

# EA EXTENDED RESPONSE - ANALYTICAL ESSAY

## Essay Structure

I N T R O D U C T I O N	<b>C</b>	<b>Context</b> - What is the social, historical and cultural background of the representations and perspectives in the play?  What is significant about the chosen focus in broader society; then, today?
	<b>A</b>	<b>Arguments</b> - preview (do not list) the separate arguments in a very brief manner.  <b>What interpretations of the text support your viewpoint (thesis)?</b> Consider representations of concepts, characters, times and places.
	<b>T</b>	<b>Thesis</b> – Your response to the question.  Consider the cultural assumptions, attitudes, values and beliefs that underpin the play and what positions it invite audiences to take up.  *‘A’ and ‘T’ can appear in any order*

B O D Y  <small>Multiple Paragraphs</small>	<b>T</b>	<b>Topic</b> - sentence to introduce topic or first claim of the argument.  <b>MUST</b> identify the cultural assumptions A, V, and Bs that lead to the play’s perspective.
	<b>E</b>	<b>Expand/Explain</b> - explain in more detail the claim made in the topic sentence. Clarify and expand on all parts of the claim.
	<b>E</b>	<b>Evidence/Examples</b> - Use textual references and quotations to support and prove each point.  * To explain and provide evidence more than once - T EE EE EE L.*
	<b>L</b>	<b>Link</b> - summarise material of paragraph. Link to essay’s thesis or central argument and to the next point.  Link <b>MUST</b> contain analysis to explain HOW the audience is positioned.

C O N C L U S I O N	<b>T</b>	<b>Thesis</b> – Restate the thesis in a slightly different form to that used in the Introduction.  <b>MUST</b> restate the play’s message = perspective
	<b>A</b>	<b>Arguments</b> – summarise the claims that were presented in the essay, including how they are interrelated and/or linked.
	<b>G</b>	<b>General Statement</b> – a summarising statement to end with that links the thesis and message of the play to a broader context or <b>its significance and/or relevance in contemporary society.</b>

## Sentence Structures to Analyse

**Compound sentences** are two or more simple sentences joined by a **text connective** (FANBOYS) or a **semi colon**.

**FANBOYS = for, and, nor, but, or, yet, so**

They can do the work to:

**ANALYSE    COMPARE    INTERPRET    JUSTIFY    SYNTHESISE**

For example:

Shakespeare shows that one man’s evil thirst for power does not pay, **and** many other suffer a heavy price

**But** no water can clear the blood from her hands; no power can free her from her guilt.

**Complex Sentences** contain an independent clause and one or more dependent clauses joined by **text connectives**.

They can do the work to:

**ANALYSE    COMPARE    INTERPRET    JUSTIFY    SYNTHESISE**

For example:

**As** the play progresses, the once valiant Macbeth succumbs to ambition and becomes increasingly reckless.

**By** the end of the play, Macbeth is a bloody tyrant, disappointed in all aspects of his life.

The play celebrates James I’s interest in witchcraft, **which** was recorded in a book he wrote in 1597 entitled *Demonology*.

**Despite** his profound remorse, Macbeth does nothing to right the wrong.

The character Macbeth, **like** the play itself, is a collection of contradictions.

## Example Introduction

William Shakespeare’s *The Tragedy of Macbeth* is unique in both story and presentation. Shakespeare was a great entertainer who knew his audience, and the primary audience member for *Macbeth* was King James I. In the play, Shakespeare pays tribute to the king’s beliefs and references the politics of the day in a way flattering to him. **Shakespeare depicts the tragic consequences of Macbeth’s lust for power, suggesting all three main protagonists, Macbeth, Lady Macbeth and the witches, contribute to the tragedy. Whilst initially an honourable and loyal soldier, and full of the “milk of human kindness”, Macbeth’s “vaulting” ambition to become King leads to the murder of the honourable King Duncan. Though Shakespeare depicts Macbeth’s “deep and dark desires” as sinister, he also draws upon the historical context to portray the witches as “instruments of darkness” and Macbeth as the victim of their “hurly burly”. Together with Lady Macbeth’s “cloak of evil”, these forces conspire to disturb Macbeth’s moral equilibrium. Part of the ongoing appeal of the play is that Shakespeare leaves it up to the audience to determine how much blame each deserves.**

Adapted from Minter, J. (2016) Macbeth: a study in Power. English Works: www.englishworks.com.au. (Accessed 11th August, 2020)

**Context**  
**Thesis**  
**Arguments**

## Example Paragraph to Analyse

**Body paragraph: Analysis and interpretation**

**From** the opening scene, it **becomes clear** that the witches are determined to use their supernatural powers to plant the seeds of evil and to undermine Macbeth’s honour. They create moral havoc by targeting his ambition. If the witches state that “fair is foul and foul is fair”, Macbeth soon finds that the prophecies “cannot be ill, cannot be good”. **When** the witches plant the seed that Macbeth is likely to become King, Macbeth is captivated by their prophecies. “I stood rapt in the wonder of it”. It is his ambition that promotes evil thoughts that undermine his sanity and corrupt him. **As** Shakespeare **shows**, Macbeth’s ambition creates “present fears” that are linked with “deep and dark desires” and that encourage him to put aside his moral hesitations. **After** he commits the murders, he **again** seeks out the witches who give him a false sense of confidence. They predict that he will be safe from harm and Macbeth continues on his killing spree.

English Works (2015) Sample student essay: Macbeth and the nature of evil. English Works: www.englishworks.com.au. (Accessed 11th August, 2020)

## Style Conventions

Formal academic tone

Third person

Present tense when interpreting events and characters in the play

Technical language of General English syllabus and literary criticism (see below)

Titles and direct quotes punctuated correctly e.g. ‘Macbeth’ ..., “Fair is foul and foul is fair” (Act 1, Sc. 1).

No contractions e.g. isn’t **X** = is not

## Text Connectives/ Cohesive Devices

<b>To introduce an additional idea</b> and also another additionally	<b>To introduce an opposite idea</b> But Conversely Despite Even though	<b>To give an example</b> for example for instance in this way/case to demonstrate	<b>To indicate sequence</b> after before concurrently finally
<b>To compare</b> alike both similarly equally	<b>To contrast</b> in a different way like/likewise by comparison whereas	<b>To show emphasis</b> essentially Ideally In fact Indeed	<b>To conclude or summarise</b> and so accordingly as a result consequently
			<b>To conclude or summarise</b> followed by previously simultaneously subsequently

## The Language of Analysis in General English

Analytical **verbs** are used to interpret texts in English, and to explain the cause and effect relationship between aesthetic features stylistic devices and the audience. Some useful verbs are:

portrays	criticises	relates	employs	introduces
illustrates	develops	depicts	establishes	conveys
reveals	expands	compares	integrates	critiques
employs	shows	contrasts	presents	suggests
emphasises	explains	explores	reinforces	expresses
suggests	expresses	provokes	responds	highlights

## Useful Sentence Starters and Linking Phrases

*This representation/characterisation/symbolism (analytical verb) the message/idea/value/belief that...*  
*Through these events/situations, Shakespeare (analytical verb) readers/audiences that/to...Because of this...*  
*.....demonstrates the author’s perspective that... ..leads/challenges readers to reject.... ..conveying the idea that....*  
*...to show audiences.... ..highlighting that... This demonstrates.....encourages the reader to adopt....*  
*This positions/invites the reader to.... ..allowing readers to...*

## Useful Vocabulary

**From the syllabus:**

perspective    representation    attitude    value    belief

**For literary analysis:**

characterisation    foreshadowing    soliloquy    prose    verse  
imagery    symbol    motif

**For interpreting the play:**

valour/iant	tyrant	prophecy	remorse	equivocate/or
noble	despot/ic	fate	exact (v)	conscience
benevolent	accursed	hallucinate/ions	atrocities	reckless
coronation	conspirator	apparition	assassinate/ion	ruthless
usurp/er	regicide	immortality	masculinity	reign

**The world of ‘Macbeth’**

<b>Where</b>	<b>Who</b>	<b>Who</b>	<b>Who</b>	<b>What</b>
heath	thane	Duncan	Macduff	Divine Right
Inverness	nobleman	Malcolm	Hecate	Great Chain of Being
Dunsinane	Banquo	Donalbain		Gunpowder Plot
Birnam Wood	Fleance	Prince of Cumberland		