

GCE AS/A LEVEL



# WJEC GCE AS/A LEVEL in ENGLISH LITERATURE

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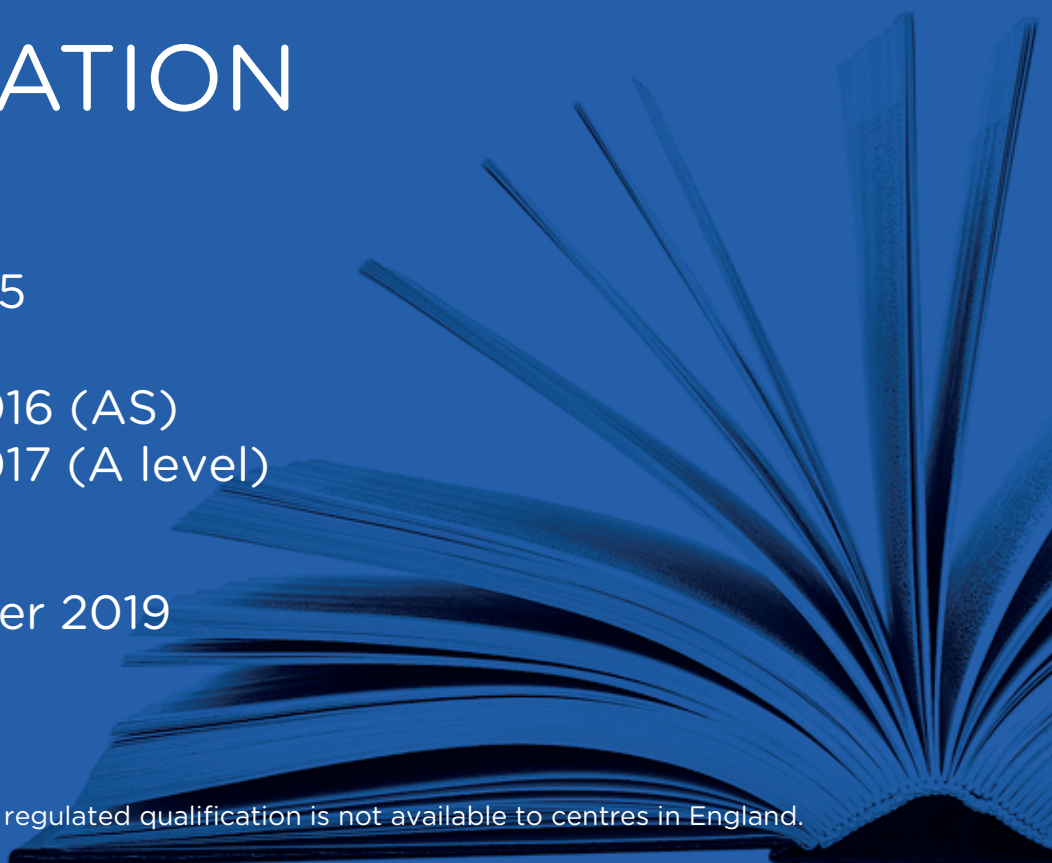
## SPECIFICATION

Teaching from 2015

For award from 2016 (AS)  
For award from 2017 (A level)

Version 3 December 2019

This Welsh Government regulated qualification is not available to centres in England.



# SUMMARY OF AMENDMENTS

| Version | Description  | Page number  |
|---------|--|--------------|
| 2       | 'Making entries' section has been amended to clarify resit rules and the carry forward of NEA marks. | 19           |
| 3       | We have amended some set texts within units 1, 2, and 3, for assessment from summer 2022 onwards.    | 8, 10 and 11 |

# WJEC GCE AS and A LEVEL in ENGLISH LITERATURE

For teaching from 2015  
For AS award from 2016  
For A level award from 2017

This specification meets the GCE AS and A Level Qualification Principles which set out the requirements for all new or revised GCE specifications developed to be taught in Wales from September 2015.

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# GCE AS AND A LEVEL ENGLISH LITERATURE (Wales)

## SUMMARY OF ASSESSMENT

This specification is divided into a total of 5 units, 2 AS units and 3 A2 units. Weightings noted below are expressed in terms of the full A level qualification.

### AS (2 units)

|  |           |
|--|-----------|
| AS Unit 1<br>Prose and Drama (closed-book)<br>Written examination: 2 hours<br>20% of qualification   | 120 marks |
| <b>Section A: Prose fiction pre-1900</b><br>One question in two parts, based on the reading of one prose text from a prescribed list               |           |
| <b>Section B: Drama</b><br>One question based on the reading of one play from a prescribed list  |           |
| AS Unit 2<br>Poetry Post-1900 (open-book, clean copy)<br>Written examination: 2 hours<br>20% of qualification                                      | 120 marks |
| <b>Section A: Critical analysis</b><br>One question requiring critical analysis of one poem from the prescribed list of poetry texts for this unit |           |
| <b>Section B: Poetry comparison</b><br>One question requiring comparison of two poetry texts from the prescribed list for this unit                |           |

### A Level (the above plus a further 3 units)

|   |           |
|---|-----------|
| A2 Unit 3<br>Poetry Pre-1900 and Unseen Poetry (open-book, clean copy)<br>Written examination: 2 hours<br>20% of qualification                        | 120 marks |
| <b>Section A: Poetry pre-1900</b><br>One question in two parts, based on the reading of one poetry text from a prescribed list                        |           |
| <b>Section B: Unseen poetry</b><br>One question requiring comparative analysis of two unseen poems  |           |
| A2 Unit 4<br>Shakespeare (closed-book)<br>Written examination: 2 hours<br>20% of qualification  | 120 marks |
| <b>Section A: Shakespeare extract</b><br>One question based on an extract from one Shakespeare play from the prescribed list for this unit            |           |
| <b>Section B: Shakespeare essay</b><br>One essay question based on the reading of one Shakespeare play from the prescribed list for this unit         |           |
| A2 Unit 5<br>Prose Study<br>Non-examination assessment<br>20% of qualification  | 120 marks |
| One 2500-3500 word assignment based on the reading of two prose texts from different periods, one pre-2000 and one post-2000, nominated by the centre |           |

This is a unitised specification which allows for an element of staged assessment. Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1 and Unit 2 will be available in 2016 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2016.

Unit 3, Unit 4 and Unit 5 will be available in 2017 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2017.

**Qualification Number  
listed on [The Register](#):**

**GCE AS: 601/5405/6**

**GCE A level: 601/5389/1**

**Qualifications Wales Approval Number  
listed on [QiW](#):**

**GCE AS: C00/0723/3**

**GCE A level: C00/0722/7**

# GCE AS and A LEVEL ENGLISH LITERATURE

## 1 INTRODUCTION

### 1.1 Aims and objectives

The WJEC GCE AS and A Level in English literature encourages learners to develop their interest in and enjoyment of literature and literary studies as they:

- read widely and independently both set texts and others that they have selected for themselves
- engage critically and creatively with a substantial body of texts and ways of responding to them
- develop and effectively apply their knowledge of literary analysis and evaluation
- explore the contexts of the texts they are reading and others' interpretations of them
- undertake independent and sustained studies to deepen their appreciation and understanding of English literature, including its changing traditions.

This specification is based on a conviction that the study of literature should encourage enjoyment of literary studies based on an informed personal response to a range of texts. It provides learners with an introduction to the discipline of advanced literary studies and presents opportunities for reading widely and for making creative and informed responses to each of the major literary genres of poetry, prose and drama.

### 1.2 Prior learning and progression

Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. Skills in Numeracy/Mathematics, Literacy/English and Information Communication Technology will provide a good basis for progression to this level 3 qualification.

This specification builds on the knowledge, understanding and skills established at GCSE. It introduces learners to the discipline of advanced literary studies, and requires reading of the major literary genres of poetry, prose and drama.

This specification extends these studies in breadth and depth, further developing learners' ability to analyse, evaluate and make connections. In so doing, this specification provides a suitable foundation for the study of English literature or a related area through a range of higher education courses, progression to the next level of vocational qualifications or employment. In addition, this specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

This specification is not age specific and, as such, provides opportunities for candidates to extend their life-long learning.

## 1.3 Equality and fair access

This specification may be followed by any learner, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

The specification has been discussed with groups who represent the interests of a diverse range of learners, and the specification will be kept under review.

Reasonable adjustments are made for certain learners in order to enable them to access the assessments (e.g. candidates are allowed access to a Sign Language Interpreter, using British Sign Language). Information on reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): *Access Arrangements and Reasonable Adjustments General and Vocational Qualifications*.

We will be following the principles set out in this document and, as a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

## 1.4 Welsh Baccalaureate

In following this specification, learners should be given opportunities, where appropriate, to develop the skills that are being assessed through the Core of the Welsh Baccalaureate:

- Literacy
- Numeracy
- Digital Literacy
- Critical Thinking and Problem Solving
- Planning and Organisation
- Creativity and Innovation
- Personal Effectiveness.

## 1.5 Welsh perspective

In following this specification, learners should be given opportunities, where appropriate, to consider a Welsh perspective if the opportunity arises naturally from the subject matter and if its inclusion would enrich learners' understanding of the world around them as citizens of Wales as well as the UK, Europe and the world.



## 2 SUBJECT CONTENT

As learners progress through the two year course, their studies will be extended in breadth and depth, developing and enhancing learners' techniques of analysis, evaluation and comparison of literary texts in the context of a wider range of texts of cultural and literary significance. The specification requires learners to show knowledge and understanding of the significance of:

- the ways in which writers use and adapt language, form and structure in texts
- the interpretation of texts by different readers, including over time
- how texts relate to one another and to literary traditions, movements and genres
- the cultural and contextual influences on readers and writers.

Each unit, whether internally or externally assessed, offers a choice of texts for study. The texts set for study within this specification have been carefully selected for their richness and diversity. As this specification is designed for learners in Wales, text choices include Welsh writers. Welsh poets feature prominently in Unit 2, and Welsh authors may be selected for the non-exam assessment unit, Unit 5, Prose Study. Where two texts are specified for study together, they have been selected to illuminate each other, and to enable learners to make connections between literary texts. Texts nominated for approval by WJEC for non-exam assessment must also be selected to enable learners to make connections between them, and must be of sufficient substance and quality to merit serious attention. Set texts will be reviewed on a rolling programme after every third examination series. There will be a staggered approach to updating texts following the review, with the first phase of text refreshment beginning after five years. Either whole texts or prescribed sections of texts may be refreshed.

This specification gives opportunities for candidates to be examined in different ways. For Units 2 and 3, candidates are expected to have access to the texts studied, and thus be able to support their line of argument with a wider range of precise reference than would be possible from memory alone. Having access to the texts in the examination allows candidates the opportunity to display their close reading skills in response to the questions set. The texts must be clean copies, with no annotation.

Units 1 and 4 within this specification will be examined without texts being available to candidates during the examination. Unit 3 Section B requires examination of unseen texts.

English literature is a subject that by its nature requires learners to consider individual, moral, ethical, social, cultural and contemporary issues. The specification provides a framework for exploration of such issues and includes specific content through which individual courses may address these issues. For example, in meeting the assessment objective AO3, learners are engaged in considering the significance and influence of contexts in which literary texts are written and received. Spiritual, moral, ethical, social and cultural aspects are pertinent to such contexts.

## 2.1 AS UNITS

### Unit 1 Prose and Drama (closed-book)

Written examination: 2 hours

This is a **closed-book** examination. Candidates are not permitted to take copies of the texts into the examination.

#### Section A: Prose fiction pre-1900

Candidates are required to answer **one** question based on the reading of **one** prose fiction text from the list below. The question will be in **two separate but linked** parts: part (i) a question based on a printed extract from the set text, assessing knowledge and understanding and close analysis of the extract; part (ii) a question requiring candidates to show wider knowledge and understanding of the text as a whole.

|                          |  |
|--------------------------|--|
| <b>Jane Austen</b>       | <b><i>Sense and Sensibility</i></b> (Penguin Classics)     |
| <b>Charlotte Brontë</b>  | <b><i>Jane Eyre</i></b> (Penguin Classics)                 |
| <b>Elizabeth Gaskell</b> | <b><i>North and South</i></b> (Penguin Classics)           |
| <b>Charles Dickens</b>   | <b><i>David Copperfield</i></b> (Penguin Classics)         |
| <b>Thomas Hardy</b>      | <b><i>The Mayor of Casterbridge</i></b> (Penguin Classics) |

In Section A, learners are required to demonstrate the following skills:

- read prose texts in a variety of ways and respond critically and creatively
- communicate fluently, accurately and effectively their knowledge, understanding and judgement of texts
- use literary critical concepts and terminology with understanding and discrimination
- identify and consider how attitudes and values are expressed in texts
- show understanding of the cultural and contextual influences on readers and writers
- draw on their understanding of different interpretations in responding to and evaluating texts
- adopt a clear and appropriate academic style and register
- use accurately quotations from and references to texts and sources.

#### Section B: Drama

Candidates are required to answer **one** question from a choice of two based on the reading of one drama text from the list below:

|                            |   |
|----------------------------|---|
| <b>Christopher Marlowe</b> | <b><i>Doctor Faustus</i></b> (Longman)                                |
| <b>Oscar Wilde</b>         | <b><i>Lady Windermere's Fan</i></b> (New Mermaids)                    |
| <b>Tennessee Williams</b>  | <b><i>A Streetcar Named Desire</i></b> (Penguin)                      |
| <b>Caryl Churchill</b>     | <b><i>Top Girls</i></b> (Methuen)                                     |
| <b>Joe Orton</b>           | <b><i>Loot</i></b> (Methuen)<br>for assessment in 2020 & 2021 only    |
| <b>Brian Friel</b>         | <b><i>Translations</i></b> (Faber)<br>for assessment from summer 2022 |

In Section B, learners are required to demonstrate the following skills:

- read drama texts in a variety of ways and respond critically and creatively
- analyse how meanings are shaped in drama texts
- communicate fluently, accurately and effectively their knowledge, understanding and judgement of texts
- use literary critical concepts and terminology with understanding and discrimination
- identify and consider how attitudes and values are expressed in texts
- show understanding of the cultural and contextual influences on readers and writers
- draw on their understanding of different interpretations in responding to and evaluating texts
- adopt a clear and appropriate academic style and register
- use accurately quotations from and references to texts and sources.

## Unit 2 Poetry Post-1900 (open-book, clean copy)

Written examination: 2 hours

**Clean copies (no annotation) of the prescribed editions of the texts chosen for study must be taken into the examination.**

For this unit learners are required to read **two** paired poetry texts from the list below:

|   |
|---|
| <b>Edward Thomas: <i>Selected Poems</i></b> (Faber)<br>(prescribed section: poems listed in Appendix B) &<br><b>Alun Lewis: <i>Collected Poems</i></b> (Seren)<br>(prescribed section: poems listed in Appendix B)  |
| <b>D H Lawrence: <i>Selected Poems</i></b> (Penguin Classics, edited by James Fenton)<br>(prescribed sections: Love Poems and Others, Amores, New Poems, Birds, Beasts and Flowers, Last Poems) &<br><b>Gillian Clarke: <i>Making the Beds for the Dead</i></b> (Carcanet)<br><u>both for assessment in 2020 &amp; 2021 only</u>                    |
| <b>W. B. Yeats: <i>Poems selected by Seamus Heaney</i></b> (Faber)<br>(prescribed sections: In the Seven Woods, The Green Helmet and Other Poems, Responsibilities, The Wild Swans at Coole, Michael Robartes and the Dancer, The Tower)<br>& <b>Dannie Abse: <i>Welsh Retrospective</i></b> (Seren)<br><u>both for assessment from summer 2022</u> |
| <b>Ted Hughes: <i>Poems selected by Simon Armitage</i></b> (Faber)<br>(prescribed section: all poems up to and including page 68) &<br><b>Sylvia Plath: <i>Poems selected by Ted Hughes</i></b> (Faber)   |
| <b>Philip Larkin: <i>The Whitsun Weddings</i></b> (Faber) &<br><b>Carol Ann Duffy: <i>Mean Time</i></b> (Picador)   |
| <b>Seamus Heaney: <i>Field Work</i></b> (Faber) &<br><b>Owen Sheers: <i>Skirrid Hill</i></b> (Seren)  |

Where prescribed sections of the text are indicated, only poems from these sections are required for study and reference in the examination. Discussion of any poems outside these sections will not gain credit.

### Section A: Critical analysis

Candidates must answer **one** question from a choice of two, requiring critical analysis of **one** poem taken from their selected texts from the above list.

### Section B: Poetry comparison

Candidates must answer **one** question from a choice of two, requiring comparison of their two selected poetry texts from the list above.

In this unit, candidates will need to demonstrate their ability to:

- analyse how meanings are shaped in poetry texts and the ways writers adapt structure, form and language in poetry for effect
- show understanding of ways in which poems relate to one another as they compare works by different poets
- show understanding of the cultural and contextual influences on readers and writers
- use accurately a range of literary concepts and terminology
- identify and consider how attitudes and values are expressed in texts
- draw on their understanding of different interpretations in responding to and evaluating texts
- use accurately quotations from and references to texts and sources
- organise responses in a clear and effective academic style and register with coherent written expression.

## 2.2 A2 UNITS

### Unit 3 Poetry pre-1900 and Unseen Poetry (open-book, clean copy)

Written examination: 2 hours

**Clean copies (no annotation) of the prescribed editions of the texts chosen for study must be taken into the examination.**

#### Section A: Poetry pre-1900

Candidates are required to answer **one** question based on the reading of **one** poetry text from the list below.

The question will be in **two separate but linked parts**: part (i) a question based on an extract from the set text, assessing knowledge and understanding and close analysis of the extract; part (ii) a question requiring candidates to show wider knowledge and understanding of the text as a whole.

|   |
|---|
| <b>Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i></b> (Cambridge)                          |
| * <b>John Donne: <i>Selected Poems</i></b> (Penguin Classics)   |
| <b>John Milton: <i>Paradise Lost Book IX</i></b> (Oxford)   |
| * <b>John Keats: <i>Selected Poems</i></b> (Penguin Classics)<br>for assessment in 2020 and 2021 only |
| <b>William Blake: <i>Poems selected by Patti Smith</i></b> (Vintage)<br>for assessment from 2022      |
| * <b>Christina Rossetti: <i>Selected Poems</i></b> (Penguin Classics)                                 |

\*Prescribed poems for study of Donne, Keats, Blake (from 2022) and Rossetti are listed in Appendix C

In Section A, candidates will need to demonstrate their ability to:

- analyse how meanings are shaped in poetry texts and the ways writers adapt structure, form and language in poetry for effect
- show understanding of the cultural and contextual influences on readers and writers
- use accurately a range of literary concepts and terminology
- identify and consider how attitudes and values are expressed in texts
- use accurately quotations from and references to texts and sources
- organise responses in a clear and effective academic style and register with coherent written expression.

#### Section B: Unseen poetry

This section gives learners the opportunity to synthesise and reflect upon the knowledge they have gained from the course as a whole and to apply their skills of literary analysis to the examination of unseen poetry texts. Here, learners have the opportunity to approach poems or extracts in a personal and engaged way, demonstrating their own critical skills as they encounter texts that have not been previously set for study as part of the course.

Candidates are required to respond to **one** question. The question will require the candidate to write a comparative analysis of **two** poems: one compulsory poem or poetry extract and another chosen from a further three poems or poetry extracts. All the poems published in this section of the paper will be taken from any period. In their response to the unseen poetry, candidates must focus on the ways in which meanings are shaped and on the connections between one text and another.

In preparation for this section, learners should be given the opportunity to read a wide range of poetry of different periods and forms.

In Section B, candidates will need to demonstrate their ability to:

- articulate informed, personal and creative responses to poetry texts
- analyse how meanings are shaped in poetry texts and the ways writers adapt structure, form and language in poetry for effect
- show understanding of ways in which poems relate to one another as they compare works by different poets
- use accurately a range of literary concepts and terminology
- identify and consider how attitudes and values are expressed in texts
- organise responses in a clear and effective academic style and register with coherent written expression.

**Unit 4 Shakespeare (closed-book)**

Written examination: 2 hours

This is a **closed-book** examination. Candidates are not permitted to take copies of the texts into the examination.

Candidates must answer one extract-based question from Section A on their chosen set text and **one** question from a choice of two **on the same text** in Section B.

In both sections, learners will need to demonstrate their ability to:

- analyse how meanings are shaped in drama texts
- use accurately a range of literary concepts and terminology, including knowledge of the principles and conventions of drama and dramatic verse
- identify and consider how attitudes and values are expressed in texts
- organise responses in a clear and effective academic style and register with coherent written expression
- use accurately quotations and references to texts and sources.

Additionally, in Section B, learners will need to demonstrate their ability to:

- show understanding of the cultural and contextual influences on readers and writers
- reflect on different interpretations of literary texts, including, where relevant, critical interpretation; debate alternative ideas about a text and consider multiple readings.

Both Section A and Section B are based on the study of **one** Shakespeare play from the list below:

|                                    |
|------------------------------------|
| <i><b>King Lear</b></i>            |
| <i><b>Antony and Cleopatra</b></i> |
| <i><b>Hamlet</b></i>               |
| <i><b>Henry IV Part 1</b></i>      |
| <i><b>The Tempest</b></i>          |

As this is a closed-book examination, centres may select any edition of these plays by Shakespeare for study, but it is important to remember that there may be variations between editions. For the purpose of the examination, the **Collins Alexander Complete Works of William Shakespeare** will be used for extract-based questions.

**Section A: Shakespeare extract**

Candidates are required to answer the set question on their chosen play. This question is based on a printed extract from the play, and it will assess knowledge and understanding and close analysis of the extract.

**Section B: Shakespeare essay**

Candidates are required to answer one essay question from a choice of two on their chosen play. This question will assess wider knowledge and understanding of the play as a whole.

## Unit 5 Prose Study

Non-exam assessment: 2500-3500 word assignment

This unit is internally assessed and externally moderated. It requires learners to submit a 2500-3500 word assignment based on the reading of **two** prose texts by different authors, one published pre-2000 and the other published post-2000. Both texts must be nominated and submitted to WJEC for approval by the end of September in the year prior to submission.

Texts must be substantial and of sufficient literary merit for A level study.

**No texts which appear on the set text list for Unit 1 of this specification may be submitted for study.**

For the purposes of this unit, the term 'prose text' will be taken to include **the novel, a collection of short stories, autobiography and memoir, travel writing and essays.**

The task for this assignment must allow learners to show knowledge and understanding of ways in which texts relate to one another and to literary traditions, movements and genres. Learners are also required to consider the significance of different cultural and contextual influences in relation to their chosen texts for study.

This unit is designed to enable learners to pursue wider reading that is of interest to them and to undertake independent and sustained studies of literary texts. In selecting a text from post-2000, learners are given the opportunity to engage with, and reflect on, literature published within their own lifetime.

Learners are required to demonstrate the following skills:

- read texts in a variety of ways and respond critically and creatively
- communicate fluently, accurately and effectively their knowledge, understanding and judgement of texts
- use literary critical concepts and terminology with understanding and discrimination
- explore comparisons and contrasts between texts, establishing links and relationships
- identify and consider how attitudes and values are expressed in texts
- show understanding of the cultural and contextual influences on readers and writers
- draw on their understanding of different interpretations and the influence of different contexts in responding to and evaluating texts
- adopt a clear and appropriate academic style and register
- use accurately quotations from and references to texts and sources.



## 3 ASSESSMENT

### 3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must:

#### **AO1**

Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

#### **AO2**

Analyse ways in which meanings are shaped in literary texts

#### **AO3**

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

#### **AO4**

Explore connections across literary texts

#### **AO5**

Explore literary texts informed by different interpretations.

Assessment objective weightings are shown below as % of the full A level, with AS weightings in brackets.

| Unit             | Unit Weighting | AO1          | AO2          | AO3          | AO4          | AO5          |
|------------------|----------------|--------------|--------------|--------------|--------------|--------------|
| <b>AS Unit 1</b> | 20% (50%)      | 5.8% (14.5%) | 5% (12.5%)   | 5% (12.5%)   | -            | 4.2% (10.5%) |
| <b>AS Unit 2</b> | 20% (50%)      | 5% (12.5%)   | 5% (12.5%)   | 3.3% (8.2%)  | 5% (12.5%)   | 1.7% (4.3%)  |
| <b>A2 Unit 3</b> | 20%            | 5%           | 5%           | 5%           | 5%           | -            |
| <b>A2 Unit 4</b> | 20%            | 5%           | 7.5%         | 5%           | -            | 2.5%         |
| <b>A2 Unit 5</b> | 20%            | 5%           | 5%           | 5%           | 2.5%         | 2.5%         |
| <b>Total</b>     | <b>100%</b>    | <b>25.8%</b> | <b>27.5%</b> | <b>23.3%</b> | <b>12.5%</b> | <b>10.9%</b> |

## 3.2 Arrangements for non-exam assessment

Non-exam assessment accounts for 20% of this A level. Please refer to the Joint Council for Qualifications (JCQ) *Instructions for Conducting Coursework* on the JCQ website, [www.jcq.org.uk](http://www.jcq.org.uk), for further information.

In this specification, non-exam assessment enables learners to:

- pursue wider reading during the course
- undertake independent and sustained study of literary texts
- undertake research in exploring contextual factors that have helped shape the production and reception of texts, including literary traditions of texts
- select material that is culturally, personally and academically relevant
- research other interpretations of texts
- explore connections and comparisons between texts in greater depth and detail
- plan, draft and edit work.

It is not expected that complete critical works will be studied in preparation for this unit, but learners should engage with literary sources.

It is important that learners give sufficient emphasis to their own reading of the texts and that they make clear how other readings have informed their response. Other readings should be engaged with, not simply explained or used as endorsement of the candidates' own views.

### Task-setting

It is important that centres give due consideration to the setting of non-exam assessment assignments to ensure that they make full use of the opportunity to allow candidates to display independence and those skills necessary for attainment at the highest levels of performance.

Candidates' assignments should be devised to enable them to fully engage with the assessment objectives relevant to this unit.

If in doubt about a non-exam assessment task, then it is always possible to consult the Subject Officer at WJEC.

### Word count

It is the centre's responsibility to inform **learners** of the **guidance** relating to word count for Unit 5:

| Unit 5      | Advisory Word Count |
|-------------|---------------------|
| Prose Study | 2500-3500 words     |

The advisory word count includes quotations used within a candidate's assignment. References made through footnotes and bibliographies are excluded from the word count.

Candidates are expected to follow the guidelines on the length of folders as stated in this specification. Candidates who offer work that is too short are penalising themselves by not allowing appropriate coverage of the required assessment objectives. Candidates who exceed the advisory word count are penalising themselves through a lack of precision and focus.

Learners are required to record the total word count on the coversheet.

### **Authentication**

It is important that **non-exam assessment is rigorously monitored by centres to ensure that candidates' work is their own.**

Centres should monitor in a number of ways, for example:

- careful record-keeping of the progress of learners' work, particularly the submission of drafts
- careful consideration of whether the work submitted is characteristic of the learner's ability/attainment
- keeping the work that students have submitted secure in a securely locked cabinet or cupboard.

**All** candidates are required to sign a statement endorsing the originality of their assignment(s) and centres must countersign that they have taken all reasonable steps to validate this. The **Non-Exam Assessment Folder coversheet** should be completed for **all candidates**, not just for those candidates selected for the sample to be sent to the moderator. The forms can be downloaded from the subject page at [www.wjec.co.uk](http://www.wjec.co.uk). Validity can be further enhanced by careful attention to the following points:

### **Acknowledgements**

References to particular critics' work or other sources must always be clearly acknowledged: by direct reference if a quotation is used; and **by an appended bibliography.**

### **Drafting**

Guidance may be given by teachers in the re-drafting of assignments but this must only consist of general observations. Once an assignment is finally submitted and marked the work may not be further revised. In no cases are fair copies of marked work acceptable. Drafts must be included for the external moderator where they are likely to be important for a fair assessment of the final version.

### **Plagiarism**

Centres are required to be vigilant and to refuse to award marks or submit for moderation any work which they consider to be not the candidate's own. Candidates will be penalised for any attempt to plagiarise. General advice and guidance on how to proceed if plagiarism is suspected can be found on the JCQ website.

## Assessment grid

When assessing folders of non-exam assessment, teachers should study the assessment grid in **Appendix A** of this specification, which is designed to present a system that links the assessment objectives to marks, and which helps to discriminate clearly between the varying levels of achievement.

The grid will be of most value when used in conjunction with examples of non-exam assessment which will be issued annually to help centres identify the quality of work associated with the various mark bands.

Teachers must make specific reference to the assessment objectives in the comments that they write on the work and on the coversheets. Teachers are required to record separate marks for each assessment objective in the spaces provided on the coversheet and to total the overall mark in the box provided. A summative comment and individual assessment objective comments for each task must be included on each candidate's coversheet showing clearly how marks have been awarded by the centre.

## Submissions of marks and administration

Centres need to submit marks for internally assessed work online during the summer term of the year when the work is to be submitted for moderation. When the marks have been submitted to WJEC, the online system will apply the sample formula based on the overall rank order for the total entry and immediately identify the sample of candidates whose work is selected for moderation.

- Only the candidates **selected for the sample** should be sent to the moderator **in rank order**.
- Each selected candidate's non-exam assessment folder must be accompanied by a **Non-Exam Assessment Folder coversheet** on which the candidate must supply a brief title and/or explanation of their assignments, and the teacher must provide an overall comment for the moderator.
- **The coversheet must be signed by both the candidate and the teacher.**

**N.B.** Please remember that **all** candidates' work, not just the sample, must be authenticated internally by signing a coversheet.

The moderation sample of candidates' work should be sent to the external moderator by an agreed date in the final summer term of the A level course.

## Standardisation and moderation

It is essential that where there is more than one teacher in a centre, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved. Standardising material will be issued by WJEC to assist with this process.

In order that assessments may be standardised fairly, each centre is assigned an external moderator by WJEC. It is essential that the moderator is aware of the aims of the assignments and the way that criteria have been used to make a final assessment. All centres will receive detailed feedback from the moderation.

## 4 TECHNICAL INFORMATION

### 4.1 Making entries

This is a unitised specification which allows for an element of staged assessment.

Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1 and Unit 2 will be available in 2016 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2016.

Unit 3, Unit 4 and Unit 5 will be available in 2017 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2017.

A qualification may be taken more than once. However, if any unit has been attempted twice and a candidate wishes to enter the unit for the third time, then the candidate will have to re-enter all units and the appropriate cash-in(s). This is referred to as a 'fresh start'. When retaking a qualification (fresh start), a candidate may have up to two attempts at each unit. However, no results from units taken prior to the fresh start can be used in aggregating the new grade(s).

Marks for NEA units may be carried forward for the life of the specification.

If a candidate has been entered for but is absent for a unit, the absence does not count as an attempt. The candidate would, however, qualify as a resit candidate.

The entry codes appear below.

|                               | <b>Title</b>                      | <b>Entry codes</b> |
|-------------------------------|-----------------------------------|--------------------|
| AS Unit 1                     | Prose and Drama                   | 2720U1             |
| AS Unit 2                     | Poetry Post-1900                  | 2720U2             |
| A2 Unit 3                     | Poetry Pre-1900 and Unseen Poetry | 1720U3             |
| A2 Unit 4                     | Shakespeare                       | 1720U4             |
| A2 Unit 5                     | Prose Study                       | 1720U5             |
| AS Qualification cash-in      |                                   | 2720QS             |
| A level Qualification cash-in |                                   | 1720QS             |

The current edition of our *Entry Procedures and Coding Information* gives up-to-date entry procedures.

There is no restriction on entry for this specification with any other WJEC AS or A level specification.

## 4.2 Grading, awarding and reporting

The overall grades for the GCE AS qualification will be recorded as a grade on a scale A to E. The overall grades for the GCE A level qualification will be recorded as a grade on a scale A\* to E. Results not attaining the minimum standard for the award will be reported as U (unclassified). Unit grades will be reported as a lower case letter a to e on results slips but not on certificates.

The Uniform Mark Scale (UMS) is used in unitised specifications as a device for reporting, recording and aggregating candidates' unit assessment outcomes. The UMS is used so that candidates who achieve the same standard will have the same uniform mark, irrespective of when the unit was taken. Individual unit results and the overall subject award will be expressed as a uniform mark on a scale common to all GCE qualifications. An AS GCE has a total of 200 uniform marks and an A level GCE has a total of 500 uniform marks. The maximum uniform mark for any unit depends on that unit's weighting in the specification.

Uniform marks correspond to unit grades as follows:

| Unit Weightings | Maximum unit uniform mark | Unit grade |    |    |    |    |
|-----------------|---------------------------|------------|----|----|----|----|
|                 |                           | a          | b  | c  | d  | e  |
| Unit 1 (20%)    | 100                       | 80         | 70 | 60 | 50 | 40 |
| Unit 2 (20%)    | 100                       | 80         | 70 | 60 | 50 | 40 |
| Unit 3 (20%)    | 100                       | 80         | 70 | 60 | 50 | 40 |
| Unit 4 (20%)    | 100                       | 80         | 70 | 60 | 50 | 40 |
| Unit 5 (20%)    | 100                       | 80         | 70 | 60 | 50 | 40 |

The uniform marks obtained for each unit are added up and the subject grade is based on this total.

|             | Maximum uniform marks | Qualification grade |     |     |     |     |
|-------------|-----------------------|---------------------|-----|-----|-----|-----|
|             |                       | A                   | B   | C   | D   | E   |
| GCE AS      | 200                   | 160                 | 140 | 120 | 100 | 80  |
| GCE A level | 500                   | 400                 | 350 | 300 | 250 | 200 |

At A level, Grade A\* will be awarded to candidates who have achieved a Grade A (400 uniform marks) in the overall A level qualification and at least 90% of the total uniform marks for the A2 units (270 uniform marks).

## APPENDIX A - Assessment Grid for Unit 5: Prose Study

| Band | AO1<br>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression<br>30 marks  | AO2<br>Analyse ways in which meanings are shaped in literary texts<br>30 marks  | AO3<br>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received<br>30 marks   | AO4<br>Explore connections across literary texts<br>15 marks   | AO5<br>Explore literary texts informed by different interpretations<br>15 marks  |
|------|--|---|---|--|--|
| 5    | <p><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>sophisticated, creative and individual response to texts; ideas are thoughtful and response is fully engaged and relevant</li> <li>confident, perceptive application of literary concepts and terminology</li> <li>effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul> | <p><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of writers' use of language and prose techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul> | <p><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>perceptive, productive discussion of significance and influence of contexts</li> <li>confident analysis of the contexts in which texts are written and received</li> <li>confident analysis of connections between texts and contexts</li> </ul>                         | <p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>productive and illuminating connections/comparisons between texts</li> </ul>            | <p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>mature and confident discussion of other relevant interpretations of texts</li> <li>autonomous, independent reader</li> </ul> |
| 4    | <p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response with clear knowledge of the texts</li> <li>sound and apt application of concepts and terminology</li> <li>expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>   | <p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>sound, accurate analysis and evaluation of writers' use of language and prose techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meaning</li> </ul>                  | <p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>sound, secure appreciation and understanding of significance and influence of contexts</li> <li>sound, secure analysis of the contexts in which texts are written and received</li> <li>sound, secure understanding of connections between texts and contexts</li> </ul> | <p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>sound, secure and purposeful connections and comparisons between texts</li> </ul>       | <p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>makes sound and purposeful use of other relevant interpretations of texts</li> </ul>  |
| 3    | <p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>clearly engages with texts and response is mostly relevant</li> <li>some sensible use of key concepts and generally accurate use and application of terminology</li> <li>reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>                                   | <p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>purposeful, detailed and mostly relevant analysis of writers' use of language and prose techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps implicit meaning</li> </ul>       | <p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>clear grasp of significance and influence of contexts</li> <li>clear grasp of the contexts in which texts are written and received</li> <li>clear understanding of connections between contexts and texts</li> </ul>   | <p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>makes generally clear and appropriate connections/comparisons between texts</li> </ul>    | <p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>makes clear and appropriate use of other relevant interpretations of texts</li> </ul>   |
| 2    | <p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>attempts to engage with texts and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>some, though may not always be relevant, use of concepts and terminology</li> <li>expression may feature some inaccuracies</li> </ul>  | <p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>makes some valid points about use of writers' use of language and prose techniques to create meaning</li> <li>supports points by some appropriate reference to texts</li> <li>shows some grasp of implicit meaning</li> </ul> | <p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>basic grasp of the contexts in which texts are written and received</li> <li>makes some connections between texts and contexts</li> </ul>  | <p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>can make some superficial, usually valid connections/comparisons between texts</li> </ul> | <p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges that texts can be interpreted in more than one way</li> </ul>  |
| 1    | <p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>superficial approach to texts that may show only partial/simple understanding</li> <li>grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>   | <p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>identifies basic stylistic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations or references to texts which may not always be relevant</li> </ul>  | <p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>attempts to acknowledge the importance of contexts</li> <li>describes wider contexts in which texts are written and received</li> <li>attempts to make superficial connections between contexts and texts.</li> </ul>  | <p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>identifies superficial connections/comparisons between texts</li> </ul>                   | <p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>describes others' views of texts with partial understanding</li> </ul>  |
|      | <b>0 marks:</b> Response not worthy of credit or not attempted   |   |   |  |  |

## Appendix B

### Unit 2: Poetry

**Edward Thomas:** *Selected Poems*

**Alun Lewis:** *Collected Poems*

Prescribed poems for study:

Prescribed poems for study:

|   |                              |
|---|------------------------------|
| Up in the Wind                            | Raiders' Dawn                |
| Old Man                                   | All Day It Has Rained...     |
| The Manor Farm                            | The Public Gardens           |
| The Combe                                 | The Sentry                   |
| Adlestrop                                 | To Edward Thomas             |
| Man and Dog                               | The Defeated:for Wales       |
| Beauty                                    | After Dunkirk                |
| The Owl                                   | Peace                        |
| But these things also                     | Post-Script: for Gweno       |
| The Path                                  | The Dancer                   |
| Digging                                   | Autumn, 1939                 |
| Lob                                       | The Odyssey                  |
| In Memoriam (Easter, 1915)                | The Mountain over Aberdare   |
| Home ('Often I had gone this way before') | The Rhondda                  |
| Words                                     | Destruction                  |
| Aspens                                    | Corfe Castle                 |
| A Private                                 | A Welsh Night                |
| This is no case of petty right or wrong   | Sacco Writes to his Son      |
| Rain                                      | Goodbye                      |
| Roads                                     | On Embarkation               |
| February Afternoon                        | The Mahratta Ghats           |
| No one so much as you                     | Ways                         |
| If I should ever by chance                | Village Funeral: Maharashtra |
| And you, Helen                            | Water Music                  |
| Tall Nettles                              | In Hospital: Poona (1)       |
| The sun used to shine                     | The Peasants                 |
| As the team's head-brass                  | The Jungle                   |
| The Trumpet                               | Lady in Black                |
| Lights Out                                | The Tiger of Camden Town     |
| Out in the dark                           | The Swimmer                  |



## Appendix C

### Unit 3: Poetry

#### Prescribed poems for study – Unit 3, Section A part (i)

#### John Donne, *Selected Poems*, (Penguin Classics)

| Page | Poem   |
|------|--|
| 3    | The Good Morrow  |
| 3    | Song ('Go and catch a falling star')                   |
| 6    | The Sun Rising   |
| 9    | The Canonization                                       |
| 12   | Song ('Sweetest love, I do not go')                    |
| 15   | Air and Angels   |
| 17   | The Anniversary  |
| 20   | Twickenham Garden                                      |
| 25   | Love's Exchange  |
| 28   | A Valediction of Weeping                               |
| 29   | Love's Alchemy   |
| 30   | The Flea   |
| 33   | A Nocturnal upon St Lucy's Day, Being the Shortest Day |
| 36   | The Apparition   |
| 37   | A Valediction Forbidding Mourning                      |
| 39   | The Ecstasy  |
| 41   | Love's Deity   |
| 45   | The Funeral  |
| 46   | The Blossom  |
| 48   | The Relic  |
| 50   | The Dissolution  |
| 54   | Farewell to Love                                       |
| 62   | Elegy: Change  |
| 65   | Elegy: His Picture                                     |
| 68   | Elegy: The Comparison                                  |
| 70   | Elegy: The Autumnal                                    |
| 80   | Elegy: To His Mistress Going to Bed                    |
| 178  | Holy Sonnet III ('Oh might those sighs and tears')     |
| 179  | Holy Sonnet V ('I am a little world')                  |
| 179  | Holy Sonnet VI ('This is my play's last scene')        |
| 181  | Holy Sonnet IX ('If poisonous minerals')               |
| 181  | Holy Sonnet X ('Death be not proud')                   |
| 182  | Holy Sonnet XI ('Spit in my face, you Jews')           |
| 183  | Holy Sonnet XIII ('What if this present')              |
| 184  | Holy Sonnet XIV ('Batter my heart')                    |
| 185  | Holy Sonnet XVII ('Since she, whom I loved')           |
| 186  | Holy Sonnet XIX ('O, to vex me')                       |
| 190  | Good Friday, 1613. Riding Westward                     |
| 195  | Hymn to God my God, in my Sickness                     |
| 197  | A Hymn to God the Father                               |

**John Keats, *Selected Poems*, (Penguin Classics)  
(For assessment in 2020 and 2021 only)**

| <b>Page</b> | <b>Poem</b>  |
|-------------|--|
| 3           | <i>Imitation of Spenser</i>                                |
| 12          | <i>On First Looking into Chapman's Homer</i>               |
| 35          | <i>On the Sea</i>  |
| 99          | <i>On Sitting Down to Read King Lear Once Again</i>        |
| 100         | ' <i>When I have fears that I may cease to be</i> '        |
| 109         | <i>Isabella; or, The Pot of Basil</i>                      |
| 127         | <i>On Visiting the Tomb of Burns</i>                       |
| 165         | <i>The Eve of St Agnes</i>                                 |
| 184         | <i>La Belle Dame sans Merci. A Ballad</i>                  |
| 186         | <i>To Sleep</i>  |
| 187         | <i>Ode to Psyche</i>                                       |
| 191         | <i>Ode on a Grecian Urn</i>                                |
| 193         | <i>Ode to a Nightingale</i>                                |
| 195         | <i>Ode on Melancholy</i>                                   |
| 219         | ' <i>Bright star! would I were steadfast as thou art</i> ' |
| 219         | <i>To Autumn</i>   |

**William Blake, *Poems selected by Patti Smith* (Vintage)  
(For assessment from 2022)**

| <b>Page</b> | <b>Poem</b>                           |
|-------------|---------------------------------------|
| 4           | <i>To Spring</i>                      |
| 5           | <i>To Summer</i>                      |
| 6           | <i>To Autumn</i>                      |
| 7           | <i>To Winter</i>                      |
| 12          | <i>To the Muses</i>                   |
| 27          | <i>The Smile</i>                      |
| 29          | <i>The Mental Traveller</i>           |
| 36          | <i>The Crystal Cabinet</i>            |
| 37          | <i>Auguries of Innocence</i>          |
| 49          | from <i>Milton, A Poem in 2 Books</i> |
| 78          | <i>Introduction</i>                   |
| 79          | <i>The Shepherd</i>                   |
| 80          | <i>The Ecchoing Green</i>             |
| 81          | <i>The Lamb</i>                       |
| 82          | <i>The Little Black Boy</i>           |
| 83          | <i>The Blossom</i>                    |
| 84          | <i>The Chimney Sweeper</i>            |
| 85          | <i>The Little Boy Lost</i>            |
| 86          | <i>The Little Boy Found</i>           |
| 87          | <i>Laughing Song</i>                  |
| 88          | <i>A Cradle Song</i>                  |
| 90          | <i>The Divine Image</i>               |
| 91          | <i>Holy Thursday</i>                  |
| 92          | <i>Night</i>                          |
| 94          | <i>Spring</i>                         |
| 95          | <i>Nurse's Song</i>                   |
| 96          | <i>Infant Joy</i>                     |
| 97          | <i>A Dream</i>                        |
| 98          | <i>On Another's Sorrow</i>            |
| 100         | <i>Introduction</i>                   |
| 101         | <i>Earth's Answer</i>                 |
| 102         | <i>The Clod &amp; The Pebble</i>      |
| 103         | <i>Holy Thursday</i>                  |

|     |                                      |
|-----|--------------------------------------|
| 104 | <i>The Little Girl Lost</i>          |
| 106 | <i>The Little Girl Found</i>         |
| 108 | <i>The Chimney Sweeper</i>           |
| 109 | <i>Nurse's Song</i>                  |
| 110 | <i>The Sick Rose</i>                 |
| 111 | <i>The Fly</i>                       |
| 112 | <i>The Angel</i>                     |
| 113 | <i>The Tyger</i>                     |
| 114 | <i>My Pretty Rose Tree</i>           |
| 115 | <i>Ah! Sun-flower</i>                |
| 116 | <i>The Lilly</i>                     |
| 117 | <i>The Garden of Love</i>            |
| 118 | <i>The Little Vagabond</i>           |
| 119 | <i>London</i>                        |
| 120 | <i>The Human Abstract</i>            |
| 121 | <i>Infant Sorrow</i>                 |
| 122 | <i>A Poison Tree</i>                 |
| 123 | <i>A Little Boy Lost</i>             |
| 124 | <i>A Little Girl Lost</i>            |
| 126 | <i>To Tirzah</i>                     |
| 127 | <i>The School Boy</i>                |
| 129 | <i>The Voice of the Ancient Bard</i> |

**Christina Rossetti, *Selected Poems* (Penguin Classics)**

| <b>Page</b> | <b>Poem</b>                                     |
|-------------|---|
| 13          | Have you forgotten?                             |
| 14          | Sweet Death                                     |
| 16          | Remember  |
| 27          | From the Antique                                |
| 30          | Echo  |
| 47          | A Triad   |
| 50          | 'Whatsoever is right, that shall ye receive'    |
| 53          | An Apple-Gathering                              |
| 58          | Up-Hill   |
| 67          | Goblin Market                                   |
| 83          | 'No, Thank You, John'                           |
| 84          | 'Out of the Deep'                               |
| 85          | The Queen of Hearts                             |
| 89          | Twice   |
| 112         | Memory  |
| 114         | Amor Mundi                                      |
| 131         | A Daughter of Eve                               |
| 131         | A Smile and a Sigh                              |
| 132         | Autumn Violets                                  |
| 132         | 'They Desire a Better Country'                  |
| 142         | Confluents                                      |
| 152         | The Key-Note                                    |
| 153         | De Profundis                                    |
| 157         | The Thread of Life                              |
| 179         | A Castle-BUILDER'S World                        |
| 187         | The Greatest of these is Charity                |
| 192         | 'Standing afar off for the fear of her torment' |
| 192         | Vigil of St Bartholomew                         |
| 193         | 'Who hath despised the day of small things?'    |
| 193         | Tune me, O Lord, into one harmony               |