hesse *Knulp*  
Paul Farley *The Boy From the Chemist is Here to See You*  
Brian Patten *Little Johnny's Confessions*  
Don Paterson *Nil Nil*  
Charles Dickens *Great Expectations*



### **Pastoral**

Alice Oswald *Woods, etc.*  
Julian Barnes *England, England*  
Evelyn Waugh *Brideshead Revisited*  
Thomas Gray *Elegy in a Country Churchyard*  
Graham Swift *Waterland*  
Wordsworth *The Prelude*  
Gerard Manley Hopkins *Selected Poems*  
Edward Thomas *Selected Poems*  
Shakespeare *As You Like It*  
John Clare *Selected Poems*  
Dylan Thomas *Under Milk Wood*  
Virginia Woolf *Between the Acts*  
Hardy *The Woodlanders* and/or *Under the Greenwood Tree*  
Shakespeare *Twelfth Night*  
Sir Philip Sidney *Arcadia*  
Milton *Arcades and Lycidas*  
T.F.Powys *Mr Weston's Good Wine*  
Rex Warner *The Aerodrome*